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## HEXENKÜCHE (THE WITCH RARELY APPEARS IN THE HISTORY OF THE PROLETARIAT)

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In 1495, Heinrich Kramer published the *Malleus Maleficarum*, or *Hammer of Witches*, shortly after having been expelled from Innsbruck, Austria for trying and failing to prosecute seven women\* for witchcraft there ten years earlier.<sup>1)</sup> Written in the form of a modern-day legal text, the *Hammer of Witches* is effectively a torture manual, giving detailed instructions on how to identify, interrogate and punish those who have been accused of witchcraft. One of the most printed books of its day, with twelve editions by 1519, this misogynist catechism entrenched a major gender division in which every woman\* was potentially a witch. (Kramer/Mackay 2009: 33)<sup>2)</sup> Furthermore, it gave all men power over women\* by situating the witch trials outside the inquisition, and thus outside of the rule of law of the church, making the persecution and execution of so-called witches an affair of local governments.<sup>3)</sup> The *Hammer of Witches* was the second most popular book after the bible in the 16th century, and continued to be published widely even after the witch trials were banned in the 18th century. (Strobl 1977, 1978)

Indeed, just as the result of the first defect, that of intelligence, is that they [women] commit the renunciation of the Faith more easily than do men, so too the result of the second, namely irregular desires and passions, is that they seek, think up and inflict various acts of vengeance, whether through acts of sorcery or by any other means. Hence, it is no wonder that such a large number of sorcerers exists in this category. (Kramer/Mackay 2009: 167)

— We stumbled across the so-called *Hexenkuchl* (*witches kitchen* in English) by chance one day on a hike from Innsbruck to the nearby village of Mühlau. Located in a beautiful spot in a deep gorge in the mountains, next to a waterfall, the place indeed feels magical. But what we encountered at its center was quite disturbing. In a small cave carved into the steep rock wall, behind a locked and rusting metal gate, were large cut-out reliefs of two women\* with bare feet and long fingernails, long noses and warts, smiling mischievously, gathered around a large kettle on a burning fire, accompanied by a frog and a miniature devil. This stereotypical depiction of witches is not dissimilar from those found in children's

1) Heinrich Kramer, or Henricus Institoris in Latin, was a Catholic clergyman and inquisitor from Schlettstadt, Elsass. He had already conducted witch trials in which women\* were burned at the stake, including in the district of Ravensburg (located in the present-day German state of Baden-Württemberg), before his time in Innsbruck and his subsequent writing of the *Hammer of Witches*.

2) The publication and distribution of *The Hammer of Witches* was made possible by the development of Gutenberg's printing press in 1440. (In this essay, all page references to the *Malleus Maleficarum* are taken from Christopher Mackay's translation, published in 2009).

3) We use the asterisk to indicate the constructed nature of gender and include gender non-conforming identities under the broader category of 'woman.'

books, their vicious misogyny passed off as playful innocence. These reliefs remind us how the figure of the witch is perceived in the present – as a harmless leftover from a distant past. Detached from its violent history, we felt how the figure of the witch still hovers as a reminder of patriarchal rule.

4)

For example, the online platform for German-language “Volkskunde” (ethnology) [sagen.at](http://sagen.at) which contains a great number of stories about witches. See: [www.sagen.at](http://www.sagen.at) (18.01.2022).



— Accordingly, the informational sign next to the *Hexenkuchl* explains to passersby that *witches kitchen* is the location’s folkloric name, without providing any information about what actually happened here. While a significant body of ‘official’ research material on the witch hunts does exist (such as trial records, torture instruments, etc.), allowing for its study as a historical event, another significant body of material, in the form of legends and myths, is categorized as cultural heritage and thus remains outside of the verified institutional writings of history.<sup>4)</sup> This body of material works on the level of affect, re-creating the witch as a mystical figure for present-day identification or delineation, but also providing the proof for what Enlightenment thought has taught us since the 18<sup>th</sup> century: that the witch is an invention of superstition, emerging in people’s minds where there is a lack of reason. Thus, such widely circulating legends and myths are also useful in reaffirming the historicization of the witch hunts based on Enlightenment, hiding the fact that Enlightenment thinkers only seemingly enabled the end of the prosecution of witches by demanding legal

// Figure 1

*Hexenküche (the witch rarely appears in the history of the proletariat) – production still.*

regulations of accusations based on facts.<sup>5)</sup> In fact, as Silvia Federici argues in *Caliban and the Witch* (2004), the witch hunts were a constitutive part of the Enlightenment, their gendered violence simultaneous with the establishment of new power structures of colonial and capitalist expansion at the transition from feudalism to capitalism.

