

This book is a collection, a collage that stretches along the textil industry and always has the scenery of Switzerland behind it. Untold stories meet unlistend stories. This book tells my point of view and does not give an overarching picture of the textile industry.

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Ennenda

I arrive by train on the only platform in Ennenda. One track, the town hall and mountains. Apart from that, I see nothing of the town and its history. I walk along the road and pass various houses and alleyways. I s z notice car dealers, a workshop and yellow postbuses. At the Trümpi Areal, we meet Ursula Helg, the museum director, who welcomes us to the Anna Göldi Museum. I'm still not sure what the museum is about and what a Hänggiturm is, but this woman seems to know exactly what she's talking about and what's important to her on this site. She talks about conflicts between the museum and the neighbouring factory and tells us how the area around the museum has changed. We are interrupted again and again. The postman needs to enter the warehouse. After a brief introduction, we make our way up the staircase to the Anna Göldi Museum. A sterile room, everything in white. Pictures on the walls give us a hint about the history of the building and a small arrow leads us in the direction of the museum. We pass the toilets and head upstairs into the centre of the exhibition room. We stand in this mysterious hall and look at a complex wooden construction that we would otherwise only encounter in lectures on the preservation of historical buildings. The Anna Göldi Museum is located in this one room and as a visitor I am guided through the exhibition by dark lengths of fabric. Mirrors on the floor reflect the wooden roof and I feel as if I am in an infinite space. I walk through the exhibition and try to find points of contact with the objects on display. The story of Anna Göldi seems very complex, from a bygone era and the beginning of a more modern way of thinking. The room is not heated and the cold air blows in through the decorative openings above the windows.

I'm cold and we make our way to Ursula and Alan's office. On the way back, we pass the old villas and workers' houses from the textile industry era in Ennenda. Each of these workers' houses seem to be too narrow and too small. I come across a collage of buildings and the structure of Ennenda seems to disappear further and further. What remains strong and dominant, however, are the mountains around Ennenda. They become the backdrop and emphasise the curiosity of this place. Anna Göldi, the textile industry and Ennenda will probably keep me busy for a long time. The topic is charged with opinions and is not easy to deal with. I'm on my way to visit my grandmother in Eschenbach. As a young woman, she worked in the spinning mill in Uznach and always talked about that time. I enjoyed listening to her and hearing the stories about the factory. I arrive in Eschenbach and open the door to the workshop, the direct entrance to the house. We sit down at the kitchen table and drink coffee. I like being in this kitchen with the red floor and the wooden corner bench, the drawings i did as a child are still hanging on the wall and postcards from her grandchildren are not far away. My grandma Lina starts talking and I'm still not sure if I want to know everything and how I should deal with it. She's my grandma, I admire her a lot and respect her as a strong woman with a well deserved pride.



Anna Göldi
Museum

10:35
30:30
40:45
50:45

TAKE ME!

Party. Mal besser.

This village is a collection, a collage that stretches along the water and always has the scenery of the mountains behind it. Architecture meets nature, past meets present.



This site is a collection, a collage that stretches along the water and always has the scenery of the mountains behind it. Architecture meets nature, past meets present.

Anna



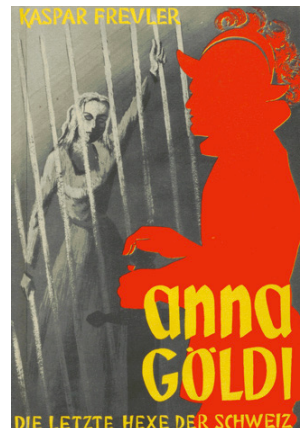


Anna

The death sentence was passed by a random majority and was handed down by a court that had no jurisdiction to do so.

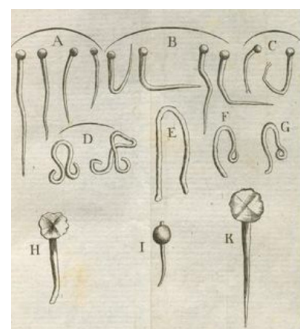
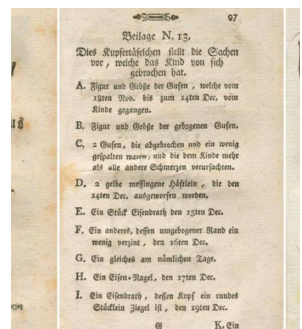
Anna Göldi Museum

In the Western European context, the historical witch has mainly been passed down through scholarly treatises and trial records. The witch is therefore rarely a person who performs certain magical acts, but rather arises in a social process of labelling, so that research is primarily familiar with witch trials and witch persecutions. The former began on a larger scale in the 15th century, peaked in number and prevalence between the late 16th and mid 17th centuries and largely disappeared from the early 18th century onwards. The so called cumulative concept of witchcraft according to Brian P. Levack is characteristic of Western European witch hunts in this era. Witches were accused of casting spells to harm humans, animals, work objects and the community.



Göldi Roman
Kaspar Freuler

They were also accused of heresy, specifically membership of a diabolical sect. Stereotypical elements of this belief, found in regional variations, were the witches' Sabbath, acceptance into the devil's sect through devil's courtship, bloodletting and the devil's mark, as well as equipping the witch with the means to cast spells. Switzerland lies at the centre of a zone between Upper Germany and south-eastern France, where the early modern witch trials began on a large scale from the outset, where the cumulative witchcraft concept was significantly formulated and where the persecution of witches was at its most intense. According to a rough estimate, around 110,000 witch trials took place in Western Europe, around 10,000 of them in what is now Switzerland. Since the 1970s, historical research into witches has become an important interdisciplinary field of research, including historical anthropology, gender, cultural and legal history.



Evidence
Anna Göldi Museum

Anna

The association of early modern witchcraft beliefs with heresy represents a flip side of the often still uncertain confessional orthodoxy of the 16th and 17th centuries and is linked to the demonisation of non church beliefs. The element of uncontrolled physicality (dancing, sexuality, overeating) in ideas of the witches' sabbath points to an inversion of the still uncertain process of civilisation. Both confessionalisation and the process of civilisation were driven exclusively by men, so that their inversion could be attributed primarily to women. This is one possible explanation for the high proportion of women, 65%-95% in Switzerland, among the accused. Furthermore, in the 17th century, the authorities also tried children for witchcraft or prosecuted them along with other family members accused of witchcraft as part of the increased educational endeavours. In the individual cantons, witch trials declined at different times in the 17th and early 18th centuries and eventually disappeared. The stabilisation of the confessional churches seems to have been the main reason for this.



Is the state allowed to kill?

