Danish Law Book, 1612

Johan Brunsmands *Køge Huskors*, 1674

Danish, German and Latin edition. Courtesy: Michael Fornitz Collection

Like many people in his time, the king of Denmark–Norway, Christian IV (1588–1648), was terrified of magic – black or diabolical magic in particular, which despite the newly reformed Protestant church figured as a very real force in early Renaissance Nordic society. During the sixteenth and seventeenth centuries, the science of demonology – the study of demons – became widespread throughout Europe. Christian scholars and rulers searched for knowledge that could expose the Devil and his helpers, and their theories led to anti-witchcraft legislation across the continent that justified the prosecution and punishment of witches. Many of those convicted were subject to rumours of witchcraft for years before a case was brought against them, which meant that gossip and social standing within communities was crucial to the verdict. Sometimes, towns would be seized by so-called 'witch panics' where a single case would provoke a chain reaction of dozens of accusations and executions. The accused were most often poor and elderly women, but during panics wealthy women, men, and children were tried as well.

Still, pacts with the Devil and the use of magic were considered largely invisible crimes, making them hard to prove – and from 1576, court rulings on witchcraft could even be appealed and tried at a higher court. As such, witchcraft trials were dramatic public events circulating in and through emergent print media. This is evidenced by the trial of Køge Huskors (1612–1619), a string of cases in which over fifteen women were burned at the stake, garnering national and international attention. The detailed reportage of Køge Huskors by clergyman and writer Johan Brunsmand included references to several foreign demonologists and was translated from Danish into Latin and German at the time, enabling its broad circulation among popular audiences and scholarly readers. The three versions are visible here, as is a book of Danish Law published in 1612, which explicitly references witchcraft legislation and would have been used by prosecutors in court.

Keviselie (Hans Ragnar Mathisen) *Various maps with Sámi place names*, 1975-today

Works on paper. Courtesy: Keviselie

As a historically nomadic population, the Sámi people have lived for thousands of years in close contact with nature in their homeland Sápmi, later to become the northern parts of Norway, Sweden, Finland, and Russia. Through the late sixteenth to the seventeenth centuries, autonomous Sámi culture posed a threat to the Swedish and Danish–Norwegian states focused on asserting social and economic control over their territories. Disempowering Sámi tradition and the population was thus a significant factor in Denmark–Norway's effort to establish a new political and cultural hegemony in the contested border areas of the North, leading to moral and religious scapegoating that resulted in accusations of sorcery during the Nordic witch hunts.

Keviselie's detailed hand-drawn maps, composed exclusively of Sámi place names, intervene upon Euro-centric traditions of cartographic representation. The long-term project began in 1975, when the artist first created a map of Norway, Sweden, Finland, and Russia, the four countries encroaching on the Sámi way of life, and removed all borders. At this time, Keviselie also co-founded the Sámi Artist Group, made up of artists born in the Sápmi region whose collective goal was to reclaim the pride of Indigenous people and honour the Sámi nation. The artist's maps underline the extension of the Sámi people and celebrate an inter-Nordic and decolonial imaginary; they have served as a source of inspiration for the revitalisation of Sámi language and culture since they were first created. Subverting early maps that dispersed discrimination against the Sámi people through graphic forms of misrepresentation, Keviselie's works pose a challenge to the marginalization of the Indigenous population that has occurred since the sixteenth century.

Pia Arke
Arctic Hysteria, 1996

Video with sound. (5:55 min.) Courtesy: Louisiana Museum of Modern Art

'*I make the history of colonialism part of my history in the only way I know, namely by taking it personally*,' wrote Danish-Greenlandic artist Pia Arke in 2003. *Arctic Hysteria* documents Arke sniffing, caressing, and dragging her naked body against a large black-and-white photograph that she took of the landscape in Nuugaarsuk, Greenland, where the artist lived as a child. The video takes its title from a term Arke discovered while conducting research in the archive of American explorer Robert E. Peary. Uncovering an image of a screaming, naked Inuit woman gripped by two white men for the sake of photographic presentation, the artist learned of Arctic Hysteria. Also known as *Pibloktoq*, the supposed mental illness was fabricated from early twentieth-century explorers' accounts of Inuit women suffering from fits of rage and disregard of the freezing climate.

