



Las
Intrusas

THE INTRUDERS

Josefina Soriano

THE INTRUDERS



The Intruders are born from my fascination with classical art and my need to reinterpret it through a contemporary lens. Drawing on my knowledge of art history, I appropriate iconic works, deconstruct them, and fuse them into mashups that play with anachronism and symbolism. I enjoy inserting artworks, images, and symbols into well-known pieces, generating new perspectives, critiques, and homages. This intrusion creates visual tensions that evoke mixed emotions and invite the viewer to look at the familiar from a different angle.

By deliberately embracing anachronism, I reconfigure works by Botticelli, Da Vinci, Michelangelo, Velázquez, Jacques-Louis David, Manet, Picasso, Koons, and others—blending my imagination with their worlds. From these encounters emerge evocations that each viewer completes with their own gaze and their own history.

In this series, *The Intruders*, the classical and the mythological are reactivated on my canvases, sparking a living dialogue between the beautiful, the irreverent, and the intellectual. The tension that arises is both aesthetic and critical, inviting reflection without solemnity—through the freedom of play and the sharpness of irony.

INFLUENCER

Oil on canvas
96 × 110 cm
1656 – 2024

Original: Las Meninas, Velázquez, 1656

Intruder: Photograph of an influencer child, 2024

When I approached Las Meninas, I reflected on how, in 1656, Velázquez portrayed childhood surrounded by power, protocol, and royalty. Today, childhood has transformed: it is no longer pure innocence but a showcase where consumerism and self-promotion take the place of lineage.

That is why I decided to invite an intruder into the painting: an influencer child, a mirror of the present. She represents a new kind of court—not of kings, but of likes, brands, and screens. It is the “soft power” of the twenty-first century: fleeting fame, consumption as scepter, the image as crown.

In Influencer, the royalty of the past confronts the contemporary reign of influencers. Though centuries apart, both worlds share the same essence: the need to project power, luxury, happiness, and status.



ALTER EGO

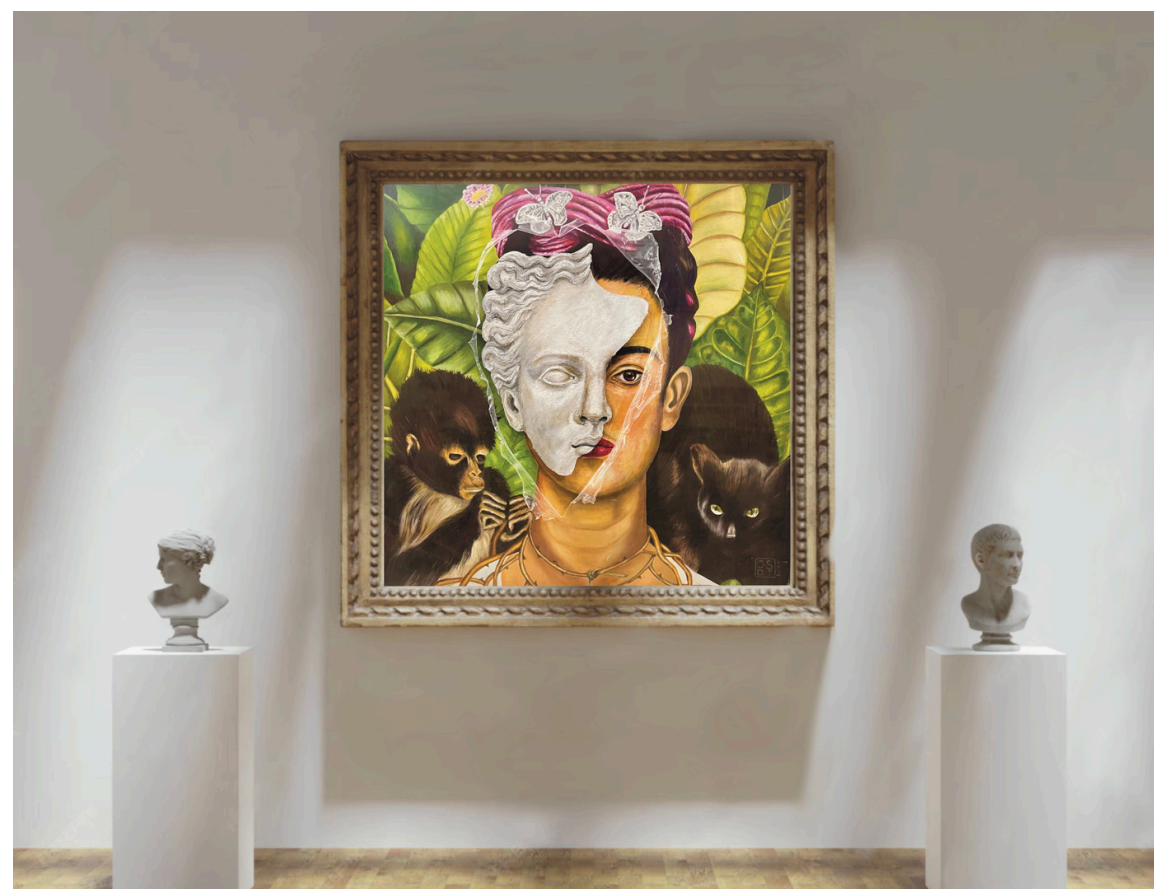
Oil on canvas and oil with marble resin on plexiglass
100 × 100 cm
360 BCE – 1940 – 2024