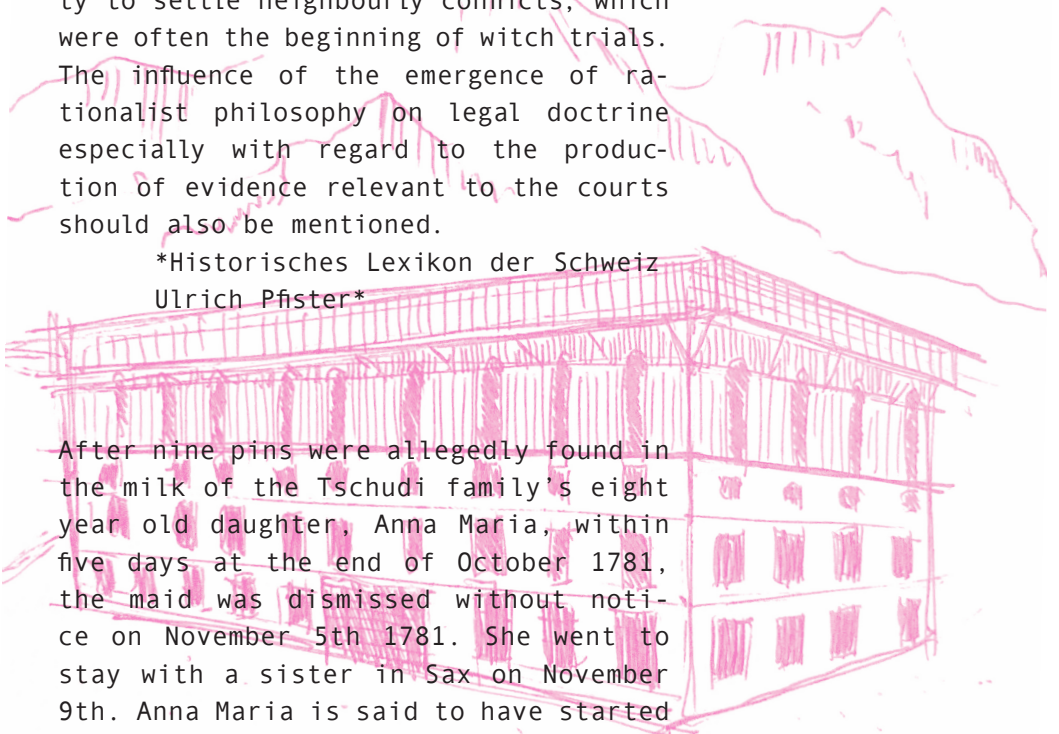
Book Human Rights
Anna Göldi Museum

This strengthened church life through church discipline, visitations and catechisation, thereby improving their ability to settle neighbourly conflicts, which were often the beginning of witch trials. The influence of the emergence of rationalist philosophy on legal doctrine especially with regard to the production of evidence relevant to the courts should also be mentioned.

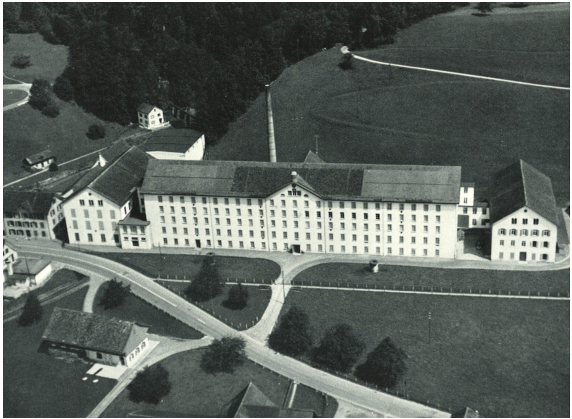
*Historisches Lexikon der Schweiz
Ulrich Pfister*

After nine pins were allegedly found in the milk of the Tschudi family's eight year old daughter, Anna Maria, within five days at the end of October 1781, the maid was dismissed without notice on November 5th 1781. She went to stay with a sister in Sax on November 9th. Anna Maria is said to have started spitting pins, iron nails and pieces of wire on the 18th day after the maid's dismissal, producing around 100 pieces by Christmas.

Museum Anna Göldi



Lina





Lina

I was glad to have a job in the factory.
I was paid a wage, which I had to hand
in, but I was happy.

Lina

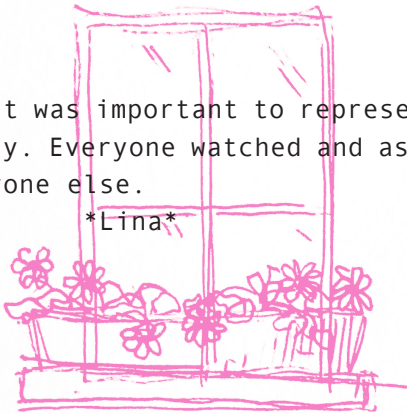
The success story of the textile trade and the textile industry was based, among other things, on the fact that from the 15th to the end of the 19th century there was a large supply of cheap, low skilled labour in Switzerland, not unlike in low wage countries in Asia today. The rural lower class, the so called Tauner, relied on this income. As a rule, spinning, weaving and braiding was a form of supplementary income, whereby this work was often carried out seasonally, especially in winter, alongside work as agricultural day labourers and sturgeon craftsmen. In artisan and Tauner households, the whole family, including the children, had to work in various activities to ensure survival. In both the textile trade and the textile industry, women's work outweighed that of men. Women traditionally earned less than men. Before 1900, women's wages in cotton spinning were a third lower than those of unskilled labourers.



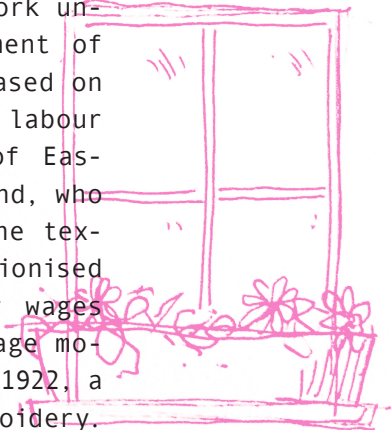
Lina

It was important to represent the family. Everyone watched and assessed everyone else.

Lina

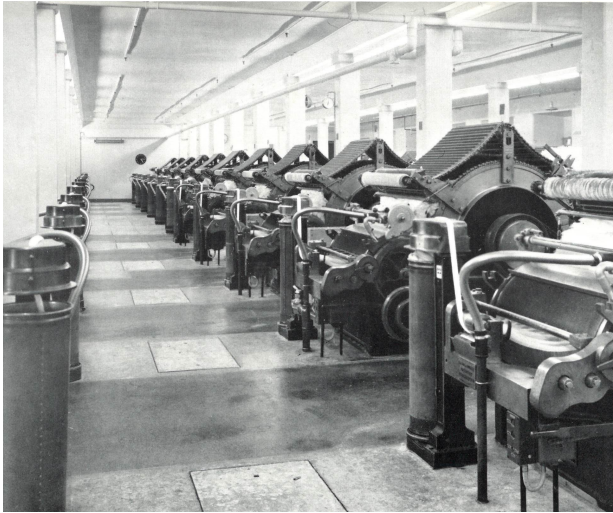


Wages for textile labour varied depending on the sector. In the seasonal straw weaving industry, which had particularly low wages for home and factory work until the collective labour agreement of 1946 was concluded, these were based on the usual rates in the local day labour industry. The Schiffli knitters of Eastern Switzerland, on the other hand, who saw themselves as the elite of the textile workforce, were already unionised from 1894 and fought for higher wages and shorter working hours with wage movements and strikes. From 1917 to 1922, a minimum wage rate applied in embroidery. The Homeworkers Act of 1940 permitted regulations on minimum wages until 1980, when work at home was equalised with work in the company in terms of wages.



*Historisches Lexikon der Schweiz
Anna Maria Dubler*

Lina



Spinning Mill
Uznaberg

With the possibility of working shifts in the factory, women could take turns and share childcare. So it was possible to have a double income in the family.

Lina

My mum didn't want me to go to secondary school, but after the first maths exam it was clear how intelligent I am and that I didn't belong at a lower level. I was always the smartest in the family.

