

# THE WITCH'S HOUSE

*Designing the house of the witch as a process of deconstructing an authority and invoking a feminist resistance.*

*by  
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## AUTHOR'S DECLARATION

*I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.  
I understand that my thesis may be made electronically available to the public.*

**ABSTRACT**

The site of this thesis is the witch's house. A dissident and agitator in society, the witch and her respective home are both grounds for resistance and a place of refuge. *The Witch's House* is a playful and experimental investigation of feminist architectural principles explored through narrative, writing, and drawing.

Designed as an antithesis to the societal frameworks that continue to constrain women's potential – both metaphorically and spatially –, the witch's home is a speculative architecture. From a place of hopefulness and feminist values this thesis furnishes a safe space for intelligent, old, wise, and sexual women who are unafraid to dislocate systems of oppression.

I assemble fragments of knowledge – in the form of suppressed women's history, feminist artwork, critical architecture theory of sexuality and space, and theories of abjection – to weave an architectural bricolage of the witch's house in three forms.

Drawing from the dominant and disparaging depictions of the witch figure in Western and Northern European 19<sup>th</sup> century fairy tale compendiums, I identified the cave, forest, and hut as three typologies of the witch's house. I transform these threadbare clichés of the witch's home into textured narratives centering the perspective of women's resistance as complex spatial relationships intertwined with social, ecological, economic, and spiritual implications.

Through this method of assembling I deconstruct an authority

to forge a new understanding of enclosure, materiality, connection to nature, tectonics, and domesticity that is rooted in women's innate and ancestral power.

*The Witch's House* is partitioned into four parts. Part I distinguishes the witch as three characters: the wise witch – the untold narrative of women's power and their role as seers, diviners, and healers; the historical witch – as documented in European texts and illustrations; and the feminist witch – who has been reclaimed as an icon in feminist literature and art. Part 2 explores the intersection of this witch figure with the typification of the house as a site for critical architectural discourse and analysis. Within this section I explore the methodologies of my work while substantiating the role reading, drawing, and writing played throughout the design process. Part 3 presents designs for three distinct houses: the Pyre House, the Weaver House, and The Cave House, each comprising a set of drawings, a collection of zines containing treatises towards a feminist architecture, and reflection on the design process. Following these designs, Part 4 is an appendix of all the zines that supplement the drawings, serving as a library of resources in defense of the witch's house.

I invite any who wish to traverse *The Witch's House* to ramble and tramp in no certain order through the pages – flipping back and forth between drawings, zines, and writing – creating their own narrative territory of the witch and her house.

## ACKNOWLEDGMENTS

Firstly I would like to extend my gratitude to my family, friends, and partners who over the years have supported my academic endeavors at the Waterloo School of Architecture and without whom the magic would have most likely been extinguished from my life.

I am especially grateful to my partner Brynn Day who has devoted a significant portion of her time into my passions and academic pursuits, and whose friendship and companionship ensured this thesis was completed with joy, excitement, experimentation, and liveliness.

Thank you to my supervisor Dereck Revington who seems to be the only one able to decode the scattered nature of my thoughts, and whose lightheartedness has given this thesis the room to be playful. Thanks also to Tracey Winton, my committee member, whose wisdom and kindness has challenged me to pursue goals beyond my own limited dreams. And to Jane Hutton whose immense empathy and gentleness has coaxed from me the confidence to ask hard questions, chase impossible goals, and continually question the academic standards that guide this work. I am immensely appreciative of the faculty and staff I have met along this journey including Donna Woolcott, who has unwaveringly championed me in my success and supported me in my hardship.

To my peers, you constitute a community of hardworking, motivated, passionate individuals who together are a powerful force for change. I am moved by our shared commitment to disrupt structural inequities and I can only hope to maintain that momentum within my own life.

And lastly, to Little Teddy, who taught me the art of storytelling, weaving together opposing narratives, and spending time in the garden searching for magic, may our adventures never end.