Original: Aphrodite of Knidos, Praxiteles, 360 BCE
Intruder: Self-Portrait with Thorn Necklace, Frida Kahlo, 1940

Alter Ego is born from a duality that has always fascinated me. It is not merely about merging two faces, but about interweaving two worlds: the tangible and the intangible, the human and the divine. In it, I reflect on our multidimensional nature—we are capable of carrying the deepest pain and, at the same time, embodying beauty.

In this mashup, I propose the idea that we all carry a myth within our everyday lives. Frida, though made of flesh and bone, has become a modern myth; Aphrodite, though born from imagination, embodies desires and emotions that are profoundly real.

The work invites the viewer to contemplate this duality and to recognize in it a mirror of our own experience, where myth and reality coexist within us.



POWER SWITCH

Oil on black mirrored acrylic sheet
90 × 80 cm
≈1940 – 1973 – 2024

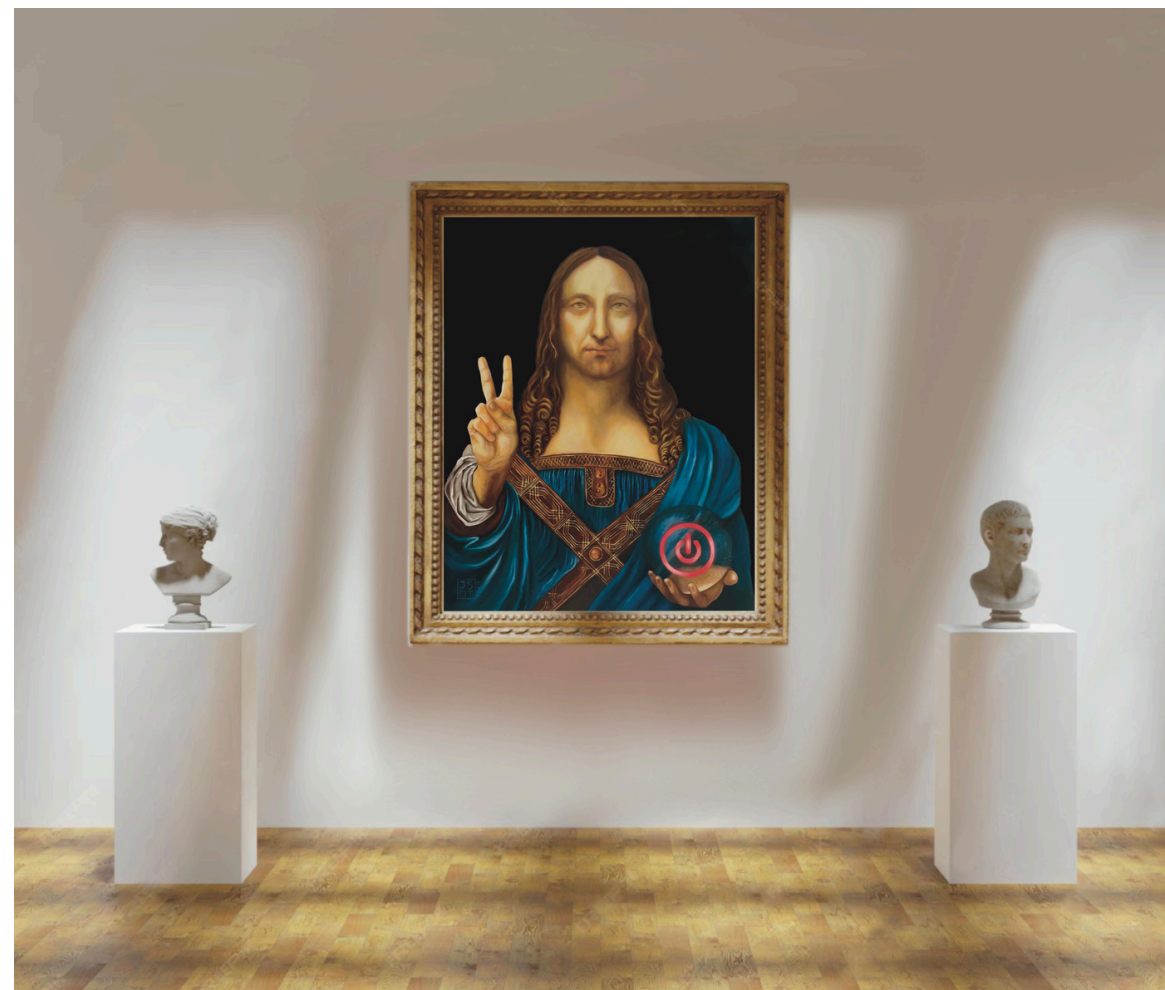
Original: Salvator Mundi, L. Da Vinci, ≈1940