Addressing this scientific mode of colonial and misogynist classification, the artist performs a series of intimate and estranging gestures in relation to the flattened landscape. The video ends with Arke ripping the image to shreds, rendering the snow-covered mountains and sky unrecognizable, and then piling the fragments back onto herself. Evoking the destructive nature of Danish control over Greenland and the objectification of Arctic women, the artist calls attention to the historical blind spots that persist in the wake of colonialism. The video also underlines the systemic violence of representation in relation to the deviant Indigenous and female body, a tradition of printed media that began as early as the sixteenth century, when witches and sorcerers were imaged as threats to political, religious, and moral order.

New Noveta
Ohägn, 2020

Hand-woven tapestry made with dyed recycled rope from past works, beeswax, steel, infused liquids. Hand-knitted and naturally dyed costumes made with rescue wool by Tove Freed. Sound piece composed and produced by Jasper May Jinx
Courtesy: New Noveta and Sandy Brown Gallery, Berlin

For their commission, the London and Sweden-based duo New Noveta conducted extensive site-based research into the mythical place of Blåkulla/Blocksberg, where Nordic witches were accused of gathering for debauched satanic rituals known as *sabbaths*. While the location of Blåkulla has been fixed to several places in Scandinavia over time, a particularly famous one is Blå Jungfrun (Blue Maiden), an island in the middle of Kalmar Strait in the Baltic Sea, off the east coast of Sweden.

Fusing folkloric accounts with geological and botanical research into the island's environment, *Ohägn* combines performance, costume, and installation to address systems of control over vulnerable and threatening bodies. New Noveta draw on their distinct performance vocabulary to draw attention to the all too resonant parallels between historical and present-day persecutions, evoking sensations of fear, conflict, and danger, but also of solidarity, resistance, and debauchery. Combining sound and smell, *Ohägn* centres on three hand-woven tapestries on rails, doubling as screens and fences. While screens have a protective function (for example, for hiding), fences are also objects of demarcation and conflict, as seen in Swedish witchcraft trials, where subjects were accused of riding to Blåkulla on fences. Elevating a lost Nordic history, New Noveta invokes spaces of agency offered in magical practices that were demonized during the witch hunts and reinterpret them as acts of refusal against stigmatization and alienation. The work is informed by the duo's concern with the mental health system, and the societal structures that exacerbate physical and psychological deterioration but which are rarely held accountable.

La Vaughn Belle
strange gods before thee, 2020

Two-channel video. (5:00 min.) Courtesy: La Vaughn Belle

In this new video, Virgin Islands-based artist La Vaughn Belle explores a set of magical, religious, and healing practices known as *obeah* which existed among enslaved labourers across the Caribbean, and came to be seen as an expression of defiance of Danish colonial rule. The work takes its title from the First Commandment from Luther's Large Catechism, which states that 'one shall have no strange gods before me', a decree that set the framework for the punishment of witchcraft practices in Denmark and its colonies. Forming a link to the witch hunts of Scandinavia, the work contends with the extensive and exported nature of Danish control over those who threatened local patriarchal power structures.

Interweaving images of the baobab tree in Saint Croix, where women were said to have been burned alive for their participation in the 1878 Fireburn uprising against contractual servitude, and archival materials about obeah women and men, Belle cultivates a commemorative network of lesser-told narratives of resistance. *strange gods before thee* traces the spectral landscape of Saint Croix to illuminate the continual haunt of colonial infrastructure on the island. Language from court texts indicating how obeah practices transgressed the social order interplay with the artist re-enacting related rituals at various sites. *'The work underscores how these rituals and the resulting embodied knowledge has been used as a transformative tool to counteract the violence that was central to the colonial project.*' Belle explains.