— The question for us thus remains: How to trace a history that has been evacuated over centuries? In her article “A Museum Without Objects,” on the attempt to create a post-colonial museum on the island of Réunion, Françoise Vergès writes:

To recover this past, we had first to acknowledge an *absence*, an unknown past. To Walter Benjamin, the recovery of the unknown past – ‘the awakening of a not-yet-conscious knowledge of what has been’ (Benjamin 1999: 458) – is the battlefield where the future is decided. (Vergès 2014: 27)

— An unknown past is exactly what we encountered at the *witches kitchen*. Because of our very limited access to knowledge about this particular past, it appeared as a gaping absence, an absence of the histories of those who had been accused of being witches.

5)

In 1768, the *Constitutio Criminalis Theresiana* copied much of its legislation directly from Heinrich Kramer’s *Hammer of Witches*, while claiming to contribute to a juridical system by standardizing regulations on trials and torture procedures. Enlightenment did not, in fact, abolish the witch hunt, but transformed its violence to a different level, that of the state.

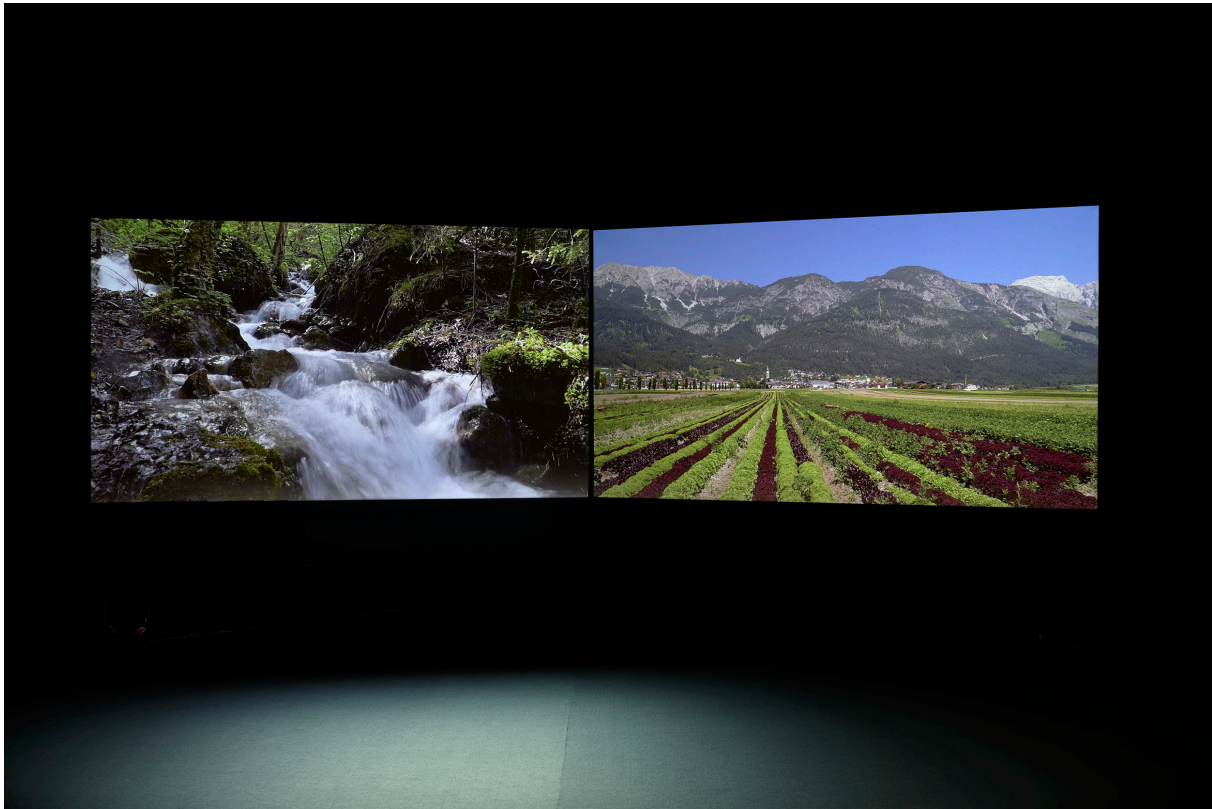
// Figure 2

*Hexenküche* (The witch rarely appears in the history of the proletariat)  
Public intervention – Park bench,  
47°16'59.5"N 11°23'52.1"E,  
The brass plaque reads: “In memory of the women who were tortured and murdered as witches between 1450 and 1750.”



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— Not far from the *Hexenkuchl* is the economically prosperous village of Thaur. Here in the valley, surrounded by a spectacular mountain panorama, we encountered huge fields of lettuce, leek, kohlrabi and many other fruits and vegetables. One could wonder how this agriculture is maintained, since there are few workers or machines visible from afar. However, when one gets closer, it becomes evident that there are people in the fields, harvesting exclusively by hand.



**SONIA MELO** — co-founder of Sezionieri: Campaign for the Rights of Agricultural Workers in Austria:

*The most important products – vegetable products – produced in Tyrol are radishes and lettuce. Tyrol is the top producer of these products in Austria. Millions of radishes are grown annually in Tyrol, supplying the whole of Austria and also for export. It's the same with lettuce. This is because the climate in Tyrol is such that – the growing season is during the summer from March to October – the days are warm and the nights are cold, which is ideal for these two vegetables. These are the main products, but also cabbage, leek, kohlrabi, and various kinds of onions. Every thing is grown in Tyrol. There are very few vegetables, only*

// Figure 3

*Hexenküche (The witch rarely appears in the history of the proletariat) – Installation view.*