## DEDICATION

*This thesis is dedicated to all the witches in my life who have continually encouraged and inspired me to tap into my heretical magic. I hope with our collective power we can continue to disrupt inequities and collectively build a new future.*

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Written and assembled by the author with proper citations contained.



# **PART 1 - THE WITCH**

*Reflections on the Witch*

## **THE WISE WITCH: THE SUPPRESSED HISTORY OF WOMEN'S POWER**

*The Fates*

*The Volur*

*The Cailleach And Her Passage Graves*

## **THE HISTORICAL WITCH: THE CREATION OF THE WITCH FIGURE**

*15th - 17th Century: The Witch Hunter Manuals + Chapbooks*

*15th - 18th Century: German Renaissance and The Dutch Golden Age*

*19th Century: Fairytale Compendiums*

*20th Century: Golden Age of Illustration*

## **THE FEMINIST WITCH: RECLAIMING THE WITCH**

*Kiki Smith*

*Francoise Grossen*

*Alice Aycock*



Fig.1.1. Hans Frank, Witch's Sabbath  
Preparing for Flight, 1515

## THE WITCH

### Reflections on The Witch

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“If you are a woman and dare to look within yourself, you are a Witch. You make your own rules. You are free and beautiful. You can be invisible or evident in how you choose to make your witch-self known. You can form your own Coven of sister Witches (thirteen is a cozy number for a group) and do your own actions... Your power comes from your own self as a woman and is activated by working in concert with your sisters.”

*Margot Adler, (2008) Drawing Down The Moon: Women, Feminism, and The Craft*

This thesis, while centered on the Western history of the witch figure, is also a deeply personal journey. I am a witch. Not only in the sense that I am hairy, opinionated, and radical, but also in that I practice magic. Activist magic, sex magic, emotional magic, gender magic, plant magic, etc. I read tarot cards and tea leaves, I tell fortunes, and I sleep under the moon when I am menstruating with my lovers. As a white settler femme, living in so called Canada, my witchcraft is rooted in a long legacy of colonial resistance. Operating in a classist, sexist, homophobic, and racist society, I draw on my witchcraft as a source of resistance. As a witch, I am always *in situ*; connected to the current political, social, and geographical environment. Despite being spiritually connected to a history of heretics and pagans, I am grounded in my present context. There are two main ways in which I am situated within this work that need mentioning.

The first is the construct of gender and my emotional and experiential relationship to the concept of *women*. As I explore the figure of the witch throughout European history it is evident that this figure is synonymous with *women*. Throughout my thesis the witch is representative of the abject and grotesque qualities of women; she is old, hairy, sexual, and radical. She is a woman not solely because she menstruates or has breasts, but also in that she holds knowledge of fertility rituals – agricultural and reproductive. In my thesis I use the term *woman*, not as a cemented gender identity (I believe gender is a social construct that reinforces a binary intended to categorize and divide), but rather as an experience shared by those that

are prescribed by society to be women. While I do not personally identify as a woman, I am part of a community of femmes who know what it is like to move through the world being perceived by others as a woman. When I use the word *woman* throughout my thesis, I am referring to this social construct and not a personal identity nor biological category.

Secondly, as a white intersectional feminist and anarchist with Western European roots, my work is a personal story with a global context. While witch hunts are a part of European and North and South American history, they are active in parts of Africa, as well as cases in India and Nepal. A feminism that looks at European Witch Hunts must also be in solidarity with women who are scapegoated in other parts of the Global Community by the same capitalist and colonial forces that attempted to stamp out European pagan matriarchal cultures. Christianization and colonization were two sides of the same coin. Presumably because women were the most negatively affected by the new power structures of colonization; they were also the most active instigators of anti-Christian revolts. A strategy of colonizers (the British in North America, the Spaniards in South America) to scapegoat older women, to divide the poorer classes, is being used in African countries such as South Africa, Ghana, Kenya, Tanzania, Uganda, and the Democratic Republic of Congo through globalization and the uneven distribution of wealth. These current witch hunts - while similar to the European Witch Hunts of the 16<sup>th</sup> century - demonstrate that the demonization of women as a political strategy is not a historical phenomenon. It is in the interests of feminists who claim to resist the Western colonial power structures to be in solidarity with witches across Africa who are facing persecution.