Angela Su
Mesures et Démesures, 2015

Video with sound. (5:59 min.) Courtesy: Angela Su and Blindspot Gallery, Hong Kong

Accusations of witchcraft in early Modern Europe were enmeshed with underdeveloped ideas of mental illness, which was then often directly equated with heresy or possession by demons. Being possessed did not necessarily make subjects witches, but simultaneously, several witches were spared from execution if it was agreed that a demon had successfully left them by way of exorcism conducted by a clergyman. The dramatic practice of exorcism underwent a revival in the late sixteenth century during the European witch hunts, graphically illustrating the enduring authority of the Church. A 1630 engraving by Italian artist Andrea Boscoli, exhibited here, depicts a public exorcism, where a 'possessed' woman was brought before a priest for expulsion. The criminalization of psychic deviance continued into the twentieth century, and retained a connection to gender and the occult.

Angela Su's *Mesures et Démesures* presents medical image archives from nineteenth-century lunatic asylums, in particular Jean-Martin Charcot's hysteria patients and the Italian criminologist Cesare Lombroso's so-called 'archetypal criminals'. Charcot used photography as a tool in his diagnosis of hysteria as a female mental illness, a social construct that led to the gross misuse of medical techniques on women. Meanwhile, his colleague Lombroso suggested that criminals were distinguished by multiple physical anomalies, thus making their features a justification of condemnation. *Mesures et Démesures* explores another popular practice from that time, spirit photography, which Lombroso took interest in at the end of his life as an ardent believer in spiritual mediumship. The video questions the fluctuating construction of the 'norm' as it relates to the body, mind, and spirit, and prompts the audience to contemplate the political abuse of psychiatry and science.

Sandra Mujinga
Amnesia? Amnesia?, 2019

Video installation. (4:55 min.) Courtesy: Sandra Mujinga and Croy Nielsen, Vienna

Sandra Mujinga
Ghosting, 2019

Soft PVC, denim, acrylic paint, oil paint, glycerine, threaded rods, rod coplings. Courtesy: Sandra Mujinga and Croy Nielsen, Vienna

'*It is said that we tend to forget the dark*,' says the comedian, writer and activist Joe von Hutch in Sandra Mujinga's video installation *Amnesia? Amnesia?* as he traverses a blacked-out space, his image disappearing and reappearing between layered projector screens. In her practice, Sandra Mujinga approaches invisibility, opacity, and darkness as spaces of political agency, where targeted subjects can both hide and organize. Mujinga's two works in *Witch Hunt* reflect on the politics of memory, pointing to ways that histories of racial violence have often been reduced to ghostly murmurs that haunt contemporary life.

In *Amnesia? Amnesia?* Mujinga creates a visual metaphor for this type of fragmentation, as the image of von Hutch refracts as he meditates on memory loss. 'They say amnesia is rare,' he concludes, 'but I think we forget all the time.' Who, then, is privileged enough to forget and who is tasked with remembering? These questions are inverted in Mujinga's *Ghosting*, an enormous tent-like sculpture hovering like a curled up, otherworldly body, whose blood-red surface evokes a figure turned inside out. The work's title suggests a monument from another dimension, troubling the conventions of history-writing through a counterform that refuses coherent visual figuration.

Louise Bourgeois
C.O.Y.O.T.E., 1947-1949

Bronze, painted pink, and stainless steel.
Courtesy: Faurschou Collection

Louise Bourgeois's final large-scale commission, *The Damned, the Possessed, and the Beloved* (2011), was made for the Steilneset Memorial in the far north-eastern coastal town of Vardø, Norway. The sculptural installation commemorates ninety-one Norwegian and Sámi women and men accused and executed for the crime of witchcraft in seventeenth-century Finnmark. Bourgeois's sculptural language transposes seemingly distant narratives into intimate experiences of memory, love, fear, and vulnerability – a feminist approach to monument-making that is a key touchpoint for this exhibition.