Lina

Back then, we didn't have a washing tower in the flat and did the laundry in the laundry room with all the other families in the Chosthus. But not in the way you imagine. You had to soak everything and wash it in several stages. It was physically demanding and you couldn't just press a button. We had to tidy and clean the laundry room perfectly after every washing day. All the tubs had to be clean and dry. I can still remember how I got into trouble with the neighbour because I missed an inch of soap. An inch.

Lina

My mum was accused of not being able to manage her household and children because she went out to work. The accusations came from other women.

Lina

Factory workers were categorised as a lower class. Families who had a lot of money sent their children to an apprenticeship. In those days, however, you didn't receive a wage but had to pay to get an education.

Lina

Luisa and Carla





Luisa and Carla

They brought us pasta, espresso and a longing for the sea. Street cafés, Vespas, names like Luca and Emilia. We wish we were a bit like them. So cheerful, so sociable. The Italians, our favourite foreigners.

Bericht aus Beobachter

At the end of November 1955, restlessness broke out at the Marienheim in Dietfurt SG in Toggenburg. Two cousins from Italy resisted their prison like accommodation. When the headmistress of the home dismisses the two rebellious girls as punishment, eight other Italian girls also resign. Now there is outrage among the Italians, note the sisters from the Ingenbohl convent, who run the Marienheim. The cousins have only been at the girls' home for four months. They work together with an estimated 30 Italian girls as employees in the spinning and weaving mill. The Italian girls live in the same accommodation as the 60 or so Swiss girls who have been forcibly interned. The foreign labourers had a little more freedom than the Swiss girls. But even they are allowed little apart from praying and working.

Beobachter Yves Demut



Chiasso
AV Archive

We called for labourer and humans came.

Max Frisch

Emil Bührle employed Italian women in his spinning mill in Toggenburg, as well as Swiss forced labourers. The Italian consulate fought for us.

Isabella

These were women who, despite their poverty, had style and could cook well. They were treated like cattle by the Swiss farmers who still lived like in the Middle Ages and were as stupid as the straw in their stables.

Luisa

Switzerland was doing well after the end of the Second World War. People had jobs and earned so much money that they could afford more and more of the new things that were now available to buy. A fridge, a television or even a car. Many new houses were also being built and there was plenty of work in the factories. So labour was needed, and there were too few of them in Switzerland. So the construction companies and factories invited Italian men to work in Switzerland. Their country had been severely weakened by the Second World War, many factories had been destroyed and many people were poor and looking for work. And so many Italians came to Switzerland.



Bellinzona
Christian Schiefer



Train Station Chiasso
SBB Historic

Luisa and Carla

However, some people in Switzerland felt uncomfortable with the fact that there were now so many foreigners in the country. They were afraid of foreign infiltration. So the Swiss passed a law stipulating that guest workers were not allowed to bring their families with them and could only work in Switzerland for nine months per year. Then they had to return to their home country for at least three months. This was intended to prevent people from abroad from settling down. And they could be sent back again if the jobs were no longer available. When the construction season started again in spring, new guest workers came to Switzerland. They were therefore called seasonal workers. However, only as many were allowed to come as there was work available. As a result, there was almost no unemployment in Switzerland, which had to be dealt with by the home countries, such as Italy. This large coming and going of workers is also known as the rotation principle. The situation was sad for the Italian workers. They had to work hard and lived in simple barracks. However, they were not allowed to have a family or were only allowed to visit them in Italy for three months of the year.

Migration History Switzerland





Train Station Chiasso
SBB Historic

It was very difficult for our parents to leave their own country and their families, but they were very grateful that they were able to work in Switzerland. Unfortunately, they were not always treated fairly. It was a hard time for them and for us, because we were labelled as “sautsching” and, as secondos, were also treated as foreigners. Although we have fully adapted without losing our proud Italianità, there are still certain situations where you feel that you are still a foreigner.

Carla



“Education for labour” was the name of the punishment ordered by the welfare authorities. Elfriede, Irma and Carmen, now aged between 82 and 89, were sent to Emil Bührle’s factory as cheap labour. The women had to do shift work in the spinning mill until they were 20 years old. Their wages went directly to the Marienheim.

Irma



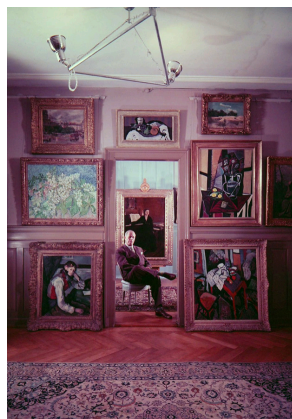


Irma

The guardianship authority told me I would be placed in a nice girls' home with girls of the same age and could go to work with them in a spinning mill. As a child in a home, you don't have any rights.

Irma

From 1941, Bührle diversified his company by taking over and acquiring stakes in other companies. These included the Contraves design office, which specialised in anti-aircraft defence, Pilatus Flugzeugwerke, the Liechtenstein equipment manufacturing company Balzers, and several textile factories in German speaking Switzerland, such as Dietfurt AG in Bütschwil and Heinrich Kunz AG in Windisch. Before Bührle's takeover in 1941, the Union Bank of Switzerland had bought these spinning mills from the Jewish owner family Wolf from Stuttgart, a transaction which the trade union press denounced as Aryanisation. A girls' home was attached to the spinning mill in Dietfurt, where welfare authorities from all over German speaking Switzerland interned underage girls against their will.



Emil Bührle
Magazine Live

The Bührle spinning mill commissioned sisters from the Ingenbohl convent to run the Marienheim until 1968. The young women who were administratively cared for performed forced labour in the spinning mill, which had been banned in Switzerland since 1941 under International Convention No. 29 on Forced or Compulsory Labour, but was still practised in other Swiss factories and institutions. Research assumes that at least 300 female forced labourers were accommodated in the Marienheim between 1941 and 1968.

*Historisches Lexikon der Schweiz
Ueli Müller und Matthieu Leimgruber*

I repress what happened back then for the rest of my life.

Irma

I was intimidated. In all those years, I never knew what I earned and never saw a salary slip. After three years, I received 50 CHF.

Irma



Girlshome
Lärchenheim

Irma

When we arrived in Dietfurt, we were welcomed by the sister superior and I thought: "Wow, not nuns again." She opened the door and I saw a six person dormitory with six beds and wardrobes. When I saw the huge dining room, which could seat well over 100 people, I realised that I had once again ended up in a home.