potatoes and carrots in fact, that can be mechanically harvested. Everything else has to be harvested by hand. That means you need people to do it. From March to October, there are an estimated one thousand harvest workers in Tyrol. It's not the locals who work in the fields and harvest the vegetables. In Tyrol, ninety nine percent of them are migrants, to be precise. Most of them are from Romania. They used to come from Poland or Hungary. Now the majority are from Romania, Bulgaria, but also from non-EU countries like Ukraine and Serbia. The working conditions are very bad, and very undignified. Inhumane, to a large extent. Working 300 hours a month is not uncommon during the peak harvest times. During radish season or when lettuce is ready in midsummer.

We've heard stories, in particular from Romania, about people who worked in agriculture or who themselves owned small farms there, who were forced to leave because European products were imported into the Romanian market. And they were simply much cheaper, and they lost their livelihoods as a result. And especially in Romania, where large tracts of land are being bought up by major European and also Austrian investors, not only in the agricultural sector. They buy huge fields in order to grow crops there. And what's totally crazy is the fact that people come here to harvest the very products that destroyed their livelihoods back home.

And there is definitely... we notice particularly with the large farmers and especially in Tyrol in my opinion, this serf mentality that people have, that 'they are like family and they live with us in our house, on the farm, and they are like our own family.' We hear this all the time from these industrial farmers. But they're not treated like family, because their own family members don't work in the fields, they're treated like serfs who work far too many hours. They don't get breaks, they don't get time to rest. And if you earn six euros an hour, or even less... we have cases of people who earn three or four euros an hour.<sup>6)</sup>

— In their book *Capitalist Sorcery, Breaking the Spell*, Isabelle Stengers and Philippe Pignare remind us that one of Marx's greatest achievements was exposing capitalism as a mystifying practice, one

6)

This and all following interview excerpts are taken from the two-channel video *Hexenküche (The witch rarely appears in the history of the proletariat)*. In 2012, 70 harvest workers protested at Schotthof, the largest vegetable farmer in Tyrol owned by Josef Norz, against the working conditions, which led to the establishment of the Sezonieri campaign. See: <http://www.sezonieri.at> (18.01.2022).

which conceals the conditions of production, negating labor through its spurious demarcations. (Pignarre/Stengers 2011: 53–54) A version of this kind of capitalist “sorcery” pervades the fields of Tyrol, manifested in the German term *Erntehelfer* or *harvest helper*. The mystification of harvest labor as ‘help’ obscures their exploitation along the structurally gendered categories of reproductive labor within the global food economy.