While my thesis is in many ways site-less, it relies on the architectural materials and vernacular tectonics of pagan Europe and Western Canada. The witch in my thesis is a Western witch who is skilled at creating spaces of reform and radical change from within a colonial society.

## THE WISE WITCH

### *The Suppressed History of Women's Power*

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“But it is past time to recognize that female spheres of power existed too, which repression and bias have rendered invisible. The complex of meanings around *weaving*, *distaff*, and *fates* is grounded in women's work, women's power and knowledge and ceremony.”

*Max Dashu, Witches and Pagans: Women in European Folk Religion*  
700 - 1100

*Witch* has two primary definitions in the contemporary English language, the first is a woman with magical powers – most likely evil – who communes with the devil. The second is a haggard, elderly woman. While the etymological roots of the word *witch* is inconclusive, the oldest meaning of the word in this form is of “a woman with spiritual knowledge”<sup>1</sup>. The origin of wise women is found hidden in the layers of the Indo-European languages native to Western Europe. Tracing back the Italic, Germanic, and Celtic languages, the aggregated history of the witch as prophetess, healer, diviner, knower, enchantress, and shapeshifter starts to weave itself together. Before *witches* there were the fates, the *völur*, the *Cailleach*, *wyrd* women, hedge-women; the list goes on. The slow Christianisation of Western Europe saw the rise of social capitalist relations and patriarchal powers which demonized these names of powerful women. Like the word *witch* itself, other pagan names for wise-woman became perverted to connote an evil-bringing anti-Christian woman. For example, *Haegesse*, the Germanic word for a woman who could cross between worlds to channel ancestral powers, warped under these new social conditions and is today found in the form of *hag* meaning an ugly, old, malicious woman.

While these histories have been distorted and obscured by anti-pagan sentiments, they are alive today in various diluted forms. There is a wealth of archeological records that document the rich presence of rituals, spiritual places, and objects that dominated the Western European peasantry from the Neolithic times through to the age of the Medieval Witch Hunts. In this thesis, I draw on a number of different histo-

ries and folklores of witches, seeresses, and prophetesses, but three more than any others feature prominently: the Fates who spin destiny, the Völva who sit out on the land, and the Cailleach and her megalithic passage tombs. All three of these ancient stories weave in themes of prophesy, being masters of the natural world, being knowledge holders, and the transformational power of women - turning seed into harvest, bringing forth life, and turning wool into cloth.

### The Fates

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**Fig.1.2. Engraving of the three fates.**

The fates are women depicted as weaving.

The Fates, otherwise known as *Morai* in Greek mythology, are depicted as three old women who spin – literally – the destinies of mortals. The imagery of old women spinning fates is not isolated to Greek fables; this trio of goddesses appear throughout Western and Northern European folklore, and speak to the widespread pagan belief that weaving and spinning were rituals which invoked these female deities. The *Morai* whose names are *Clotho*, *Lachesis*, and *Aropos* are similar to the three sister spinsters from Northern England: *Habetrot*, *Scantlie Mab*, and *Owkasaánda*; and the trio of Norse deities: *Urd*, *Verdandi*, and *Skuld*, who are referred to as the *Norns*. Not always in threes, goddesses of spinning and weaving appear in a variety of forms, such as the Germanic goddess *Frau Holda* and *Frau Berchta*, or the Norse goddess *Frigg*.