Irma

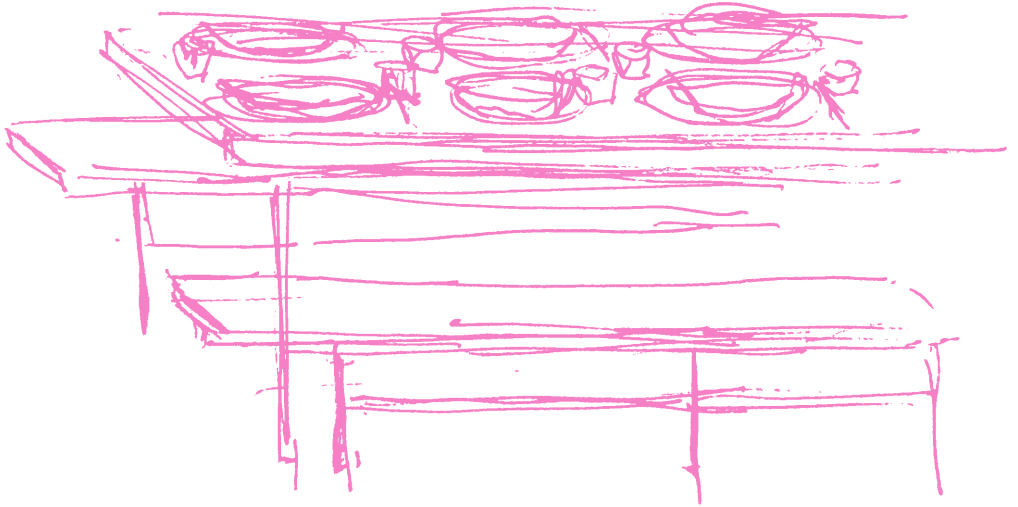
If you don't have a strong will of your own, you will go under. I didn't do them that favour.

Irma



Room

Lärchenheim girls' home, Lutzenberg



I take too many breaks and need to get used to working all the time.

Irma

I was never able to comment on all the allegations in my file.

Irma

The others told me that I had to get up at 4.00 a.m. and work shifts in the spinning mill and that I wouldn't leave this place until I was 20 years old.

Irma

Elfriede





Elfriede

When I was 18, I wanted to meet my mum again. At that time I saw her very little and when I arrived at the station I met Mrs Seifer from the welfare office. I didn't understood why she was there and not my mum. She said "Elfriede, you're not going back and you're coming with me to Dietfurt now."

Elfriede

For decades, the authorities used the instrument of administrative care to get rid of social problem cases at low cost. From the authorities' point of view, these cases included travellers, whose children were systematically taken away by the Pro Juventute relief organisation until 1973. The cases included children born out of wedlock and their mothers, who were patronised and ended up in an institution for misconduct. They included children of divorce, children of the poor, maladjusted, rebellious adults as soon as the authorities even feared that they might become a burden on the welfare system. Thousands of adolescents were placed with farmers who often kept them like little slaves. Boys and girls filled the children's homes, men and women the so called work education centres.



Women working in Mill

However, research has so far failed to discover that the welfare offices also supplied factories with cheap labour, including young women like Elfriede Steiger, who left her assigned job. Or Irma Frei from Schaffhausen, a child of divorce, who ended up in Bührle's spinning mill, the result of a Jewish distress sale. Yves Demuth gave them a voice. Thanks to the factory homes, the communities were able to provide for their welfare cases at low cost, and industry received very cheap labour during the economic boom. Demuth speaks of the welfare-industrial complex and shows that the form of forced labour practised was illegal since at least 1941 due to international agreements. Another striking aspect of this terror of care is the authorities' constant fear of female sexuality. Even applying make-up to the eyes resulted in sanctions, contact with men led to a home for fallen girls or even a factory home, while sexual assaults by men were blamed on the women themselves. If I had known that you had an illegitimate child, I would never have taken you in, said a Sister of Mercy to a young mother who had been deprived of her child, "you are spoiling the others!"

*Forced Labourer

Stefan Keller*



Elfriede



Postcard
Marienheim

My mother told me that the state wanted to make her abort me and if she didn't, the whole family would suffer. She had to put me in a home straight after giving birth.

Elfriede



Bührle-Opfer erhalten Geld: Zürich zahlt Opfern
von Zwangsarbeit acht Millionen Franken | Tage...

[Besuchen >](#)





Carmen

On the free afternoon, we had to peel potatoes in the cellar and pray the rosary so that nobody spoke to each other. The potatoes were soaked in water and had to be preserved for a whole week. At the end of the week, us children had to eat black potatoes that stank so bad you can't even imagine

Carmen

The development of the Swiss residential care system for young people can be roughly divided into three phases: The new institutions founded in the 19th century initially served as a kind of asylum for young people from poor families with the aim of relieving the burden on society. At the turn of the 20th century, the second phase began, in which the idea of education took centre stage both as a reason for admission and as a guiding principle in the home. In response to the alleged socially threatening neglect of young people, attempts were made to teach them conforming behaviour in the homes. The focus remained on labour education, with young women being taught household tasks to prepare them for their bourgeois role as maid-servants, kitchen assistants or, in the event of social advancement, mothers and housewives.

The image of the working institutionalised child persisted into the second half of the 20th century. As did the philosophy underlying the institutions: young people who allegedly jeopardised society were to be removed from it in order to be made socially acceptable again in a safe environment. However, studies show that this claim could not be realised as desired. The actual transition to educational institutions and thus to the third phase of institutionalisation did not take place until the 1960s. Somewhat later in time, there was a double shift from the collective to the individual. In the wake of the institutionalisation campaign of the early 1970s, homes became less and less dedicated to protecting the social collective. Instead, the focus was now on the young individuals, who were to be accompanied and supported. This paradigm shift was reflected in the actual practice in the homes. The young people were no longer treated as a collective. Instead, there was more room for individual development and support. This was also accompanied by a change from the tabooing of sexuality and violence to a more open approach to these delicate topics.

The girls home zum guten Hirten

Carmen



Girl works in a textile factory in Zürich
Oberland 1930, Picture Hans Staub



Laundry room of the Magdalenenheim
Zurich, 1900

Nobody would have believed us
Carmen

A man asked me to dance and I became a
forced labourer. I lost my job at the
hospital and had to go to St Mary's
Home when I was 15 years old.

Carmen

I used red lipstick, which was already
too much for them to handle.

Carmen

Ennenda

Once again, I arrive on the only platform in Ennenda. I open my umbrella right next to the selekta vending machine and we make our way to the museum. I notice another building with the striking architecture of a Hänggiturm. Like a box is the wooden building standing on its massive base and seems to fulfil a decorative purpose. The red bench in front of the entrance to the museum is still there. We go up the narrow staircase and stand in front of a closed door. Which way to the museum? There are too many doors and suddenly we're standing in the broom cupboard. Someone makes a phone call and Alan unlocks the door to the museum. Once again we're in this large room. From the far corner I can see the huge picture of Anna. She looks past me, seems distant and strong. I walk through the exhibition and try to take in as much as I can. Next to the stories about Anna is the King Cotton exhibition. The subject of the textile industry is still ongoing and deals with the same questions, conflicts and differences. Did we learn something from the past or do we forget everything if it doesn't affect us directly?

I go on and climb the stairs. Past the beams, this narrow path leads to a podium. There is a grey sofa with books. I sit down and pick up the first book I see, Human Rights. It's heavy, white and black. I flick through the pages, read and see things that I automatically want to turn away from. I don't look properly.

The textile industry in Switzerland has caused a tremendous amount of suffering and has had a lasting impact on people on so many levels. However, it is by no means unique and the suffering is not over. It seems to me that the problems have not been solved, only postponed. We say goodbye to Alan, walk down the stairs and stand on the industrial site, Trümpi Areal. It is raining. I walk around the building, nothing seems to have changed since my last visit, but today you can't see the mountains. It's foggy. I walk along the road and want to explore the rest of this place in more detail. Thomas Tschudi smiles at me from an election poster in the meadow. SVP district councillor. What has he in common with Johan Jakob Tschudi, the man that accused Anna? What does he have in common with Anna? A dog barks and I am watched closely as I stand in the middle of the meadow with my camera. I walk back towards the railway station along Villenstrasse. Arriving at the station, I notice the small kiosk on the railway track. A wooden building with the blue kiosk symbol and a blue plastic bucket in front of the door. I enter and am greeted by an elderly gentleman who is comfortably reading his newspaper on the corner bench. I look around and reach for a chocolate bar. I pay in cash and he asks me if I have taken any nice photos. He had seen me at the museum before.