— Coincidentally, one of the most common tropes in the advertising campaigns of Tyrolian produce is the heteronormative nuclear family who uphold so-called traditional values.<sup>7)</sup> As feminist scholars have pointed out time and again, capitalism relies on the model of the patriarchal family and the unpaid labor of women\* to reproduce labor power.<sup>8)</sup>

— The sorcery at work upholding this capitalist accumulation is complex. Familial bonds rationalize and erase labor and its subsequent exploitation, while the imaginary of a timeless tradition bounded by geographical markers masks the contemporary, ongoing process of capitalist land expropriation in the formerly socialist regions, where the majority of the harvest workers is from.<sup>9)</sup>

7)

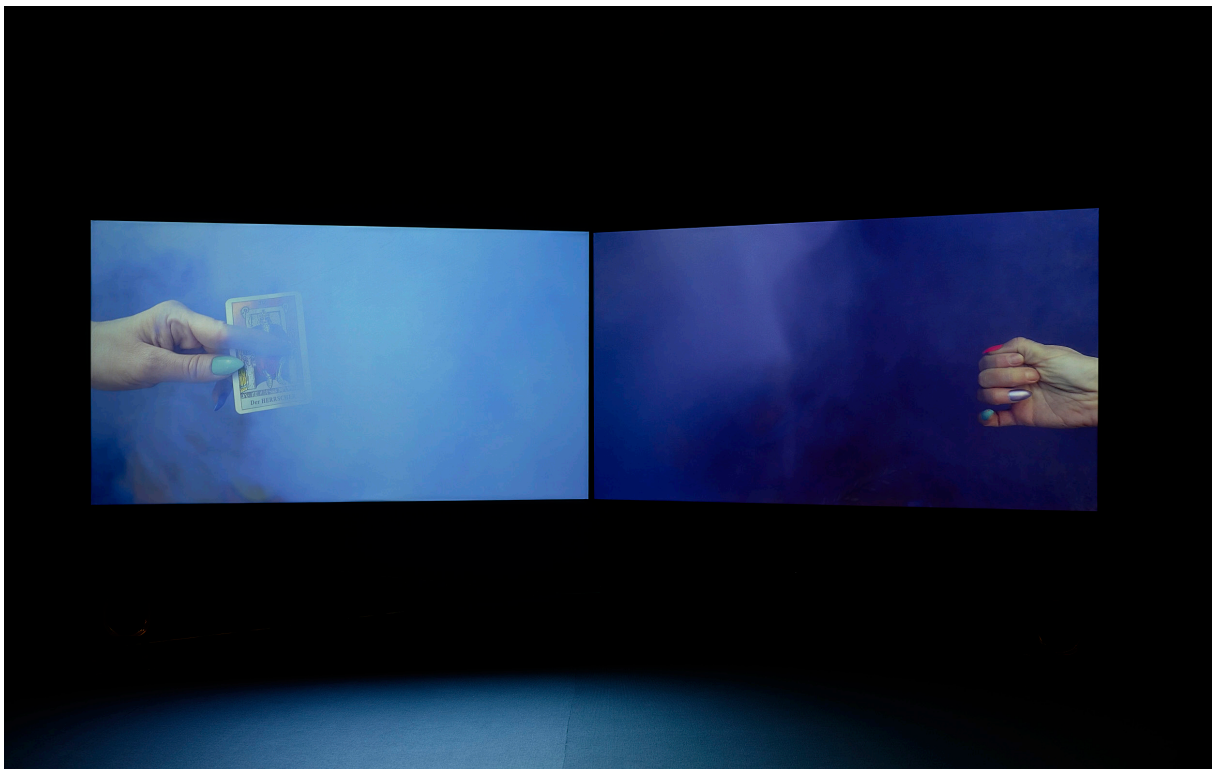
See for example: <http://www.gemuese-giner.at>; <http://www.schotthof.com/> (18.01.2022).