Intruders: Power Symbol of the International Electrotechnical Commission (IEC), 1973

Love, Peace & Victory Symbol, England, ≈1940

Power Switch was conceived as a reflection on the relationship between the divine and the human in our present time. We live in a world where technology and human power increasingly shape reality, and here I put forth a message of balance: power only has meaning when it is guided by love and peace.

At the same time, I am interested in showing how sacred ideas are not immovable relics, but forms that can transform and remain alive as they adapt to the visual languages of today. At its core, this work is an invitation to look forward without letting go of the values that transcend time.



THE TOY

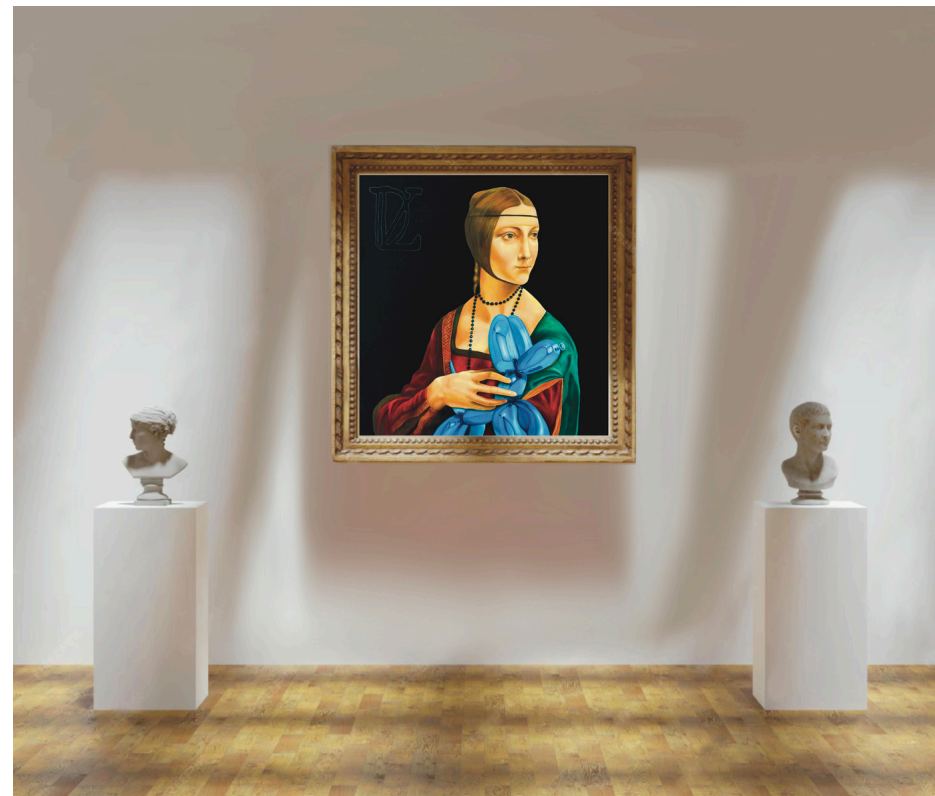
Oil on black plexiglass
116 × 116 cm
1491 – 1994 – 2024

Original: Lady with an Ermine, L. Da Vinci, 1491
Intruder: Balloon Dog, Jeff Koons, 1994

With The Toy, I invite a reflection on power dynamics—how desire and perception move through the history of art. The ermine, symbol of purity and nobility, has also long been read as an allusion to Ludovico Sforza, patron and ruler. His connection with Cecilia Gallerani was marked by an uneven power dynamic: he with authority, she as lover—vulnerable, yet transformed into an emblem of prestige and desire.