It is windy and cold. The mountains hide behind the fog and the village seems to be grey. The streets are desolate and empty.



I can't see anyone, I can only guess what's going on behind the windows in the factory. Euro pallets are piled up inside and the rushing of the blue grey river is the only background noise. It's quiet in Ennenda.

I go for a walk around the town.





















A strange place, mystical but extraordinary.

Basel

On the way to Basel, I sit at the bus stop. The bus arrives, I get up and it passes me by. I take the next one, but I don't understand why I've been overlooked. I change three times and take the green Basler Trämli to the Beyeler Museum. It's very busy and I queue up. I'm too old to get the students discount, but the clerk turns a blind eye and lets me into the exhibition for free. I take my coat off and enter the photography exhibition. Large format pictures tell stories, the architecture is reflected in the glass box and huge openings in the facade bring nature inside. I see Beuys, Picasso, Degas and Cézanne. I take a seat on the sofas in the corridor behind the exhibition space. Here I read about Frida. I stroll through the museum shop, pick up a postcard and make my way home. I get off the tram early and stroll through the city. I see a witch in the shop window, it's carnival time and the gym advertises with witches. Exclusively, women only.



The reflection on the glass of the display case reflects both, content and context of the museum.



What is he doing?

Frida





Frida

Despite the rigid gender divide of the 1900s, Frida was honest about being a woman. There was no sugar coated, glossy version of herself that she paints for the world. She embraced her circumstances and told her story. And that is what puts her, even now, at the forefront of being a feminist. Never once did she hide, cower or expect to be shielded from the harsh realities of her life

Formfluent

Frida Kahlo was a Mexican painter who was born in Mexico City in 1907 and died on 13th July 1954 at the age of 47. Her life and personal development were turbulent. Frida was a fragile child from an early age. As a teenager, she experienced a trauma that would haunt her for the rest of her life. She is the victim of a school bus accident in which she is horribly injured and some of her classmates lose their lives. She undergoes numerous surgical procedures and has to stay in bed for a long time. After this accident, she decides to train herself as a painter.

Carrés d'Artistes

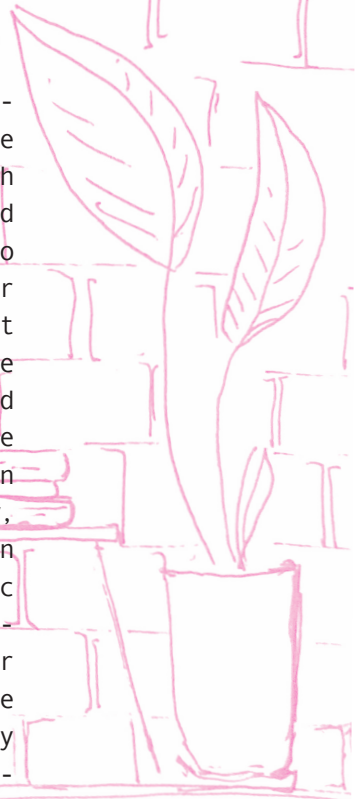


Frida and Diego

I never paint dreams or nightmares. I
paint my own reality.

Frida

Frida Kahlo's father, who was a photographer, paved the way for her to become a painter. She gave up her actual wish to become a doctor at an early age and from then on devoted herself entirely to her artistic skills, spending most of her time at the Casa Azul in Mexico City. It was there that she recovered from the accident that would shape her life and work forever. The selfportrait became the medium in which the young artist began to question her existence and identity, the way she saw the world from isolation and the foundation of her later artistic work. travelling through her native Mexico, Frida Kahlo also came closer to her own identity, which led her to redefine her art as well. She was inspired by Mexican folklore and the elements of nature, which are unmistakable in her art.



Frida

As a visible sign of her culture and Mexican roots, Frida also began to wear the clothing that would characterise her until her death. The Tehuana costume, which can be seen in many of her works and made its wearer a symbol of her time. Although she was labelled a surrealist by the founders of the movement themselves, Frida Kahlo defined her works not as a product of her dreams, but as the result of her life itself. She turned her paintings into an encounter between fantasy and realism, a visual diary in which she told the stories that shaped her of her family, her loves, her illnesses and her origins. For a time, Frida Kahlo staged herself as a mystical figure in the sense of magical realism, which she felt close to in her art. As a character who stood out among the women of her time, Kahlo shifted the paradigms in society by defying the norms of modernity. She became a style influencer with her clothing, and through her art she changed the way the rest of the world saw Mexico.

AD Sebastian Carbices



Picture of a Book in
Beyeler Museum
Laura



Frida
Hulton Archive

I was an intelligent young girl, but impractical, in spite of all the freedom I had won. Perhaps for this reason, I did not assess the situation nor did I guess the kind of wounds I had. The first thing I thought of was of a balero with pretty colors that I had bought that day and that I was carrying with me. I tried to look for it, thinking that what had happened would not have major consequences.

Frida

Silvia





Silvia

Violence against women is a key element in this new global war, not only because of the horror it evokes or the messages it sends but because of what women represent in their capacity to keep their communities together and, equally important, to defend noncommercial conceptions of security and wealth.

Silvia

Since Marx, studying the genesis of capitalism has been an obligatory step for activists and scholars convinced that the first task on humanity's agenda is the construction of an alternative to capitalist society. Not surprisingly, every new revolutionary movement has returned the "transition to capitalism" ringing to it the perspectives of new social subjects and uncovering new grounds of exploitation and resistance. This volume is conceived within this tradition. but two considerations in particular have motivated this work. First, there has been the desire to rethink the development of capitalism from a feminist viewpoint, while, at the same time, avoiding the limits of a "women's history" separated from that of the male part of the working class. The title, *Caliban and the witch*, inspired by Shakespeare's *The Tempest*, reflects this effort.



Demonstration
Wages for Houswork

In my interpretation, however, Caliban represents not only the anti colonial rebel whose struggle still resonates in comemporary Caribbean literature, but is a symbol for the world proletariat and, more specifically, for the proletarian body as a terrain and instrument of resistance to the logic of capitalism. Most important, the figure of the witch, who in *The Tempest* is confined to a remote background, in this volume is placed at the centerstage, as the embodiment of a world of female subjects that capitalism had to destroy. The heretic, the healer, the disobedient wife, the woman who dared to live alone, the obeha woman who poisoned the master's food and inspired the slaves to revolt.

The second motivation behind this volume has been the worldwide return, with the new global expansion of capitalist relations, of a set of phenomena usually associated with the genesis of capitalism. Among them are a new round of "enclosures" that have expropriated millions of agricultural producers from their land, and the mass pauperization and crinunalization of workers, through a policy of mass incarceration recalling the "Great Confinement" described by Michel Foucault in his study of history of madness.