8)

The Wages for Housework campaign, founded in 1972 by Italian and US American feminists, was integral in articulating this demand and their feminist critique of capitalism as being grounded upon unpaid domestic labor. See Federici/Austin 2017; see also Françoise Vergès 2019.

9)

See, for example, the report by the Romanian land rights campaign Eco Ruralis “Land Grabbing in Romania” <https://www.accesstoland.eu/Land-Grabbing-in-Romania> and the Land Matrix online database of large-scale agricultural investments <https://landmatrix.org/observatory/eastern-europe/> (18.01.2022).



— According to Silvia Federici, the witch hunts enabled the establishment of capitalist modes of production by destroying solidarity between men and women\*, and thus the strength of peasant struggles against capitalist land reform. (Federici 2004: 189)

// Figure 4

*Hexenküche (The witch rarely appears in the history of the proletariat)*—Installation view.

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Between the late 15<sup>th</sup> and 17<sup>th</sup> century in central Europe, the exclusion of women\* from the labor market coincided with the confinement of women\* to the heteronormative familial home and unpaid domestic labor, and the stripping away and criminalization of women\*'s control over childbearing and reproductive health. (Ibid: 85–103 and 179–184) The witch hunts were one particularly gruesome part of this criminalization, with midwives, who both facilitated and prevented childbirth, being specific targets. (Ibid: 183–184) <sup>10)</sup> As Federici notes:

Just as the Enclosures expropriated the peasantry from the communal land, so the witch-hunt expropriated women from their bodies, which were thus 'liberated' from any impediment preventing them to function as machines for the production of labor. For the threat of the stake erected more formidable barriers around women's bodies than were ever erected by the fencing off of the commons. (Ibid: 184)

**GERTI EDER** \_\_\_\_\_ chair of AFLZ (Autonomous Women Lesbian Center) Innsbruck:

*There was a visit by the Pope planned for Innsbruck. Karol Wojtyla was still the pope then, and there was a big mass at Bergisel. And there was a big women's demonstration, and as I remember it was in Maria Theresien Straße, I was there and there was a banner that said 'We'll never forget the witches who were burned,' with the number of victims, something like 5000 women who were burned. Because this was directly connected to the Catholic Church, of course. We were very aware of the fact that witch burnings had taken place, primarily carried out by the Catholic Church, and we had also read about them.*

*In the beginning, in the 80s, and in the early 90s, I think, but mostly in the 80s, when things were a bit, now you would call it esoteric, but where a bit of attention was always paid to what position the moon was in. And then there was always a witches' festival around the full moon. And it was feminist, of course, and only for women and lesbians.*

10)

As Federici notes, there was an entire chapter in the *Malleus Malificarium* dedicated to midwives. See also Kramer/Mackay 2009: 211–212.



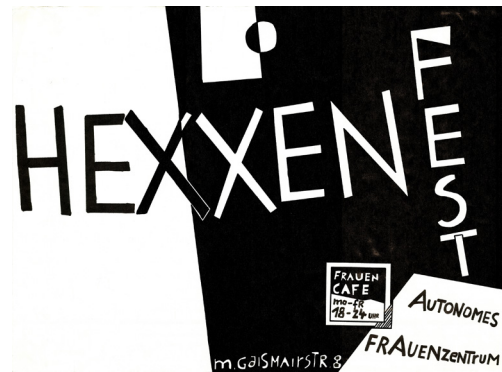
// Figure 5

Demonstration on the occasion of the visit by Pope John Paul II to Innsbruck, 1988.

**INGRID STROBL** — co-founder of AUF (Independent Women's Action) and editor of the feminist magazine *Emma* (1979–1986):

*It was.... It was really... A dream of mine came true that I had never dreamed before, because I didn't know a dream like that was possible. It was simply amazing. We were, I would have to lie about how many women we were, not that many, something like, I guess, between eight and ten women. Twelve or so. I really don't remember anymore. It was ages ago. And we got together. Some of them knew each other, but some had never met before. And I didn't know anyone at all, because I wasn't from Vienna. Some of them were active in the leftist scene, and knew each other from there. And we knew immediately what we wanted. And that it was right, and that we could work together. And act. Not immediately, but soon thereafter. We decided that we would stay together. And that we were now a group. We were now the feminist – I don't know if we called it feminist – the women's group in Vienna in any case. And at some point we decided that we would call ourselves Independent Women's Action – AUF.*