By replacing the ermine with Jeff Koons's Balloon Dog, the discourse shifts dramatically. This kitsch, pop object—seemingly just a toy—displaces the idea of nobility toward the superficial, toward a desire mediated by artifice and appearance.

I am interested in leaving an open question: who is the real toy here? The woman, the man, or both? The work suggests that they may both be caught in this game of power and desire, where authenticity becomes subordinate to appearance.



THE REBIRTH OF VENUS

Oil on canvas
116 × 116 cm
410 BCE – 1793 – 2024

Original: Venus Genetrix, 410 BCE
Intruder: The Birth of Venus, Sandro Botticelli, 1793

The Rebirth of Venus was born from my desire to challenge the notion of perfect beauty. Here, beauty does not lie in what is immutable, but in the traces left by imperfections—in that fragility that can also be a form of the beautiful.

At the same time, it is a reflection on our contemporary obsession with preserving perfection, with clinging to an ideal appearance that can never withstand the passage of time. For me, true beauty lies in embracing the ephemeral, in accepting the marks that remind us that all living things are impermanent.



THE MASK

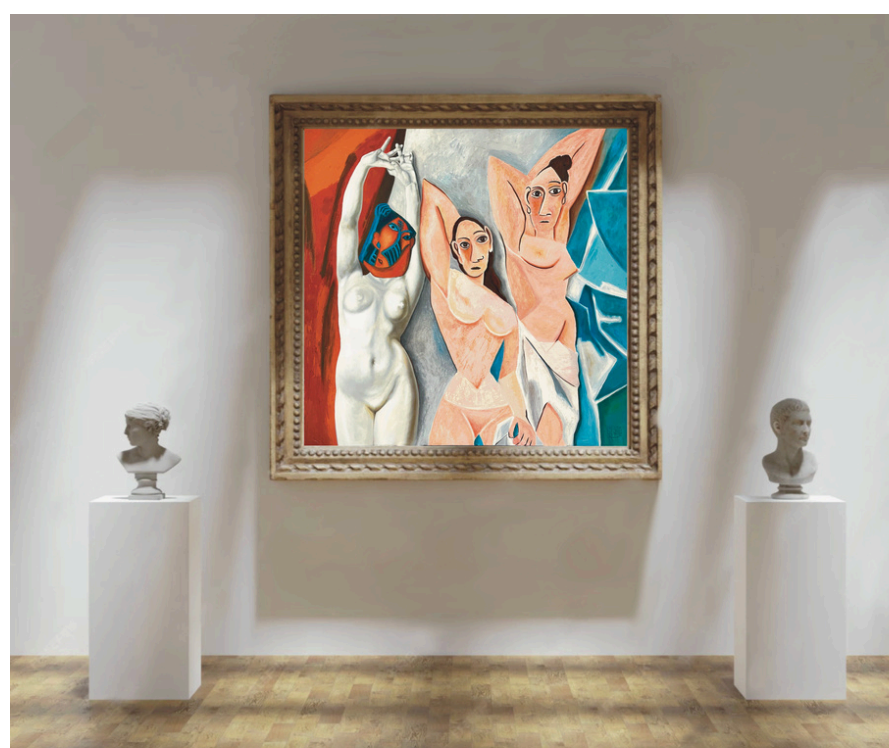
Oil and encaustic on canvas
116 × 116 cm
1878 – 1907 – 2024

Original: *Berenice as Aphrodite*, A. Borghi, 1878
Intruder: *Les Femmes d'Alger (O. J. Version O)*, P. Picasso, 1907

This piece explores and exposes themes such as sexual identity, morality, and the perception of the feminine. The mask appears as an element of concealment and anonymity—so characteristic of what has historically been marginalized. By merging the primitive nature of the mask with the classical and the modern, I seek to underscore how women have always been seen through multiple prisms: revered, feared, desired, and at the same time condemned.

