INTRODUCTION

From testimonies of women that were interned without them permission in equatorian clinics, Paola Paredes decided to expose the violence vivid there, through her own body. She recreates the testimonies by being the protagonist of the images. With the support of objects, she shows us how the clinics “prepares” the women to go back in society.

OBJECTIVES

The main aim of this paper is to analyze some objects that were photographed in “Hasta que Cambies” project. Thereof, it is purposed to relate the objects as one of the ways to impose behaves considered feminines. To understand how the clinics uses the items to break with the sexuality and/or the gender identity of interned women. To reflect upon the use of daily rituals and chrtians as a normative social way of being.

METHODOLOGY

Bibliography research/Images Analysis. In accordance with Umberto Eco’s thesis about semiotics and signs, the analysis and interpretations of the objects was based on it. A key point was the relation made of this objects, inserted in a patriarchal logic of feminine body reprisal, with the [good/bad] working of the clinics, sustained by Silvia Federici and her feminist theory about the feminine body in society. Also, it was consulted Susan Sontag’s book “On Photography”, considering the documentary character of the photographs.

CONCLUSIONS

Finally, the conclusions head towards the capacity of the photographed objects in exposing violent practices against feminines bodies, in an active way, reinforcing the activist potential of art. Also, it is realised about the documental and personal character of the project, once Paola Paredes stages the testimonies that she heard and relate then with her own lesbian vivence, from an empathetic gesture alied with a fotographic gesture.