The devil carries away
the soul of a woman
who served him
Olaus Magnus



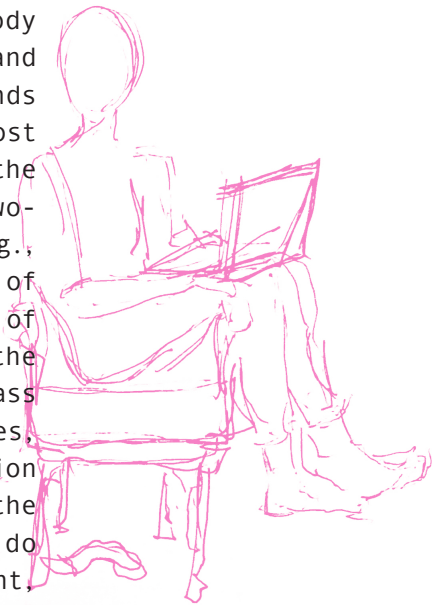
Pornographically
exploiting the female
body under the guise
of denunciation
Hans Baldung Grien

Silvia

We have also witnessed the worldwide development of new diasporic movements accompanied by the persecution of migrant workers, again reminiscent of the “Bloody Laws” that were introduced in 16th and 17th-century Europe to make vagabonds available for local exploitation. Most important for this book has been the Intensification of violence against women, including, in some countries (e.g., South Africa and Brazil), the return of witch hunting. Why, after 500 years of capital’s rule, at the beginning of the third millennium, are workers on a mass scale still defined as paupers, witches, and outlaws? How are land expropriation and mass pauperization related to the continuing attack on women? And what do we learn about capitalist development, past and present, once we examine it through the vantage point of a feminist perspective?

*Caliban and the witch

Silvia Federici*





New York Times Magazine

Even when men achieved a certain degree of formal freedom, women were always treated as socially inferior beings and were exploited in ways similar to slavery.

Silvia

Where there is power, there is resistance. Resistance is never outside of power.

Silvia

The witch hunt was a mass murder of women in the service of the modern economic order.

*Witches, Witch Hunt and Women

Silvia Federici*

Ana



Research

**THE *SORCIÈRES*
REVIEW (1975-1982): A
SPACE FOR FOR
FEMINIST REPRESENTA-
TION MARRYING THE
VISUAL ARTS AND
LITTERATURE**

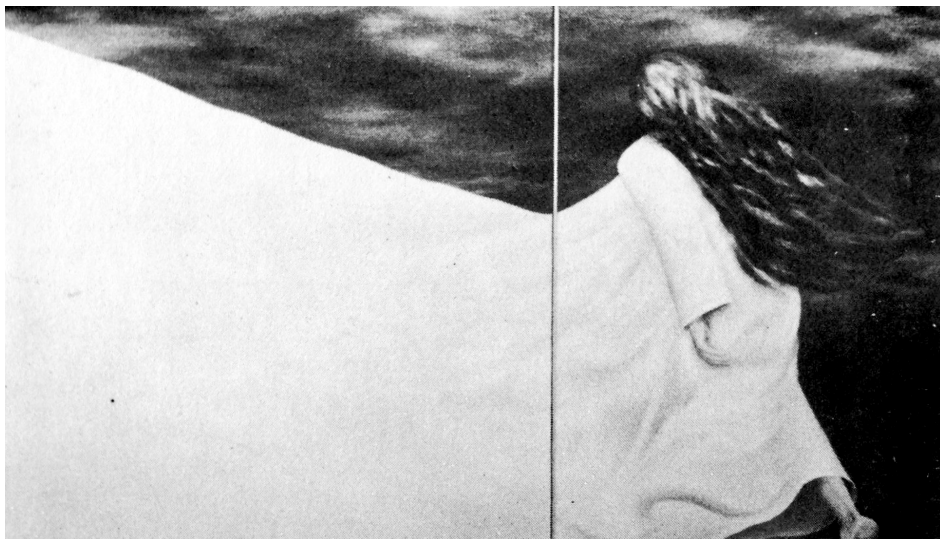
09.12.2018 | ANA BORDENAVE

Ana

My art is grounded in the belief of one universal energy which runs through everything: from insect to man, from man to spectre, from spectre to plant from plant to galaxy. My works are the irrigation veins of this universal fluid. Through them ascend the ancestral sap, the original beliefs, the primordial accumulations, the unconscious thoughts that animate the world.

Ana

In academic art education as it was organised until the 19th century, the representation of nude models was indispensable for the conception of history paintings. For a long time women artists were excluded from life drawing classes for reasons of morality. Thus they could not claim to be equal to men in the noblest genre. The question of opening life drawing to women generated a heated debate and thus very early the representation of the nude was a true challenge in the training and career of women artists. While their access to classes was a point of contention, some found other paths outside the academies.



The Sorcières Rewiev
Ana Bordenave

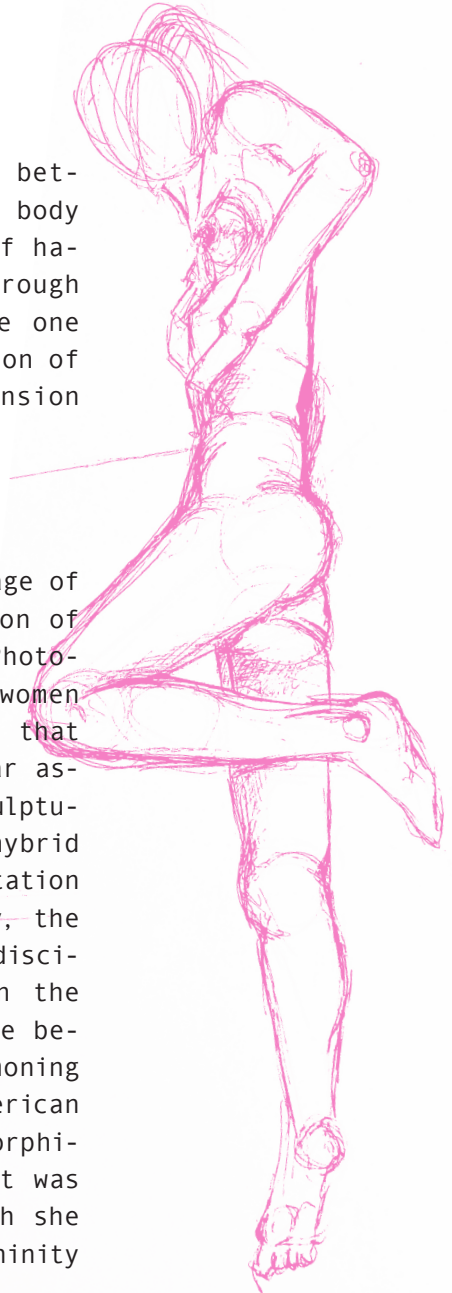
Immediately part of a form of subversion, the nude was an open door to new artistic explorations and the vehicle for personal, professional and political affirmation. While the live model was an element of study, the representation of naked bodies was also a means of touching what is most intimate and most universal in humanity. In the sculptures of Camille Claudel, bodies were the support of an expression of emotions through the ages.

Ana

I have been carrying on a dialogue between the landscape and the female body. I am overwhelmed by the feeling of having been cast from the womb. Through my earth/body sculptures I become one with the earth. I become an extension of nature and nature becomes an extension of my body.