Venus Ericina, hidden behind the mask, becomes a symbol of duality. She represents the concealment of “sin” and the depersonalization of desire, reminding us that throughout history, men have feared surrendering to the force of passionate love—an irrepressible and powerful energy capable of leading to madness.

The African mask functions as a polyvalent symbol: it unites the mythological with the modern, the sacred with the profane, the individual with the collective. With *The Mask*, I invite viewers to confront the historical narratives that have objectified women and to recognize how these discourses still resonate in the present.



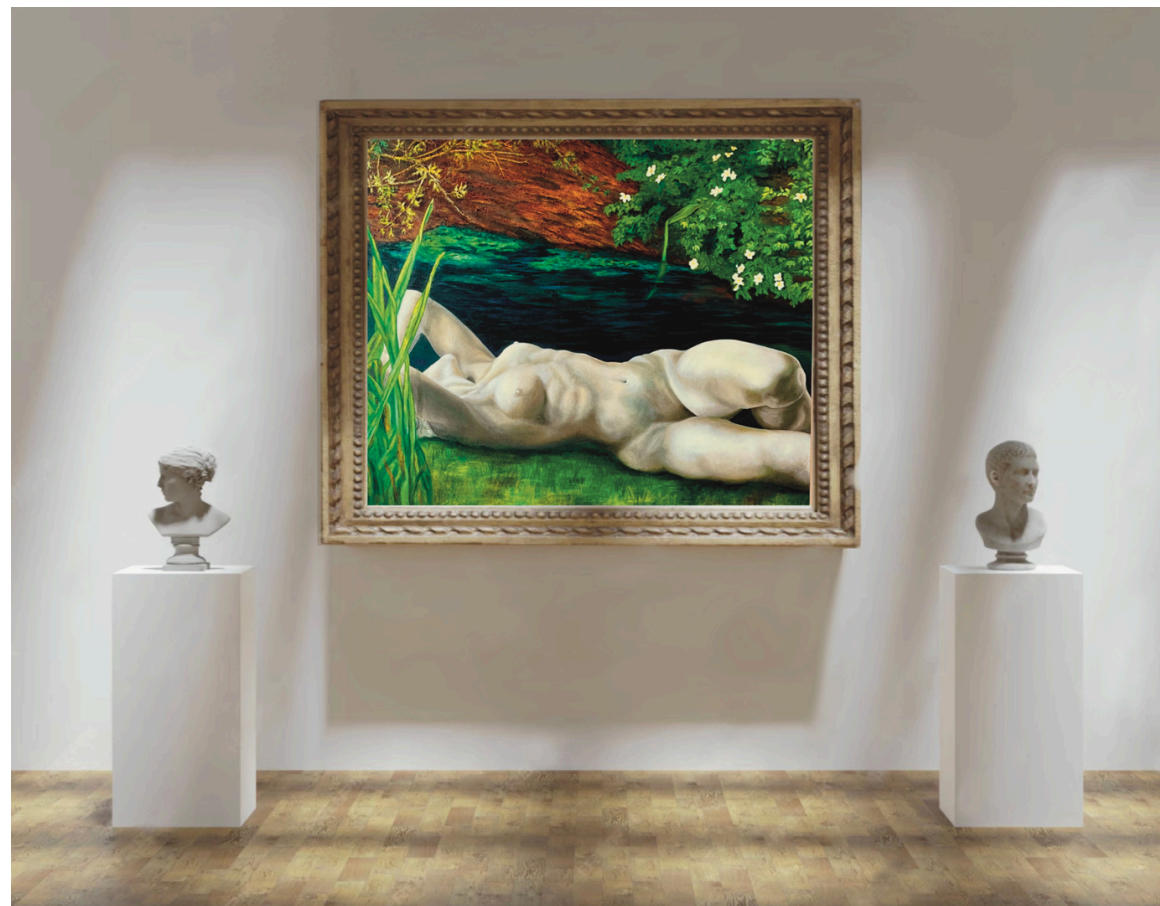
Oil and marble dust on canvas
116 × 136 cm
1852 – 1896 – 2024

Original: Ophelia, John Everett Millais, 1852
Intruder: La Grande Névrose, Jacques Loysel, 1896

In this piece, I wanted to merge the melancholic lyricism of Ophelia with the emotional intensity of the Nervosa. The result is a vision of fragility and despair, where posture and anguished features evoke a deep psychic torment that contrasts with the apparent serenity of the landscape.

The work confronts that eternal tension between outer beauty and inner chaos—the blurred line between surrender and resistance, between surface calm and the emotional rupture provoked by a turbulent love.