In Western and Northern Europe, spinning was women's work. It was also a social activity that had a dedicated space, which brought women together to share knowledge, stories, and gossip. Spinning, fulling, and weaving were all associated with the lower class, specifically those who were elderly and unmarried; hence the term *spinsters*. These women were powerful because of their skill and financial autonomy. So much so that during the Medieval witch hunts spinning was synonymous with witchcraft in that the power of women to control knowledge and their own income challenged the authority of the Christian capitalist regime. The practice of spinning was specifically enchanting as women would often sing and chant while working. Through song women passed on their wisdom to younger generations, twirling spindles while weaving tales, calling down the goddess. Today in Scotland, Gaelic folk songs – called waulking songs – are still sung by groups of women while fulling wool; some songs are specific in their magical qualities, and are sung to enchant a cloth with protection.



**Fig.1.3. Engraving of Scottish women waulking**

A group of women are gathered around fulling wool - called waulking - as they sing together.



In historic pagan cultures, even the tools of weaving were magical and sacred. The distaff and the spindle were both associated with divine ancestral power and the ability to control one's own fortune. In Old Norse culture, the *Völur* was a magical iron staff in the shape of a distaff – a tool for spinning – that *Völvas* (witches) who practiced *Seidr* (magic) would use when they were prophesying. The distaff, the spindle, the woven veil, and the cloak are all objects of the witch, used during rituals and ceremonies that are tied to the history of spinning as an act of magic.

### The *Völur*

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The *Volvas* were Norse witches and seeresses who practiced *Seidr*. While *Seidr* was not strictly gendered, it was predominantly women who practiced magic, and their role as *Volvas* were highly regarded by the Norse people. The richest burial site of Norse antiquity is the Oseburg ship burial of two *Volvas*. The burial is surrounded by tapestries and ritual objects that point to the status of the women as highly regarded members whose link to magic is irrefutable. In the burial is a *Volur* (dis-staff), as well as animal masks, and imagery of Odin and Freya, making clear the link between these two women and the magical powers of nature, the gods, and spinning.

As mentioned above, their connection to the fates and spinning was notable. Beyond these practices of weaving fortunes, the *Volva* had a deep connection to the landscape. These seeresses would take their staff and cloak and “sit-out” on the land in order to gain knowledge. There are many Norse stories and folklore of *volvas* who would sit for days chanting while entering a spiritual plane. Sometimes they would be perched at a high altitude, or on a platform where through incantations they would stir up magic, entering into an ecstatic state. Being perched on a high altitude: a mountain, lifted above the shoulders of her retinue, or hoisted over a doorway, the *Volva* had the vantage point of seeing into the other world, crossing over to ancestral land of the dead. The land-based spirituality of the *volva* is eluded to within this thesis, understanding the deep relationship between magic and place.



**Fig.1.4. Seefin Passage Tomb Entrance in Ireland**

Photograph by Rob Hurson (altered to be black and white) of the entrance to Seefin passage grave, embedded within a rocky



**Fig.1.5. Sheela-na-gig on Saint Mary's Church Kilpeck, England**

A well known 12th century church adornment called a Sheela-na-gig, depicts regenerative power of women.



**Fig.1.6. Sheela-na-gig**

Photograph of early Pagan deity which adorned a Welsh Cristian church.

*Cailleach* is a Gaelic word used in both Ireland and Scotland meaning hag (or old woman). The Cailleach in folklore, songs, and place-names refers to the divine ancient witch inextricably tied to the control of weather, wilderness, and the powers of life-giving. The *Cailleach* is connected to the megalithic tombs scattered across the Irish and Scottish landscape known as passage graves that date to 3600-3400 bce<sup>2</sup>, many of which have her name such as the *Silabh na Cailleach* and *Cailleach a Bheara's House*. These tombs were supposedly built by the Cailleach as she carried large stones in her apron and spilled them across the hills on one of her walks. Passage graves typically appear as long tunnels that lead to ritual chambers. What is most notable about these megaliths is their solar alignments; on the winter solstice, the setting sun lines up directly with the mouth of the passage, illuminating the back wall of the chamber. These ritual spaces, which are littered with jumbled remains, were likely places of fertility magic for both agricultural and human cycles of life and death.

