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SUMMARY

Feminist Artivisms: Theatricalities for Liberation

*Lorena Verzero**

Abstract

The latest feminist Outburst occupies a central place in the struggles for political and micro-political transformation, and has activated a number of artistic collectives around the world that operate transversally, weaving together political-partisan ideologies, aesthetic traditions, and local, national or regional identities. To a large extent, feminist activist groups resort to performance to make their demands visible. According to this, we wonder: What does performance offer as a tool to be privileged by these collectives, and is it possible to think of the construction of “feminist theatricalities” as an emerging common language? In an attempt to answer these questions, we will expose three experiences from the Southern Cone: *The Colectivo Cueca Sola* (Chile), *Diez de cada diez* (Uruguay), and *#Juntas, libres e iguales* (Argentina). Once the work of these collectives has been presented, we will inquire into the modes of management, the forms of organization and the logics of care that they deploy with the intention of considering whether it is possible for them to be inscribed in a “theatrical aesthetics of liberation”.

Keywords: Feminist activism • theatricality • Performance • Liberation

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Apparently, as I will try to argue, the return to bodily consciousness and a search for the collectivisation of bodies, the recovery of a sense of community, together with the exploration of paths towards emancipation and decision making with a certain margin of freedom, present as constitutive tools of performance, make it appear as one of the most recurrent languages. Performance would operate as a vehicle for what Proaño Gómez (2020) began to think of as “feminist theatricality”. My second hypothesis holds that it is possible to consider a feminist theatricality as a common aesthetic materialised through performance. This theatricality would be oriented towards the valorisation of life, of democratic and full sociability, with the “end of patriarchy” as an objective, and other more immediate purposes, such as the denunciation of gender violence, the sanctioning of national laws on the voluntary interruption of pregnancy or the visibilisation of femicides, among others.

The structure of the article is organised as follows: after introducing the objectives, corpus, working hypotheses, and theoretical framework, we move on to an operational definition of activism from which we can think about these experiences of feminist artistic activism. Next, we present the work of the collectives and offer a critical approach to them that provides us with answers to the questions posed at the beginning. Finally, we explore the modes of management, the ways of organization and the logics of care that they develop, with the intention of considering whether it is possible to inscribe these experiences in a “theatrical aesthetic of liberation”.



Fig. 1. *Diez de cada diez*, Legislative Palace, Montevideo (Uruguay), November 25, 2021. Photo: Mara Quintero.
<https://www.facebook.com/photo/?fbid=2165252106959058&set=a.851508978333384>



Fig. 2. Colectivo Cueca Sola, *Cueca de los dos pañuelos*, National Stadium, Chile, March 24, 2016. Photo: courtesy of Colectivo Cueca Sola.



Fig. 3. #Juntas, libres e iguales, city of Buenos Aires, March 8, 2022. Photo: courtesy of Municipalidad de San Martín, Province of Buenos Aires.

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