Between Calm and Madness is, for me, an invitation to reflect on human vulnerability and on how nature, in its silence, can become a mirror of the soul's deepest abysses.



Oil on black mirrored acrylic sheet

116 × 136 cm

1800 – 1823 – 2024

Original: Madame Récamier, J. Louis David, 1800

Intruder: Bacchante, J. Jacques Pradier, 1823

In this work, I decided to introduce a contemporary and deliberately banal element: synthetic fur. With it, I seek to dismantle idealization and confront the viewer with the tension between consumerism and artificiality—forces that ultimately blur the symbols of beauty.

What once represented the ideal is transformed here into an emblem of mercantilism. Luxury becomes trivialized through its imitations, losing its aura and turning into an empty object.

Made in China exposes the clash between historical grandeur and contemporary values. At the same time, it invites reflection on how inherited aesthetic, social, and cultural ideals collide with today's reality—and what remains of them in a world dominated by the superficial.



THIS IS THE REALITY

Oil on black mirrored acrylic sheet

82 × 130 cm

1512 – 1793 – 2024

Original: The Creation, Michelangelo, 1512

Intruder: The Death of Marat, J. Louis David, 1793

In this work, I imagined God infusing life into Marat as a metaphor for our own reality: imperfect, broken, yet still worthy of restoration or renewal. I wanted to recall that our existence is marked by conflict, sacrifice, violence, injustice, and contradiction... and that even the hand of God, in this gesture, seems to carry that weight.

This Is the Reality emerges as a reflection on the fragility of ideals and the persistence of human suffering, but also on the possibility of redemption within that chaos. With its symbolic and visual resonance, the piece invites us to question what creation truly means: whether our reality deserves to be saved, or whether we are condemned to an endless cycle of struggle and rebirth.



RIDING THE MYTH

Oil on black mirrored acrylic sheet

117 × 117 cm

150 BCE – 1805 – 2024

Original: Centaur with Eros, Anonymous, 150 BCE

Intruder: Napoleon Crossing the Alps, J. Louis David, 1805

Riding Marengo? No—riding myth itself.

A neoclassical painting infused with surreal mythological elements, this work presents Napoleon not only as a military leader but as a mythic hero capable of subduing even the forces of classical mythology. The centaur's expression remains ambiguous: a mixture of restrained fury and acceptance of his role.

Riding the Myth represents human dominion over the wild and chaotic, as well as the fusion between history and mythology—suggesting the triumph of human order over the forces of nature.

The work carries imperial symbolism, the desire for emulation, and the ambition to become the next grand homme. From this emerges the first charismatic centaur: a mythological being suspended between charisma and legend, for Napoleon never vanished from collective memory. After his death, his figure rose fully into the realm of myth.



FERRONIEREMANIA

Oil and engraving on black mirrored acrylic sheet
117 × 117 cm
1494 – ≈2000 – 2024

Original: La Belle Ferronnière, L. Da Vinci, 1494
Intruder: Shag haircut, Paul McGregor, ≈2000

In this work, I chose to introduce a disruptive gesture: I engraved a modern, loose, and daring hairstyle in place of the Renaissance updo that traditionally symbolized virtue and status. This simple change transforms the portrait and infuses it with new interpretations.

With this contemporary look, I highlight the ambiguity surrounding the identity of La Belle Ferronnière. To me, she is not merely the decorous wife or the lover—she is the figure who breaks the conventions of her time. I wanted to give her a voice beyond artistic speculation and allow the narrative to prevail over the aesthetic.

Ferronnièremania exposes the historical discrepancies surrounding her identity and recontextualizes her as a symbol of independence and transgression—a woman who dares to challenge the roles imposed upon her era.



PICNIC

Oil on canvas
116 × 116 cm
1768 – 1826 – 2024

Original: Nymph Salmacis, Joseph Bosio, 1768
Intruder: Le Déjeuner sur l'Herbe, Édouard Manet, 1863

With this piece, I wanted to summon the nymph Salmacis and her atmosphere of enigma. I am drawn to the emotional complexity she embodies, representing duality and identity in tension. Her gender ambiguity—this fusion of the masculine and the feminine—fascinates me within an openly erotic context. It is no coincidence: Salmacis dwells in the spring that transforms those who enter it.

Picnic thus becomes a symbol of renewal and change. For me, its strength lies in reminding us that rigid gender categories are always being tested—they can dissolve and reconfigure at any time.