C.O.Y.O.T.E typifies the psychologically charged nature of the artist's work and her subtle yet subversive grappling with histories of gendered oppression. The sculpture originated from her well-known *Personages* – a series of totemic vertical forms suggestive of the body – and consists of several 'legs' connected by a single angled lintel, carving out its own system of architecture in the gallery. Bourgeois believed that trauma must be released through the body, and *C.O.Y.O.T.E* evokes a network of affinity or support among individuals, but also a sense of entrapment within a greater structural system. The composition, a variant of Bourgeois's *The Blind Leading the Blind*, was painted a lurid pink and renamed in the late 1970s in dedication to Margo St. James and her American sex workers rights organization, Call Off Your Old Tired Ethics (C.O.Y.O.T.E.), formed in 1973. In 1988, the artist explained of the work: '*All they can do is hold on to each other. Individually they couldn't even stand on their feet, but holding on to each other, they make it. [The work is] also a comment on failures, on shortcomings, on being disabled. They huddle together, and through their positive attitude toward each other they summon the energy necessary to stand against the world*.'

Youmna Chlala
She Holds the Wind in a Bag that is Her Power, 2020

Flax linen, dye, pinewood. Courtesy: Youmna Chlala

In *She Holds the Wind in a Bag that is Her Power*, Youmna Chlala brings together research into Nordic witchcraft trial confessions and her interest in how elemental forces inform intimate encounters. The work is inspired by a 1652 witchcraft court protocol from Finnmark, Norway. The gesture of tying and untying knots to raise the sea is referred to as proof of an act of magic in several historical accounts in both Norway and Denmark. In seventeenth-century Finnmark, storms were often blamed on Norwegian witches and Sámi sorcerers thought to conjure destructive winds by making wind knots. 'The power of a witch to control the uncontrollable or the unseen, like wind, was often what created the most fear,' Chlala explains. This so-called weather magic – as described by German polymath Erasmus Francisci in his 1681 book, shown here – contributed to a wider panic about allegedly deviant activity in the northernmost region of the Danish–Norwegian empire.

Magic was also thought to transpire in everyday vessels such as cups, jars, and bags, as seen in *De Lamiis et Pythonicis Mulieribus* (Of Witches and Diviner Women) by German legal scholar Ulrich Molitor from 1489, considered the oldest print illustration of witches and witchcraft, in the gallery also. Chlala highlights how such domestic and quotidian objects mediated interactions between those accused of witchcraft. As a medium between the body and the elements, '*the bag is a container relied on to protect or gather what we cannot hold ourselves,*' she explains. Reflecting on the enduring power of wind, Chlala writes, '*the future depends on our relationship to the elements and how we collaborate with them rather than try to control them*.' *She Holds the Wind in a Bag that is her Power* is part of Chlala's ongoing project, *The Museum of Future Memory.*

Virginia Lee Montgomery
Water Witching, 2018

HD video. (7:06 min.) Courtesy: Virginia Lee Montgomery

Virginia Lee Montgomery
Head Stone II, 2020

Memory foam, stone. Courtesy the artist

Virginia Lee Montgomery's video *Water Witching* addresses the link between the Finnmark witchcraft trials and the artist's interrelated concerns with climate, weather, gender, and destruction. The video was made at the height of the #MeToo movement in the United States and following the historic Women's March of 2017 in the wake of the presidential election of Donald Trump, and speculates on how agency might be conjured as a resource amidst ideological adversity. VLM's work also troubles the gendered codings of objects and subjects. The artist's manicured fingers drive a power drill into a black mirrored abyss; the coat-hanger symbol on a protest sign at a reproductive rights rally splits into an actual hanger fractured by her own hands; and the moon melts from her palm into an unknown realm. Interrogating the complex relationship between physical and psychic structures, the artist refracts the linearity of patriarchy into holes, circles, and loops that resist a start or end.

Water Witching is displayed alongside VLM's interactive sculpture, *Head Stone*, which invites visitors to sit and linger with the hypnotic video and also invites prehistoric material to come to rest in the exhibition. The expanse of blue memory foam is punctured by a spheroidal stone from the Danish island of Bornholm. The brutal witch hunt there in the sixteenth century, in which several women were accused of causing marine catastrophes with storm sorcery, resulted in some of the first witch burnings in Scandinavia.

