

Culture

The artist Linet Andrea to reopen the Angstrom gallery, in Perrigny-sur-Armançon

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Linet Andrea worked in her studio during the winter and created a series called. © All rights reserved

The painter Linet Andrea has just completed a series of paintings exploring a female figure of flesh and revolt. She also plans to reopen the Angstrom gallery in Perrigny-sur-Armançon this summer.

Linet Andrea is smiling. Not only has she finishing a new series of paintings, but she is also planning to reopen the Angstrom gallery in Perrigny-sur-Armançon this summer. This magnificent space, an old barn with enormous volumes, allowed the artist in the years 2004 to 2017 to multiply exhibitions and moments with the public and painters, sculptors and circus artists...

An evolution over the months

The former trapeze artist, collaborated with [Joana Nicioli](#) during the period of confinement during which she did not stop creating work which has evolved greatly from month to month. In 2020, she also worked with [Ayin de Sela](#) another former circus artist on the subject of feminine sensuality for an exhibition at the Galerie Decorde, Strasbourg in the spring of 2021.

"The following series, *An Angel in Everything*, exhibited in Strasbourg in the autumn of 2021 transformed late last year into a set of sketches of repeated female forms lying in threatened, but also menacing positions," she explains.

I started to question many forms of oppression, including self-imposed resistance and censorship.

During the winter, a new series was born from her charcoal and brushes. A succession of repetitive shapes of a woman. "The original sketches led me to this sudden and bold statement of the single figure to which I added the title *Revolting Pin-ups* with an attempt to evade any stereotypical form of female representation.

Questioning

These "repeated women" evoke orgasm, loss of self and fusion with the Whole. "I found myself using the female figure to express rebellious feelings about the body, society and the context in which we live, and began to question many forms of oppression, including those that are self-imposed resistance and censorship" she says.

Graceful colours, blues, yellows, greens, old pinks in the background surround the figures with a smooth and finely executed appearance, in contrast to the figure which can be read as clearly violent.

The repetition is only on the surface. No line resembles the others in any of the paintings. "These are momentary impulses that culminate in similar forms", underlines the artist. The figure is wild, the result is magnificent and the spectator cannot leave indifferent to the confrontation with this repetition of emotions.

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