*And not long after more women came, a lot of them, not hundreds, but a lot of women considering the circumstances back then. We rented a basement somewhere, I don't remember the exact location, deep down in a dark basement, and that was our meeting space and we did a lot of work. We published a newspaper, which we wrote and printed ourselves. And we organized demonstrations. We organized women's blocks at other demonstrations, but really our own blocks. We fought against the abortion law. That was the topic back then of course, that was top priority. But we also talked about women's sexuality, about income conditions, lower wages and things like that. About everything. I can't even describe the feeling of excitement. It was incredible. This might sound pretentious, but I think that we as the women's movement, of all the social movements in the 60s and 70s – we started in the 70s – we were the ones who had the most impact, de facto, practically, in terms of everyday life, and who changed things the most.*



// Figure 6  
Poster for a lesbian feminist event organized by the AFLZ (Autonomous Women Lesbian Center) Innsbruck.



// Figure 7  
International Women's Day Demonstration in Innsbruck. The banner in the background reads "We would rather be (vivaciously) alive than normal (Wir sind lieber lebendig als normal)".



**MONIKA JAROSCH** — co-chair of AEP (Emancipation and Partnership Working Group) Innsbruck:

*The AEP is of course very connected to the issues of abortion and pregnancy, and first-trimester abortion, and so on. And it was our first chairwoman, Doris Linser, who by herself—really, she was completely alone—went around to all the stores and asked the women to sign. She wanted to start a petition or collect signatures for the first-trimester abortion, so that a new law would finally be passed. And this was not an easy thing to do back then, because it was illegal. It was an appeal to do something that was against the law, because if you had an abortion, you were sentenced to prison and I don't know what else, even if you publicly announced that it was happening. But she eventually found comrades, through newspaper editorials and such. And I think there were 12 women and they founded the Paragraph 144 Action Committee.*

*Action 144 also conducted a large survey of doctors back then. At that time there were only male doctors [in Tyrol], about 73 of them. The results were quite interesting, because the majority of doctors refused to provide girls with sex education or contraceptives or anything like that before they reached a certain age, or before they had two children or something like that. They imposed these standards, they made the decisions. So you couldn't ask, "What kind of contraception can I use?" They did not provide any information and the majority of doctors in Tyrol supported this. And some of them admitted to having been asked to perform abortions, but of course they refused. A very small number of them did say that it would be good if there was a law that would finally implement the new liberalized abortion law.*

*But this is Tyrol. Traditions here are still very much preserved. We are Tyrol. We led the liberation struggle against Napoleon, with Andreas Hofer—but the fact that Andreas Hofer was actually an ultra-conservative, patriarchal, anti-Semitic racist, this is of course ignored.*

— While Marxist feminism has focused on the study of reproductive processes in gendered labor division, a further perspective must be taken into account in order to understand the productivity



// Figure 8

Members of the Aktionskomitee §144 holding the collected signatures on the petition to decriminalize abortion in Austria in front of the historical landmark Golden Roof (Goldenes Dachl) in Innsbruck, 1972.



// Figure 9

Doris Linser, founder of the Aktionskomitee §144, holding the collected signatures on the petition to decriminalize abortion in Austria in front of Innsbruck's alpine panorama, 1972.

of the not-yet-conscious, as Benjamin puts it. It is necessary to examine the mystifying processes that obscure the simultaneous production of subjectivity and property. It is against the backdrop of so-called 'possessive individualism' that today's liberal, racist and heteronormative relationships to objects, as well as to the process of reification, must be considered. (MacPherson 1962)<sup>11)</sup> With the creation of our own *Hexenküche*, we sought to examine the ideological substructure of current formations of gender, agrarian capitalism and heteronormativity, where everything is held in its proper place and reserved for its self-declared rightful owners. In order to be able to see, read and understand (but also literally find entrance into) the not-yet-conscious of subject and property formations, we chose to create a relational cartography of moving images, archival photographs and posters, cultural status symbols, and objects of labor and reproduction. The question at the core of this process was whether it is possible to formulate an ethical dimension of property and subjectivity, one that allows us to define a form of subjectivation that is not based on the right to own (i.e., on the normative effect of ownership), but that sharpens the perception of collectivity and relationality. Rather than romanticizing propertylessness, our *Hexenküche* acts as a field of experimentation in which the multi-layered characters of property and subjectivity become visible. The installation is shaped by a synergy between the deeply historical conditions of production and the virtual or not-yet-realized possibilities of production. In the 'witches kitchen' installation, production processes take place by means of re-appropriating sorcery and casting spells – transforming the myth itself.<sup>12)</sup> The witch hunts, as a form of gendered violence, are put into a contemporary perspective, where forms of political resistance are still to be found between the felt absence of history and the efforts of reworking and analyzing its aftermath in the present.