Carmen Winant
The neighbor, the friend, the lover, 2020

Found double-sided images on paper and lightboxes.
Courtesy: Carmen Winant and Stene Projects, Stockholm

Carmen Winant's commission questions how systems of image-making can both refuse sexist degradation and violently strip women bare in historical representations of the witch. The late fifteenth- and early sixteenth-century engravings by Albrecht Dürer shown alongside Winant's work portray two popular stereotypes of witches: an old woman clutching a broomstick and riding a goat (a symbol of the Devil), and a secret gathering of seductive females lured by the Devil in the shadows. The desire to assert power and control over the witch was reinforced through the new technology of printmaking, along with the advent of the Nordic witchcraft trials. Such images sensationalized and distributed a likeness of the carnal, deviant female body turned witch, a demonic transformation that did not discriminate according to age or class.

'*Female sexuality has historically represented a social danger, a threat to the discipline of work, a power over others, an obstacle to the maintenance of social hierarchies and class relations*,' writes feminist scholar Silvia Federici in her essay *Witch-Hunting, Past and Present, and the Fear of the Power of Women*. Inspired by Federici, Winant's new work considers women's nakedness: both as a threat to and instrument of misogynistic state terror. Illuminating the recto and verso of thirty found magazine pages from the 1960s and 1970s, the artist collapses modes of gendered representation, producing a ghostly network of images. Meditating on the ways that female sexuality posed a 'social threat' to capitalism and patriarchal structures, 'The neighbor, the friend, the lover *offers an (inconclusive) thesis about women's pleasure in relationship to self-actualization and state-sanctioned violence.'* in Winant's words.

Olaus Magnus
Historia de Gentibus Septentrionalibus (Description of the Northern Peoples) Published in Rome, 1555

Courtesy: Michael Fornitz Collection

In the 1840s, Norway began a strategic assimilation policy known as 'Norwegianization'. The government's forced creation of a culturally homogenous population was supported by the Church of Norway, based on the belief that Sámi culture and spirituality was inferior and that faith would turn Sámis into 'proper' Norwegians. Maintaining territorial integrity and social control with systemic ethnic violence was not new in the Nordic region. On view in the vitrine is one of the earliest examples of travel writing in the European content, *Historia de Gentibus Septentrionalibus* (Description of the Northern Peoples) by Swedish archbishop Olaus Magnus, published in 1555. The book was acclaimed for its unprecedented knowledge of Arctic Scandinavia and notable for dispersing information on witchcraft in the far north, satisfying growing appetites for demonological investigation in sixteenth- and seventeenth-century Europe. It enforced a distinct fear of the region of 'Lappland', where witchcraft was thought to be pervasive and the north wind itself brought on evil. Magnus suggested that the Sámi people who subsisted in this brutal environment and practiced an alternative form of spirituality in relation to nature were not only a population in need of integration by the state due to border disputes, but a danger to moral order deserving of disempowerment due to threatening forms of sorcery.

Máret Ánne Sara & Cecilia Vicuña
Gákte-Quipu, 2017

Installation of gáktis. Courtesy: Máret Ánne Sara & Cecilia Vicuña

Máret Ánne Sara
Gielastuvvon (Snared), 2018

Installation of lassos. Courtesy: Máret Ánne Sara

Máret Ánne Sara connects the persecution of the Sámi during the Nordic witch hunt of the seventeenth century with the insidious violence of colonialism's aftermath today. *Gákte-Quipu*, made with artist and poet Cecilia Vicuña, reflects Sara's collaborative, transnational approach to Indigenous activism and her distinctive use of personal materials. Sara's sculptural installation here, *Gielastuvvon*, is composed of *suohpan* (the Sámi equivalent of a lasso), collected by the artist from Sámi reindeer herders in her home of the north Sápmi region in Norway.

