

STATEMENT

Isabel León

I conceive artistic creation as an act closely linked to life, so my work needs to be sincere and connected to my most intimate feelings, thoughts, and emotions. I draw inspiration from daily life: from gestures, conversations, or elements I encounter along the way, as well as from the need to experience a specific situation or to give form to an image that comes to me without knowing exactly where it originates.

I'm interested in the small things, the seemingly insignificant or trivial, which are the driving force behind my work, often related to memory and recollections. My actions don't require large resources, as they are minimalist in terms of technical and material needs, seeking coherence between form, content, and intention; everything is based on what is minimal, close, and accessible.

In live action art, I'm interested in the presence of the audience and how they contribute to the existence of the work, often becoming the protagonist of my actions, in which intimate communication frequently takes place. I also enjoy humor, play, challenges, absurdity, and nonsense; provoking situations or experiences that push me to expand personal boundaries and feel that I'm in a continuous learning process.

My first audiovisual works, conceived as "self-portraits," were, in some ways, my first performances in front of a camera, without really being aware that I was creating action art. When I performed my first action in front of an audience, outside the university context, I realized this was my language; I felt profoundly free and knew where I wanted to take my artistic journey.

I fully committed myself to the research and practice of action art for several reasons: because it is a live art, that happens in a specific time and place, making it unique and unrepeatable; because of its ephemeral and immaterial nature, as I only needed my body to create, freeing myself from the artistic object, from production, exhibition, storage...; and because it's an art of experience, in which the presence of the other (the audience) is essential, for the energy shared in that moment, the feedback received, and the other artists I connect with during encounters and festivals.

In 2016, I returned to audiovisual work, creating series of mini-video-performances meant to be shared online. Since then, I have continued working both live actions and for the camera. These audiovisual works, although they don't involve others' participation, offer me the opportunity to create without depending on real-time public interaction, and allow me to share my work through other media, reaching more distant audiences. Some of these works also offer the possibility of being physically exhibited.

I work with immediacy, with the "here and now," with the present circumstances, as I believe any context or situation can be the starting point to create works that invite reflection. I enjoy immersing myself in the creative process without fixed ideas or objectives, allowing the work to emerge from each specific space and situation. These circumstances are what give formal and conceptual characteristics to the action, linked to personal experiences, sensations, and reflections lived in that specific space-time context.

I believe there is a "dictatorship of the mind," both in art and in life, which is why I am in a period where I give great space to intuition, freeing my creative process from excessive prior reflection and allowing the work to emerge from other places, such as emotion and the body. With this way of working, I rely on my experience as a performer and on the immense amount of stimuli life offers for creating. I trust in the

intelligence of intuition in life itself and carry this over to the creative process, surrendering to the action and to my presence, convinced that these are what truly give content to each work.

As part of my professional career, alongside artistic creation, I work in two areas that I am equally passionate about, which contribute to the dissemination, practice, and promotion of action art: teaching and coordinating artistic projects. In the teaching field, I conduct workshops in various contexts and institutions such as art centers, universities, independent spaces, as well as in art and coexistence programs for secondary education. In the area of cultural project creation, I highlight the EXCHANGE Live Art project, created together with artist Ana Matey, active since 2012. In this project, we research communication, using action art as the basis for this research centered on shared creative processes. We work as an artistic collective, but also as facilitators and curators of encounters, laboratories, and residencies. We also conduct workshops with our methodology based on the use of performance scores.

For over twenty years, I have practiced yoga regularly, and recently began training as a yoga instructor. This practice has profoundly affected my life and has infiltrated my artistic work, giving rise to the project Niyama Saucha, where I reflect on the condition of being an artist, yogi, and housewife. Once again, the inspiration for my work comes from my everyday life and mundane aspects that, at their core, are deeply human.

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