*Hexenküche* (The witch rarely appears in the history of the proletariat) was commissioned by Taxispalais Kunsthalle Tirol for the exhibition WITCHES curated by Nina Tabassomi.

11)

C. B. MacPherson was the first one to delineate the entanglement of subject formation and the creation of property through taking things into possession.

12)

Silvia Bovenschen emphasizes the redefinition of the myth about the witch in the present in "The Contemporary Witch, the Historical Witch and the Witch Myth: The Witch, Subject of Appropriation of Nature and Object of Domination of Nature" in *New German Critique*, Autumn, 1978, No.15, pp. 82–119. See also Katharina Brandl's contribution in this Issue of FKW.



// Figure 10

Doris Linser in front of a statue of Andreas Hofer, 19th century folk hero and conservative leader of Tyrolean independence struggle against Napoleon.



// Figure 11  
*Hexenküche (The witch rarely appears in  
the history of the proletariat) – Installation  
view.*



// Figure 12  
*Hexenküche (The witch rarely appears in  
the history of the proletariat)* – Installation  
view.



// Figure 13  
*Hexenküche (The witch rarely appears in the history of the proletariat) – Installation view.*



// Figure 14  
*Hexenküche (The witch rarely appears in the history of the proletariat) – Installation view.*



// Figure 15  
*Hexenküche (The witch rarely appears in the history of the proletariat)*—Installation view.

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- Fig. 1: Angela Anderson and Ana Hoffner ex-Prvulovic\* *Hexenküche (The witch rarely appears in the history of the proletariat)*, 2021, production still. Commissioned by TAXISPALAIS Kunsthalle Tirol for WITCHES. Copyright Angela Anderson and Ana Hoffner ex-Prvulovic\*. Courtesy of the artists.
- Fig. 2: Angela Anderson and Ana Hoffner ex-Prvulovic\* *Hexenküche (The witch rarely appears in the history of the proletariat)*, 2021, public intervention – Park bench, 47°16'59.5"N 11°23'52.1"E. Commissioned by TAXISPALAIS Kunsthalle Tirol for WITCHES. Photo: Günter Kresser. Copyright Angela Anderson and Ana Hoffner ex-Prvulovic\*. Courtesy of the artists.
- Fig. 3: Angela Anderson and Ana Hoffner ex-Prvulovic\* *Hexenküche (The witch rarely appears in the history of the proletariat)*, 2021, installation view. Two-channel video installation, HD, color, stereo sound, 42:25 min. Commissioned by TAXISPALAIS Kunsthalle Tirol for WITCHES. Photo: Günter Kresser. Copyright Angela Anderson and Ana Hoffner ex-Prvulovic\*. Courtesy of the artists.
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- Fig. 5: Demonstration on the occasion of the visit by Pope John Paul II in Innsbruck, 1988. Courtesy: AFLZ Innsbruck.
- Fig. 6: Poster for a lesbian feminist event organized by the AFLZ (Autonomous Women Lesbian Center) Innsbruck. Courtesy: AFLZ Innsbruck.
- Fig. 7: International Women's Day Demonstration in Innsbruck. The banner in the background reads "We would rather be (vivaciously) alive than normal (Wir sind lieber lebendig als normal)". Courtesy: AFLZ Innsbruck.
- Fig. 8: Members of the Aktionskomitee §144 holding the collected signatures on the petition to decriminalize abortion in Austria in front of the historical landmark Golden Roof (Goldenes Dachl) in Innsbruck, 1972. Courtesy: AEP Innsbruck.
- Fig. 9: Doris Linser, founder of the Aktionskomitee §144, holding the collected signatures on the petition to decriminalize abortion in Austria in front of Innsbruck's alpine panorama, 1972. Courtesy: AEP Innsbruck.
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- Fig. 13: Angela Anderson and Ana Hoffner ex-Prvulovic\* *Hexenküche (The witch rarely appears in the history of the proletariat)*, 2021, installation view. Vegetable boxes, clothes hanger, knitting