"Gielastuvvon *is a continuation of my long-term art project, Pile o'Sápmi, which was initiated to generate debate about new colonial practices in fair Western democracies such as Norway. On the first day of my brother's trial against the Norwegian government, I piled 200 reindeer heads in front of the court in order to raise a critical voice against Indigenous affairs in Norway, where state politics threaten Sámi livelihoods, lands, and thereby our entire culture. Current laws are enforcing devastation on a financial, cultural, and spiritual level for Sámi individuals and the community. Whereas political structures were my main subject in earlier works, in Gielastuvvon, I am addressing a more personal side of the story. As I witness what my brother suffers just to defend his existence, and feel the distress of losing life as we know it while facing an unknown future, I feel a need to address the structural neglect of humanity in state politics and laws regarding Indigenous lives and people. I hang the lassos here in honour of our herders who are not only maintaining their reindeer but also a living Sámi culture. Secondly as a reminder of the fragility of culture, people, and life.*" – Máret Ánne Sara

Cecilia Vicuña
Ballena Azul, Oro de Oir (Blue Whale, Hearing is the Gold), 2012

Melinko Lauen (Medicine Mist of the Waterfall), 2012

Two-channel sound installation. (3:36 min. and 2:13 min.) From *Kuntur Ko* (*Water Condor*), 2012. Recorded at NYU Department of Recorded Music, Tisch, 2006. Released by Torn Sound, NY, 2012. Distributed by Hueso Records. Courtesy: Cecilia Vicuña

Cecilia Vicuña's work is deeply attentive to ethics, the earth, and history, often emphasizing collective action and connecting Indigenous battles from the Global South to the Global North. Vicuña's collaborative work with artist Máret Ánne Sara, *Gákte Quipu* forms a vertical sculptural intervention in the gallery. Composed of Sámi scarves, the work connects the artists' personal histories through the quipu form used throughout Vicuña's practice. The ancient Andean system of annotation through knotted ropes has been used to keep accounts, tell stories, sing oral poems and record communal rights and responsibilities.

In Andean poetics, songs and sounds work through pairings. Within the darkened space in the gallery, two tracks from Vicuña's album *Kuntur Ko* (Water Condor), play on a loop. These poems for the spirit of water were composed in response to the destruction of the glaciers in Chile by corporate mining companies who displaced Indigenous communities, most notably the Diaguita people. The album was recorded in 2006, the year Chile elected Michelle Bachelet, the country's first female president. On election day, the artist climbed a mountain to offer a menstrual quipu at the foot of the glacier for women to remember the union of water and menstrual blood, a ritual documented in the neighbouring photograph. In the poem 'Magic, from Magh', commissioned for this exhibition, Vicuña thinks through the connections between lesser-told narratives of the Nordic witch hunt, the destruction of the glaciers, and the ongoing persecution of women.

Aviva Silverman
Queen City Special, 2020

Mixed media. Courtesy: Aviva Silverman and VEDA, Florence

In *Queen City Special*, a model train track moves between the galleries. Contemporary and historical characters are reproduced as figurines – 'movement leaders, advocates, sages and witches who spell-cast through policy and poetry,' as Aviva Silverman describes them, thus proposing the witch as a political icon of the present. The artist considers the train's movement as an incantation, reflecting a kind of 'time out of time' as it repeatedly brings forth its riders. Intersecting political histories and symbols of power are connected in the eternal flow of the loop, suggesting potential communication and solidarity between agents of change across history and place. The riders are: Emma Goldman (anarchist political activist and writer), Ceyenne Doroshow (author, activist, founder of G.L.I.T.S [Gays and Lesbians Living In a Transgender Society]), JD Samson (musician, producer, songwriter), CA Conrad (author, poet, diviner), Rona Sugar Love (survivor and advocate for Housing Works among others), Madeline Gins (poet, philosopher, experimental architect), Alexandria Ocasio-Cortez (democratic socialist, congresswoman).

Silverman's work embraces votive forms such as Catholic dioramas and tableaux to evoke faith, even if it forefronts subjects who have often been excluded or downright demonized by such religious institutions. By playing with scale, the status of the icon as an embodiment of what is holy and praised is reconstituted. In this way, the figure of the witch and other individuals marginalized by society is explored through a contemporary queer lens.