Ana

Certain female artists took advantage of the narrative and symbolic dimension of the nude in connection to nature. Photographer Anne Brigman staged nude women in Californian landscapes in images that personified natural forces. A similar association can be found in the sculptures of Maria Martins that depict hybrid beings blending humans and vegetation in a surrealist vein. More recently, the photographs and videos of multidisciplinary artist Ana Mendieta retain the traces of performances in which she became one with the elements. Summoning the evocative force of Latin American rituals and sacrifices, she metamorphically rooted herself in a land that was not the same as the one from which she originated, and investigated femininity through her own body.



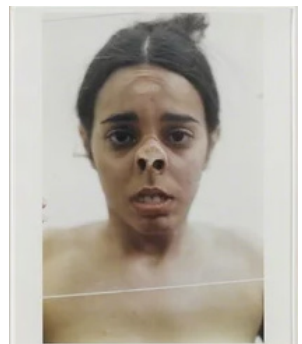
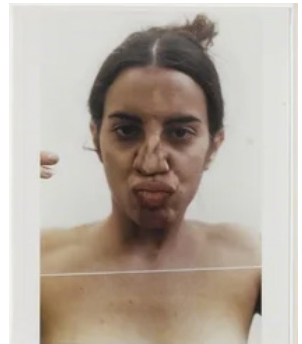
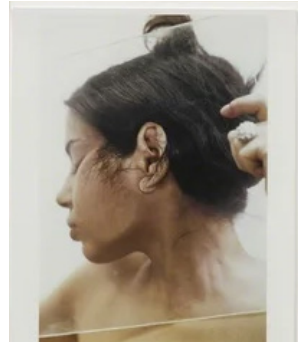


Covered in time and
history
Ana Mendieta

Under the brush of painter Paula Modersohn Becker the nude became a pictorial subject in its own right. In her portraits of nude women and children she evoked motherhood, stripped of any mythological pretext, as well as in a famous 1906 painting where she herself appears pregnant, becoming a pioneer of the nude female selfportrait. Pan Yuliang devoted herself to the same subject, exploring themes of female bathers and indoor nudes. Many of her drawings share an erotic connotation that was scandalous during her lifetime and considered inappropriate for women.

Ana

The canvases in which Lotte Laserstein staged herself in her studio are an affirmation of the artist's status. In *In meinem Atelier* the imposing presence of the model in the foreground, whose body is realistically detailed, implies an aesthetic statement and consecrates the image of the modern woman whom the painter portrayed several times in the guise of Traute Rose. Alice Neel fed an emancipated representation of the canons of beauty. Characterised by a raw realism, her nude portraits are sexualised but not eroticised. The subjects appear charged with their condition, like pregnant women. Her frankness can be seen in a unique nude selfportrait that she began in 1975, where she portrays her own 70 year old body without any concession. In addition to the works by female artists, the nude is also an issue in the representation of women in institutions and collections, as highlighted by the actions of the Guerrilla Girls from the 1980s onwards. Bringing the image of the body into play, some artists use the representation of the nude in a feminist approach to denounce the eroticisation of bodies in the male gaze.



Untitled glass on body
imprint
Ana Mendieta

Sylvia Sleigh reverses the scopic relationship by painting nude men in postures attributed to female models in art history, highlighting their erotic dimension by diverting it. Others draw their iconography from pornography. Censorship became the subject in the paintings of Joan Semmel and in the Fuck Paintings of Betty Tompkins, betraying the subversive force of sexual imagery. The same phenomenon struck in 1987 with the photographs of Florence Chevallier from the series Corps à corps, which depicts a heterosexual relationship in its agonistic dimension. New generations of artists continue to use the representation of the nude to mobilise the self-portrait and reveal the political inscription of bodies, as seen with Jenny Saville and Allana Clarke, among others. Referring to the intimacy, fragility and nature of the human being, the representation of the nude cannot leave anyone indifferent, as it also implies the revealing what is usually hidden. Through the above mentioned works and those of other female artists, the representation of the nude manifests a great poetic and political force, while retaining a deeply subversive character.

Gender Genres Sibylle Vabre



Untitled Selfportrait
with blod
Ana Mendieta

To reclaim the word witch is to reclaim our right, as women, to be powerful, "wrote Starhawk, in her seminal 1979 book *The Spiral Dance*." To be a witch is to identify with 9 million victims of bigotry and hatred and to take responsibility for shaping a world in which prejudice claims no more victims.



Nice Witch
Wizard of Oz

Uznach

I'm on the train, making my way towards Uznach. I want to visit the spinning mill where my grandmother used to work and stroll through the Tobel. As children, we often used to walk through this forest with our grandparents, jumping from the waterfall and climbing through the old ruins. The bus stops and I get off. I know the way and take the only path along the spinning mill towards the forest. I meet Maria and her dog Arco. Maria is my grandmother's sister in law and I've known her since I was little. She is part of my childhood memories in the Tobel. I say goodbye and continue over the old bridge along the river. The distance seems shorter and everything seems smaller than when I was a child. I pass an old rusty bridge and cross to the other side of the river. It is windy and raining. My white trainers are soon wet, but I really want to get to the old ruins and tracks on this side of the river. I know they must be here somewhere. The forest gets thicker and thicker and I have to turn back. I continue on the other side of the river and find the place I was looking for. 98

I thought this place was creepy as a child, but today it seems even creepier. I'm alone in the forest and quickly walk past the signs warning of falling rocks. The ruins are a remnant from the time when the spinning mill was still in operation and the turbines were supplied with water from the river. With all the background knowledge that I have acquired through this research, I see new things in this place. My grandmother spent her free time here with her friends from the factory and made this mystical place by the water into her paradise. I understand why she loved being here. I walk back, pass Maria's house, but she is nowhere to be seen. I wait twenty minutes for the bus, only to wait another thirty minutes for the train at the train station. I get on the train and sit down on the seats with the red cushions. I send a picture of the waterfall to my grandmother.



The factory is abandoned and has been closed for years.
There is nothing left to suggest the labourers' activities
back then.



The spinning mill is falling apart and could be demolished by a future investor as the costs of maintaining the building are too high. The characterful interiors will disappear.

























I'm on my way to visit my grandmother to find out more about her time in the factory. I have to change twice and arrive in her village by bus. There seems to be a lot of activity on this Saturday morning and I have to be careful not to get run over. The village has grown but nothing seems to have changed much. I walk along the familiar path and spot her house on the right. It's still winter and I miss the red geraniums. I notice how tidy the garden and the shed look. Even the recycling bins seem freshly washed out. I walk through the carpentry workshop in the lower part of the house and climb the stairs to the kitchen with the red floor. Just one foot in the door, she sends me off again, asking me to go and get some bread. My uncle is sitting at the kitchen table and waves to me. I come back with the bread and we eat lunch together. Just like we used to. We make coffee, wash and dry the dishes. There's no dishwasher, but that doesn't bother anyone. She starts to talk about her work in the spinning mill and remembers every move and how to hold the bobbins properly. I show her pictures from the spinning mill in Uznach and without reading the explanations she knows every technical term and knows about every machine, even though more than 30 years have passed.

The differences between our youths are huge and yet we are similar. The stories she tells me make many things clear to me and certain statements change their meaning. Words like joy, friendship and happiness stick with me. Even though the work was hard, Grosi talks about many positive aspects of working in the factory for women and how people looked out for each other and supported each other. But what remains tangible throughout the afternoon is the feeling of dependency and constant control and competition among the young girls and mothers. They didn't just make it easy for each other. Just like today, the image of the working mother was provocative and was seen as non traditional. My great grandmother was a working mother in the factory and brought up her four children in a chosthus in Uznach. She was blamed for every mess, told to stay at home and bring up her children properly. Again and again Grosi explains how she fought back and stood up for her mother and other women. You had to fight back to put right what was told wrong and for what you want. She talks about her friend Rita and how much she owes her. I'm glad there was Rita.