needles, antler, NFC bracelets, clay relief, T-shirts, stones, wild carrots, clay objects, plant lamp. Vinyl foil, 250 × 121.6 cm; print, 84.1 × 59.4 cm. Commissioned by TAXISPALAIS Kunsthalle Tirol for WITCHES. Photo: FOTOWEST. Copyright Angela Anderson and Ana Hoffner ex-Prvulovic\*. Courtesy of the artists.

Fig. 14: Angela Anderson and Ana Hoffner ex-Prvulovic\* *Hexenküche (The witch rarely appears in the history of the proletariat)*, 2021, installation view. Clothes hanger, knitting needles, antler; print, 84.1 × 59.4 cm. Commissioned by TAXISPALAIS Kunsthalle Tirol for WITCHES. Photo: Günter Kresser. Copyright Angela Anderson and Ana Hoffner ex-Prvulovic\*. Courtesy of the artists.

Fig. 15: Angela Anderson and Ana Hoffner ex-Prvulovic\* *Hexenküche (The witch rarely appears in the history of the proletariat)*, 2021, installation view. Pigment prints, framed, two 30 × 40 cm, two 30 × 43.3 cm; pigment prints, unframed, four 20 × 30 cm; C-print, unframed, 50 × 71.4 cm; C-print, unframed, 80 × 59.3 cm; C-print, unframed, 59.3 × 41.5 cm. T-shirts, stones, wild carrots, clay objects, plant lamp. Commissioned by TAXISPALAIS Kunsthalle Tirol for WITCHES. Photo: FOTOWEST. Copyright Angela Anderson and Ana Hoffner ex-Prvulovic\*. Courtesy of the artists.

#### // About the Authors

Angela Anderson is an artist and researcher working in the mediums of multi-channel video and sound installation, sculpture and photography. By activating different ways of seeing and perceiving through cartographies of multiple materialities and temporalities, she seeks to challenge patriarchal, settler-colonial narratives and foster inter-species & inter-material solidarity from a queer feminist perspective. Her work has been shown in exhibitions and festivals internationally, including the 2021 Kyiv Biennial, Taxispalais Kunsthalle Tirol, Pravo Ljudski Film Festival Sarajevo, Tallinn Photomonth Biennial, Holbaek Images (DK), the 2015 Thessaloniki Biennale, and as co-author in documenta 14. She holds a BA in Natural Resources and Economics from the University of Minnesota and an MA in Film and Media Studies from the New School in NYC. She is currently a candidate in the PhD in Practice Program at the Academy of Fine Arts Vienna and assistant professor for the class Virtual Realities at Kunsthochschule Kassel. She lives and works in Berlin.

Ana Hoffner ex-Prvulovic\* is an artist, researcher and writer. She\* works within and on contemporary art, art history, cultural studies and critical theory. She is interested in queerness, displays of global capital, coloniality and the East, forms of escape, early psychoanalysis as well as politics of memory and war. Hoffner works with video, photography, installation and performance. She\* employs means of appropriation such as restaging photographs, interviews and reports, and searches for ways to desynchronize normative belongings of body and voice, sound and image. She\* works explicitly against the current domination of corporate aesthetics, images of disgust and horror and the rightwing establishment by insisting on analysis, contextualization and reflection. Hoffner seeks to introduce temporalities, relations and spaces in-between iconic images and highly performative events of our totalizing contemporaneity. Since 2020, she\* is Professor for Artistic Research at University Mozarteum Salzburg.

\* on the crossroads of those who were born in 1980 in Paraćin (Yugoslavia), who were moved in 1989, and received capitalist citizenship (Austria) with a new name in 2002.

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