Sidsel Meineche Hansen & Reba Maybury & Joanne Robertson *Day of Wrath*, 2020

Video with sound. (3:22 min.) Courtesy the artists, Arcadia Missa and Rodeo, London

Sidsel Meineche Hansen and Reba Maybury *12 Rules for Life*, 2020

Copper etching plates. Courtesy the artists, Arcadia Missa and Rodeo, London

The war on women that the European witch hunts waged was rooted in beliefs that women were weak, unreliable, and dangerous. The notion of the female 'witch' – an individual with special powers that could be used for both good and evil – dates back to ancient times. But from the end of the fifteenth century, Christian theologians began perpetuating the idea of a new kind of witch, who gained her magical powers by entering into a sexual relationship with the Devil, initially as his master, and later, as his slave. Illustrations of witches in acts of demonic sexuality proliferated in print media, and figured as a subtext in many accusations of witchcraft.

In this new commission, Sidsel Meineche Hansen and Reba Maybury reflect on the distribution of images in the medieval witchcraft trials in relation to contemporary misogyny and its presence online. Their video *Day of Wrath* reworks the opening of Carl Theodor Dreyer's 1943 namesake film (which famously depicts the execution of a Danish 'witch') to *Dies irae*, a thirteenth-century melody used in the Mass for the Dead. Hansen and Maybury's collaborator, Joanne Robertson, has improvised over the Gregorian *Dies irae* melody, played in reverse. A second source material for the artists is the writing of Jordan Peterson, the popular psychologist whose polemical writings on the crisis in masculinity has garnered an audience of male alt-right and incel ('involuntary celibates') communities online. Hansen and Maybury have rewritten Peterson's *12 Rules for Life*, with illustrations executed by male submissives who lend their fantasy and drawing style to the artists' ideas. The artists' *12 Rules for Life* comprises a series of copper etching plates, mimicking the means of image reproduction in early modern Europe. Prints from these plates are presented as alternatives to the Christian iconography used in the opening to Dreyer's film, suggesting that misogyny is still deeply intertwined with mainstream image distribution, yet always up for subversion.

Carol Rama
C'è un altro metodo per finire, 1967

Original handwritten text by Edoardo Sanguineti, dolls eyes, ink and watercolour on paper. Courtesy: Private Collection, Italy

Carol Rama
Untitled, 1979

Textile and plastic eye. Courtesy: Galerie Isabella Bortolozzi, Berlin

'*My work will be liked greatly by those who have suffered, and have not known how to save themselves from the suffering*,' Carol Rama stated in a 2015 interview, shortly before her death. The self-taught artist's paintings deal with sexuality and bodily forms with a frank emphasis on mental illness. Born in 1918 in Turin, Italy, she was orphaned at fifteen after her mother was put into an insane asylum and her father committed suicide. The artist's first show opened in 1945, at the height of Mussolini's fascist regime, and was promptly shut down by the police.

In her bricolage series, Rama assembled various everyday and industrial objects in amorphous clusters suggesting organs, fluids, or body-parts. In *C'è un altro metedo per finire* (*There is another way to finish*), dolls' eyes peek out at the viewer from a blood-like pool of ink. This deconstructive approach to form is extended in the small hand-written text by Rama's friend Edoardo Sanguineti, whose poems and plays were celebrated for their embrace of chaos and playfulness as a political tool against fascism. The artist covered the windows in her studio and made much of her work in darkness. In *Untitled*, a female figure emerges from brown textile, seemingly winged or caught in flames. Rama was interested in ambivalent and divisive female figures across history as symbols of both oppression and liberation. She rendered them as the embodiment of society's violent forces and anonymous histories of suffering, which were visceral themes in her work. Rama's engagement with desire and cruelty through the female body speak to the questions latent in many Nordic witchcraft trials, and anticipated debates on sexuality, gender, and representation today.

Rasmus Myrup
Salon des Refusés, 2020

Installation with natural materials and clothing. Courtesy: Rasmus Myrup and Jack Barrett Gallery, New York

Rasmus Myrup relates the witch to other beings from Danish folklore who in legends, were similarly portrayed as detrimental to the establishment: malignant, threatening and weird. These othered individuals were often related to animism and understood as being closer to nature. While many have been largely forgotten, the figure of the witch still holds a central place in Danish folk tradition, as she is literally recreated annually using clothes and hay, only to be burned on the stake for summer solstice.