This mythological deity is also thought to be the inspiration for *Sheela-na-Gigs* – stone sculptures that were placed above doorways of medieval churches in Ireland. These figures often depict old balding women with sagging breasts and jutting rib cages who are holding open their swollen vulvas. Remnants of pagan culture, *Sheela-na-Gigs* are often relegated to the basements of museums and churches who claim they are simply warnings to pagans against the sins of lust. Though some scholars who have combed through songs, legends, and traditions that exist today, claim it is more likely that *Sheela-na-Gigs* were sacred symbols of fertility, perhaps even effigies of the Cailleach herself. While the Cailleach is described in mythology as a single woman, it's more likely any woman who possessed fertility knowledge and who was skilled in the cycles of birth and harvest was considered a Cailleach.

The imagery of the Cailleach, with her knowledge of fertility and the rhythmic seasons, is not just present in oration but is imbedded in the landscape and ornamentation that adorns spaces of ritual. The Cailleach is attributed to be the creator of the Neolithic places of ancient worship; her presence is more than myth, it physical, spatial, and architectural.

These three mythologies: the fates, the Volva, and the Cail-

leach, are specific examples of the pagan rituals and beliefs that centered women's power and knowledge; cultures that actively worked to resist the Christianization of Western and Northern Europe. What we call "witches" today is a term that homogenizes and otherizes the heathen and pagan cultures whose history dates back to Neolithic times. Witches were healers, wise women, seers, prophetesses, and weather conjurers. Their history is found not only in the margins of documents from the very clergy that attempted to stamp them out, but in folklore, songs, artwork, the landscape, and architecture.



**Fig.1.7. Passage Grave Entrance**

The entrance to Newgrange Passage Grave in the 1800s. Large carved kerbstone sits in front of the entry way.

## THE HISTORICAL WITCH

### *The Creation of the Witch Figure*

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“The witch hunt instituted a regime of terror on all women, from which emerged the new model of femininity to which women had to conform to be socially accepted in the developing capitalist society: sexless, obedient, submissive, resigned to subordination to the male world, accepting as natural the confinement to a sphere of activities that in capitalism has been completely devalued.”

*Silvia Federici, Witches, Witch-hunting, and Women*

The witch as a malevolent figure was created by the Western and Northern European bourgeoisie to demonize pagan women whose power and status threatened the new capitalist social order. While the term *witch* originally began as a derogatory term to describe women (and sometimes men) who practiced pagan religion and magic, it quickly became an identifier of any women who engaged in activities that were not sanctioned by the Church or State.

Throughout this thesis I rely on the written and illustrated records from the 15<sup>th</sup> to the 20<sup>th</sup> century - which greatly contributed to the creation of the witch figure in contemporary media - to understand the aspects and behaviors of women which challenged capitalist accumulation in Western and Northern Europe. At this time, when women were becoming more autonomous, their heretical and radical activities were being documented by the powers which sought to discredit them; they were scapegoated to create divide among the proletariat and ensure power and economic wealth remained with the bourgeoisie, the Church, and the State. The sources I draw on are not exhaustive but include the medieval demonology texts and chapbooks used at the height of the Witch Hunts, engravings and paintings from the Dutch Golden Age, folk lore compendiums by Norwegian, Russian, Irish, and German authors, and fairy tale illustrations from the American Golden Age of Illustration. These documentations begin to illustrate the transformation of the witch from the pagan depiction of a wise-woman, prophetess, and healer into a corrupted devilized old woman.