My grandfather's workshop was always the most interesting part of the house. There were grinders, drills and hundreds of different screws. We were allowed to use them, but we had to put everything back in perfect condition and tidy up.

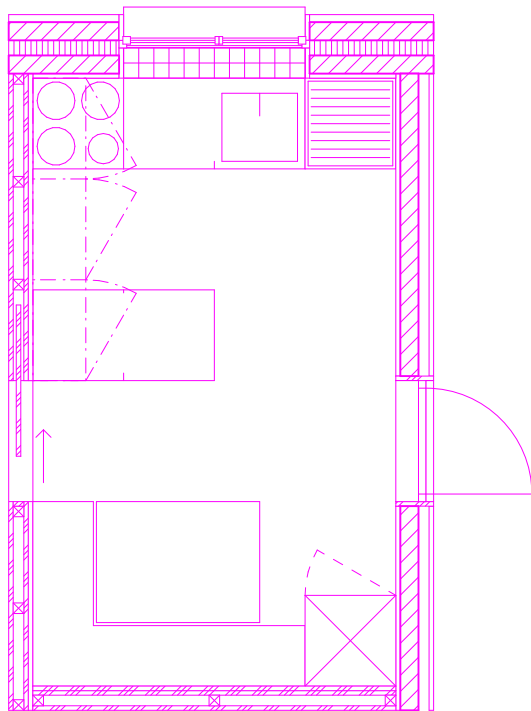


The door to the workshop is always open and welcomes the whole family.

Stories are always told with context and you start by creating a narrated place. A space that is filled with what is experienced and seen. This book collects not only stories but also the architecture associated with them. Each place is rendered with the subjective view of the narrator and the details of her memory.

Kitchen

It is usually cramped and yet everyone is in the kitchen at a party. It is a social place where many different things can happen at the same time. In the past, the kitchen, or the open fireplace, was the warmest room in the house and people spent a lot of time around and in the kitchen. Food was prepared, children did their homework and the cat stole salami off the table. I love being in the kitchen and watching others cook or try to open a bottle of wine. The kitchen has a high social value in any living space and can become the centre of exchange and encounters. It doesn't matter whether the kitchen is in a hostel on the other side of the world or in your own four walls. Cooking, eating and washing up together is part of tradition or culture and makes it easy to approach others and start a conversation. The kitchen has a domestic quality that everyone recognises.







Laundry

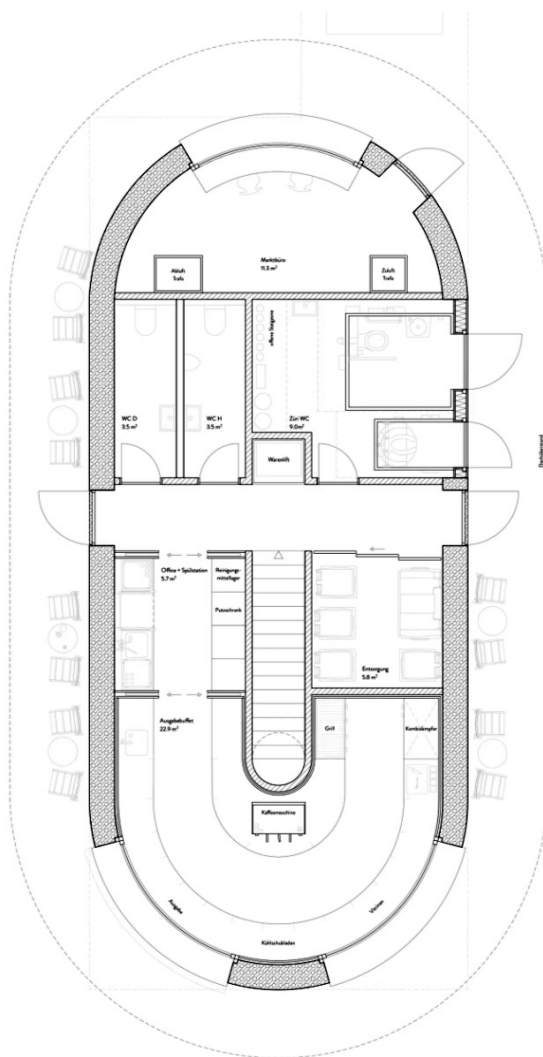
The laundry room is probably one of the places in a house with different tenants where conflicts and disputes are most likely to occur. Neighbours don't hang out the washing, don't clean the dryer properly or don't keep to their washing day. We've all been there and have broken these incontestable rules ourselves. In Zurich, there are only a few launderettes, as it is common practice to use your own laundry room, even if there are often disagreements. In other cultures, in other places, you find many of these launderettes. People take the time to wash their clothes, read a book on the bench outside the launderette, have a chat or go grocery shopping in the meantime. A domestic function takes place in a public setting and offers an inclusive programme that everyone can use.





Kiosk

I came across the small kiosk at the railway station in Ennenda. The wooden building stands at the end of the railway line and has everything a kiosk needs and needs to be. A kiosk is not a café, but still a place to meet and socialise. I only exchanged a few words with the shop assistant, but certainly more than with the Selekt vending machine just a few metres away. There are kiosks everywhere. With so much on offer, from newspapers to lottery tickets and chewing gum, there seems to be something for everyone. Some have a bench to enjoy a coffee in peace and quiet, while others are just windows in the facade and don't take up much space. They are places to go for all sorts of things, but you only linger for a short time and then quickly move on. A visit to the kiosk is non binding and anonymous.





Workspace

We often spend most of the day at work. We sit at the computer, go to the printer and the coffee machine. It's always the same. However, office landscapes are changing more and more, and the shared workplace in particular is valued and demanded. Industries no longer work on top of each other, but next to each other at the same table. As a student, I work wherever I can find a space and have good internet access. With my laptop, I'm flexible and handle everything digitally. I work on the train, in a coffee shop or in Migros. I don't want to be disturbed or be under pressure to consume. I understand that most places rely on turnover and I'm getting more and more creative to avoid having to work at home, as I'm more productive when I can be somewhere else. I don't want to turn my home into an office, but I appreciate a pleasant and relaxed atmosphere that doesn't resemble a typical office

Museum

A museum has little to do with kitchen, laundry room, kiosk or workplace. The museum operates on a completely different level and reflects an authoritarian and intimidating character. Not everyone feels comfortable or welcome in such a place. In a museum you have to be quiet and pretend to understand what is being shown. Museums have a clear programme and the visitor can neither adapt nor change the space. You pay to stay in the premises for a certain period of time and leave this curated world again after you have seen enough. The Anna Göldi Museum in Ennenda has an exhibition that works, but is located in a nonplace. There is a lack of communication between the site, the community and the exhibits. The Trümpi Areal needs a new access, a qualitative space to gather and should be able to change and develop with the citizens of Ennenda. The scale should be broken and domestic characteristics, that we find in the architectural fragments like kitchen, laundry, kiosk oder workspace should influence and guide a further planning of the museum.

Laura