As an act of reclamation, Myrup's new commission gathers many of these outcasts in a salon environment, fashioning them as modern individuals made of natural materials. In this imagined community of rejects, folkloric characters from Norse mythology to seventeenth-century Pagan legends gather in a utopian nocturnal banquet resembling a bar: a safe space for the witch and her peers. The idea of the witches' gathering – the sabbath – as a space of animistic transformation, bacchanalia, and sexual debauchery was widely perpetuated during the Nordic witch hunts, and drew on classical Greek and Roman literature as well pre-Christian shamanic traditions native to the European continent. Often referred to as 'the dance', sabbaths were liminal spaces that inverted normative gender and moral categorization, and were popularly imagined as both threatening and highly alluring, as was evident in artistic depictions of the time. By producing a fantastical space for those excluded from the narrative of a modern, humane Denmark, Myrup reflects on our social and political relationship to folklore, and its potential for reinterpretation in the present.

Anna Betbeze
Island, 2014

Wool, ash, acid dyes. Courtesy: Anna Betbeze

Anna Betbeze
Heatwave, 2014

Wool, ash, acid dyes. Courtesy: Anna Betbeze

Anna Betbeze's process of experimentation and chance encodes domestic objects such as rugs and furs with a strange, intimate, and elemental sensorium: shifting densities of saturated colour, the smell of burnt fibres, and openings that appear to both invite and estrange our bodies. Betbeze works in *Witch Hunt* were made with fire, water, and alchemical dying processes. Working with and against natural forces, the artist applies smouldering logs and burning coals to flokati rugs and drowns them in water before trapping acid dyes in the material.

Marked by a spectre of violence, Betbeze's works suggest a world of collapsed time, layering elemental processes that produce haptic reliefs of sensation, texture and colour instead of figurative representations. The salvaged remains can been seen as paintings, referencing traditions of tapestry-making and cartography, while evoking psychological associations through the abstract object. The artist questions the means by which memory might be materialized, released, and renewed. Her works evoke the collective spaces of the monument, the ruin and the garden, connecting to the exhibition's interest in feminist and queer approaches to monumentality.

Anna Betbeze
Eden, 2015

Wool, ash, acid dyes, Indian ink. Courtesy: Anna Betbeze

Ulrich Molitor
De Lamiis et Pythonicis Mulieribus (*Of Witches and Diviner Women*), 1489

Erasmus Francisci
Der Wunder-reiche Ueberzug unserer Nider-Welt oder erd-umgebende Lufft-Kreys, Nuremberg, 1681

Courtesy: Michael Fornitz Collection

Anna Betbeze
Heatwave, 2014

Wool, ash, acid dyes. Courtesy: Anna Betbeze

Albrecht Dürer
The Four Witches, 1497

Engraving (Germany). Courtesy: Michael Fornitz Collection

Albrecht Dürer
The Witch, 1500

Engraving (Germany). Courtesy: Michael Fornitz Collection

Claude Gillot
The Witches' Sabbath, 1673–1722

Engraving (France). Courtesy: Michael Fornitz Collection

Melchio Küsel,
after Johann Wilhelm Baur
Allegory of Discord, 1670

Etching (Germany). Cortesey: Michael Fornitz Collection

Barthel Beham
Three Naked Women and Death
(after Albrecht Dürer's *Four Witches*),
circa 1526

Engraving (Germany). Courtesy: Michael Fornitz Collection

Anton Joseph von Prenner
The Witches' Sabbath, 1728

Engraving (Austria). Courtesy: Michael Fornitz Collection

Jean Jacques Aliamet, after David
Teniers the Younger
Depart pour le Sabat and *Arrivée*
au Sabat, both 1755

Etching (France). Courtesy: Michael Fornitz Collection

Andrea Boscoli
Exorcism, 1630

Engraving (Italy). Courtesy: Michael Fornitz Collection

Hans Baldung Grien
The Bewitched Groom, circa 1545

Woodcut on paper (Germany). Courtesy: Michael Fornitz Collection