

Hit me


if

I'm pretty



** HIT ME IF I'M PRETTY ** is a provocation challenging the Other to recognise me as an object of desire: hit me, hit me if I'm pretty; but you won't be able to do this without immediately recognising my capacity to arouse desire – whether willingly or unconsciously – and, therefore, recognising my power. ** HIT ME* contains the violence of patriarchal masculinity on a scale that runs *from the violent to the ridiculous: IF I'M PRETTY **, on the other hand, contains independent and self-sufficient femininity in its mythical, almost magical dimension, on a scale that runs *from the beautiful to the violent*. I state the imperative that issues a threat against myself (*hit me*) as an order – or desire – only if I'm worthy of being recognised (*if I'm pretty*). Only in this way can the Other confess that their violence (also) desires me. And therein lies my power; and if I have power, however inoffensive or insignificant it may appear, because of its femininity, to the eyes of the structural misogyny, I am powerful, and sovereign, if I know it. And, as such, I demand to be recognised: I am ready to sacrifice myself in order to betray the desire that the Other feels for me, despite its violence. The sovereignty of the object of desire is frequently ignored or forgotten, but it is only when the object is infantilised that it is assaulted, not recognised. There is, therefore, resistance to the recognition of the object's power of desire. And that's why it's seen as a provocation. But any provocation, if it is such, is a challenge. And to challenge contains the position of a duel between equals: *from the violent to the violent*.

** HIT ME IF I'M PRETTY ** is a critical and performative feminist essay on the sovereignty of the object of desire in an emotional, erotic, sexual or commercial context: often, always, violent or made violent. Infantilising or disdaining the feminine imaginary nullifies its artistic, philosophical, political, autonomous and legitimate, universal dimension, not aimed at deconstruction but at conservation and modernisation, at the same time a natural consequence of the course of History of Art and life. Femininity is just another domain in our history and our popular culture, which includes the contradictions of the object of desire as a (feminist) subject that is sexualised, eroticised, sentimentalised by an Other or by a Structure and which, when it rebels, can either demand to stop being an object without achieving this or, conversely, defend its position as object and turn the Other into an equal. Renouncing femininity and its intellectual and *sensual* complexity, contradictory as all feelings are, is to gift patriarchal neoliberalism with the tradition of our own image, the tradition of our own ideals, the possibility of creating critical thought around our feminine legacy from a sovereignly feminist perspective.



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JUANA DOLORES



Juana Dolores (El Prat de Llobregat, Barcelona, 1992). I'm an actress, dramaturg and stage director. Also poet and video artist. All my work stems from the tension between ideology and beauty. I published *Bijuteria* (56th edition of Catalan poetry award Amadeu Oller, 2020, Edicions Galerada). My work on video art and video essays uses archive footage as can be seen in my pieces *LIMPIEZA* (2020), a critique of the precarity of care and cleaning work; *SANTA BÁRBARA* (2020), a tribute to the miner's struggle; and *MISS UNIVERSO* (2021), an interview with a beauty pageant contestant, played by myself, whose answers reflect on the concept of eroticism in the works of George Bataille. For the theatre I have written, performed and directed *JUANA DOLORES # *massa diva per a un moviment assembleari ** (2019-2020, Antic Teatre, a performative solo against the idea of nation states from the point of view of a girl who dances and lipsynchs in front of the mirror in her parents' bedroom. * *HIT ME IF I'M PRETTY ** (2022, Antic Teatre) is my latest theatrical work on objects of desire and their sovereignty.

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