As I draw on these historical sources throughout my thesis, I use the stereotypical depiction of the witch to critically analyze the aspects of women that were so powerfully threatening to the capitalist social structures that were being developed. As Barbara Ehrenreich and Deirdre English state in *Witches, Midwives & Nurses*, the three things that defined a witch were her: 1) liberated sexuality, 2) ability to organize and share knowledge, and 3) knowledge of the fertility cycles of reproduction and harvest<sup>5</sup>. These qualities of the *witch* inform the creation of the witch's house and provide a foundation to the qualities of the contemporary feminist witch.

15th - 18th Century:

The Witch Hunter Manuals + Chapbooks

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**Fig.1.8. Compendium Malefarcum Engraving**  
Chapbook engraving of  
witches as healers.



**Fig.1.9. Compendium Malefarcum Engraving**  
Chapbook engraving of witch  
riding a goat into the sky  
which is a fire.

The historical analysis of the witch figure begins by looking at both secular and Roman Catholic depictions of the witch in late medieval demonology texts which lay the framework for our current connotations of the witch. Texts such as the *Malleus Maleficarum* by Jacob Sprenger and Heinrich Kramer in 1487<sup>4</sup>; *Deamonologie* by King James VI of Scotland, written in 1597<sup>5</sup>; and *Compendium Maleficarum* by Francesco Maria Guazzo in 1608<sup>6</sup> were widely published witch-hunter manuscripts that formed legal statutes which aided in the persecution and execution of witches. These three manuals are part of a series of witch hunter manuals that were published over the course of the Great Hunt in Europe which saw an estimated 40,000-80,000 witches put to death, of which eighty percent were women<sup>7</sup>. Though it bears mentioning that due to destroyed evidence and missing documentation, the number of witch deaths during this time is contested. What is clear however, is that there was a growing hatred towards women and that the label of *witch* ensured a woman would be branded as an outsider.

These hunter manuals were further disseminated among the general populous through pamphlets and chapbooks that relied on the development of the woodcut to translate the moral message of the hunter-manuals in a more accessible format for the peasantry. These woodcuts were often used in multiple publications and featured images of women with what is now classic witch iconography: the devil, broomsticks, and pointed

hats.

15th - 18th Century:

*German Renaissance and The Dutch Golden Age*

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At the same time that these woodcuts were being published and shared, paintings and engravings from the German Renaissance by Albrecht Dürer and his pupil Hans Baldung Grien were using the witch as subject matter, exploring in great detail the grotesque qualities of the witch archetype. These two men were highly acclaimed artists of their time and their work was distributed widely amongst the Western European aristocracy. Their imagery of witchcraft introduced into German paintings and engravings themes of womanly sexuality and bedevilments.

By the start of the Dutch Golden Age in the late 1500s, artists such as David Teniers II, Frans Francken II, and David Rijckaert III were heavily invested in themes of religious iconography and its counterpart – witchcraft. These three artists who worked predominantly with painting, portrayed sabbath rituals in domestic settings such as the kitchen. One such painting by David Teniers II, *The Witch's Initiation*, depicts elderly women (witches) in a kitchen initiating a young woman who is mounted backwards and naked on a broom. Dancing around the kitchen are devils, bats, and other anthropomorphic ghouls. The older women are dressed in maid-like garb and surrounding them are vials, cookware, and recipe books. This painting depicts the witch as a matronly, conniving spinster at home in her domestic abode. Without a pointed hat, cloak, or flying broom stick, the witch figure is not yet cemented in her stereotypical role, rather she more closely resembles the average elderly peasant woman of the time.

19th Century:

*Fairy Tale Compendiums*

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Between 1812 and 1872 the largest documentation of Northern and Western European folklore was published by Jacob and Wilhelm Grimm, Hans Christen Anderson, Jorgen Moe and Peter Asbjornsen, and Alexander Afanasyev. These folkloric compendiums – often large volumes containing hundreds of stories – were all written by men. In these stories the witch is pushed to the margins, often serving as an antagonist to the



**Fig.1.10. Hans Baldung Grien, Three Witches (New Years Sheet), 1514**  
Engraving of witch applying flying mushroom ointment.



