

VIOLET ANDREU. THE RAGE OF RAGE

A woman crosses a space. She stops. She walks. Her gaze unfolds around, down, ahead, inward. She looks and is looked at. She is observed and observes, head held high. Her feet glide, settle, crack. They settle again. Her body, her own body, hardness and fragility at once. The artist confronts, acts, seems to surrender. She rises, stirs. Her movements imply a whole symbolic movement that refers both to fear and to confronting that very fear. To receive the insult and look it straight in the face. To reject it, head held high. To build a space that liberates from a space that imprisons. The space of violent intimacy, the need for a new home, a new identity free from pain. Andreu also shows us that identity that can be lost, diluted, lost, like a blank page that was written on and where now, word by word, the blank spaces replace what was narrated.

In the *NOMA* project, the inhabited body decides to inhabit itself, reclaiming itself as a subject. In *I'M AN ARTIST*, identity is reclaimed as a creative subject, placing the body, once again, in the professional sphere, nodding to the suffragettes of the early 20th century who demanded citizenship. In *NO*, in *HIGH VISIBILITY*, Andreu grounds her body, and from there, rises, recovers, seeking a network that is, at once, a community, forging alliances. A body that refuses to live kneeling in ¿PLANCHAMOS?, subverting the positions codified by culture for women. Andreu, following in the footsteps of so many performance artists, uses her body in action as enunciation, logos, subject, brush, and stroke, questioning inherited codes and gender mandates. In *ENTANGLED*, she presents the net as a symbol of imprisonment, suffocation, and the disappearance of nature, as well as the imprisonment of women and girls. It resembles a religious veil, also defining the feminine being.

A prison, an annulment of the right to existence and dignity that also appears in *GHOSTS*, where the absence of children's identities refers to the need to legitimize existence, in order to live, to be human.

Andreu's trajectory, oscillating between theoretical reflection—that home, refuge, and trap, as Louise Bourgeois so aptly described it—and artistic action, continually evolves from rigorous academic analysis to movements conceived as symbols of artistic practice. With courage, daring to question hegemonic traditions and practices, Andreu's work is simultaneously profoundly political and intimate, provocative and delicate, because in bodily experience, personal pain is synthesized along with struggle. Bodily thought is put into action, and in turn, generates more thought and more action. Andreu maps fears,

but also resistance. She puts herself on the line. The righteous rage, a term coined by Indigenous movements, which Dau and Elizabeth Castillo (2022) highlighted a few years ago and which the feminist movement, of course, reclaims. The right to rage that is not violence, but resistance. As the feminist collective Miradas Críticas del Territorio points out, “what happens is imprinted on the body (...) the sadness of exploitation, the anguish of pollution, but there is also joy in our hearts for building other worlds despite so much violence.” Therefore, according to Despret, this search and denunciation implies perseverance in creating more habitable worlds, creating as ways of being, as ways of doing (2022:35). Andreu, an artist who cultivates righteous rage in space.

Marian López Fernández Cao. 2025

Despret, Vinciane (2022) *Habitar como un pájaro: modos de hacer y de pensar los territorios*. Buenos Aires: Cactus.

Colectivo Miradas críticas del territorio desde el Feminismo (2017) *Mapeando el cuerpo-territorio. Guía metodológica para mujeres que defienden sus territorios*. Quito: CLACSO. Available in: <https://territorioyfeminismos.org/wp-content/uploads/2017/11/mapeando-el-cuerpo-territorio.pdf>