

# INTRODUCTION TO THE WORK

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In 2004, political philosopher Silvia Federici published a study entitled "Caliban and the Witch", opening up new perspectives on witchcraft trials. These, Federici notes, developed parallel to incipient capitalism. For this reason, one must examine the two movements as dependent on each other.

In the violence excesses of the witch hunt, "knowing" women (and some men) were punished for their "obsessed" bodies. Later, as the principles of the Enlightenment began to take hold, it had already sunk deep into the consciousness of people across Europe that only men are able to exercise reason and mind. The consequences are evident right up to the present day: even in Switzerland, women receive a smaller wage or work unpaid, for example, if they raise their children. And violence against women is still socially accepted.

When women contradict institutionalized violence, they turn against the established system. Speech often leads to isolation or renewed discrediting. That's why speaking needs courage. To stop the systematic violence is to break the silence. Franziska Greber's global project "Women in the Dark" is moving in this commitment.

The artist collects voices, collects experiences of misogyny. What does not want to be heard brings Franziska Greber into an aesthetic form. In the exhibition 'SchweigenPunkt' we are literally welcomed by garbage bags. The stories that may be hidden in it don't have any importance for our society and they are neither protected, nor valued. One of the interviews in the attic tells of this humiliating experience.

Franziska Greber's installations want to touch unpleasantly. But they are also beautiful because the artist works with the poetry of raindrops. Nevertheless, the idea remains repugnant that the black drops float over us, because it would be unthinkable if they would burst right above our heads. But exactly this impression they give.

Given Franziska Greber's installations, one could think of the desperate realistic poetry of Rose Ausländer, Nelly Sachs or Paul Celan. Do you know Nelly Sachs? A investigate of the reading behavior has shown that women read literature of men, men but hardly of women. The aesthetic of the ugly again is, how the witch process, an achievement of the Enlightenment. Francisco de Goya's graphic cycle «(1810-1814) or Théodore Géricaults painting «The Raft of Medusa» (1819) was a radical accusation against society, for which artists also sought to find «ugly» forms. Goya wreaked harsh scratches and hard cuts in the copper plates to destroy the beautiful glow of the classicist body. In contrast, Géricaults castaways have beautiful bodies, but their color is so ghostly yellow that they remind of corpses. Both works of art were so radical in their time that they could not be exhibited.

Also Franziska Greber's Globe of tied up white shirts - from all sides the wearers are limited and controlled, and only very shallow can they breathe in the garments - is a lively and speaking metaphor. The same goes for the installation of mattresses on the screed, the room turned into a full uncomfortable of secrets.

Franziska Greber's installations are open and therefore open up many contexts. Openness is also not didactic. The artist, to quote Nancy Spivak, does not speak *about* the others. Instead, she speaks *of* them - and gives them a voice.