**Fig.1.II.** David Teniers II, *Witch's Initiation*, 1640  
A painting depicting Old Meg - a witch - in her kitchen.



central hero and maiden characters. These fairy tales simplify and otherize the witch, turning her into a character that requires little description or backstory, lessening her to an old crone archetype. By the 1800s, the witch as a stereotypical figure had become commonplace. These fairy tale texts are important to this thesis as they contain repetitive mentions of the house of the witch; reducing it into simple descriptions of landscape and domestic spaces. Fig. 1.13 – 1.16 is an analysis of how these stories - which have become part of a modern folklore - consistently used harmful and derogatory language and descriptions to depict women (who were older, fat, hairy, and unmarried) and the spaces they inhabited.

20th Century:

*Golden Age of Illustration*

These fairy tales formed the foundation for what artists from the American Golden Age of Illustration would choose to depict. This period – 1900 to 1920s – saw a copious production of artwork that captured the witch figure in illustration. This documentation was targeted to children and helped to cement in the Western collective memory the idea of the witch as an old hag, a seductress, and crone. In these texts and illustrations, there is little mention of the witch's home. She consistently lives outside of the urban fabric, where she can be found in one of four typologies: the tower, the cave, the hut, and the cabin in the woods. What the inside of her house looks like is presumably domestic, though details are disregarded as the witch is not an established character, but instead a symbol of fear.

These historical documentations of the witch inform my thesis as they help to understand the qualities and characteristics of the witch figure that pose a threat to historical and contemporary Western gender norms. As the witch figure morphs and changes over time, what remains consistent is the embodiment of resistances and rebellion by women peasantry. While the witch figures in my thesis do not strike fear into the pure hearted, they do oppose the rigid and oppressive constraints placed on them by modern society.

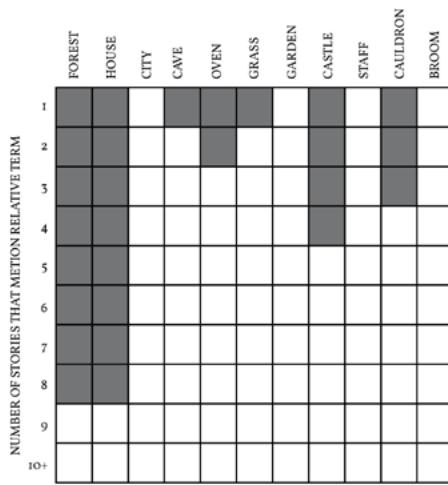


**Fig.1.12. Arthur Rackman, The Old Woman Who Lived Under The Hill, 1900.**

*Drawing in illustrated Brothers Grimm compendium.*

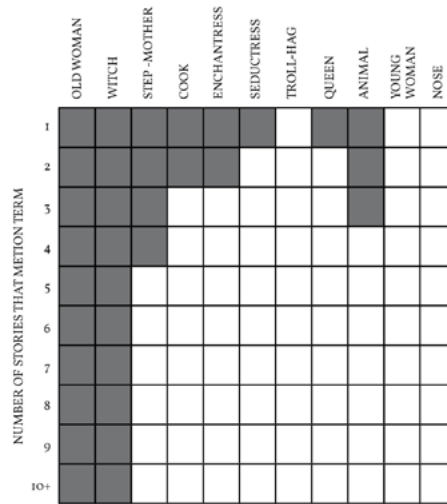
PART 1 THE HISTORICAL WITCH

**THE BROTHERS GRIMM: THE HOUSE**



DESCRIPTORS OF THE WITCH'S HOUSE

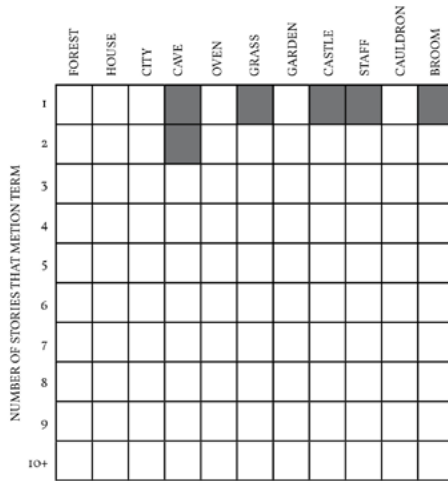
**THE BROTHERS GRIMM: THE WITCH**



DESCRIPTORS OF THE WITCH

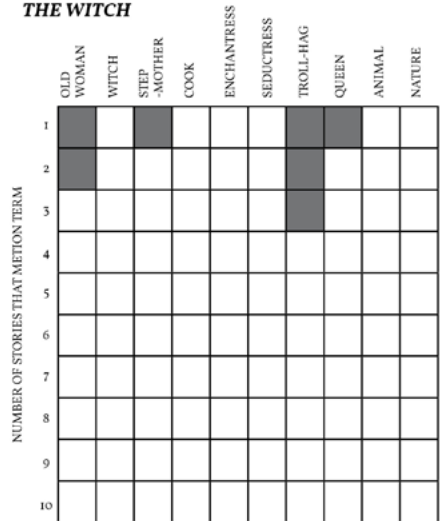
**Fig.1.13. Depiction of the witch and her house in stories by The Grimm Brothers**

**JORGEN MOE + PETER CHRISTEN ASBJORNSEN: THE HOUSE**



DESCRIPTORS OF THE WITCH'S HOUSE

**JORGEN MOE + PETER CHRISTEN ASBJORNSEN: THE WITCH**



DESCRIPTORS OF THE WITCH

**Fig.1.14. Depiction of the witch and her house in stories by Jorgen Moe and Peter Christen Asbjornsen**

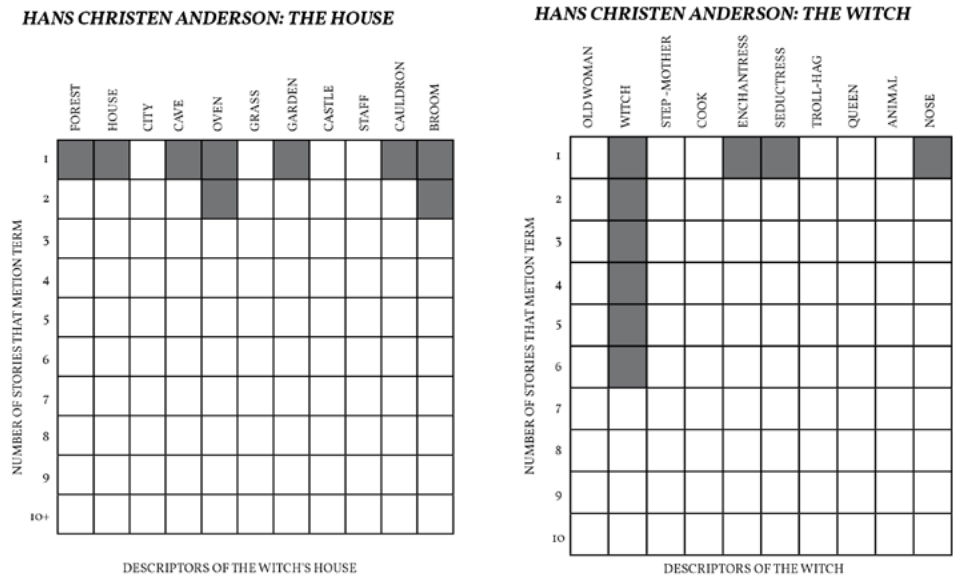


Fig.1.15. Depiction of the witch and her house in stories by Hans Christen Anderson

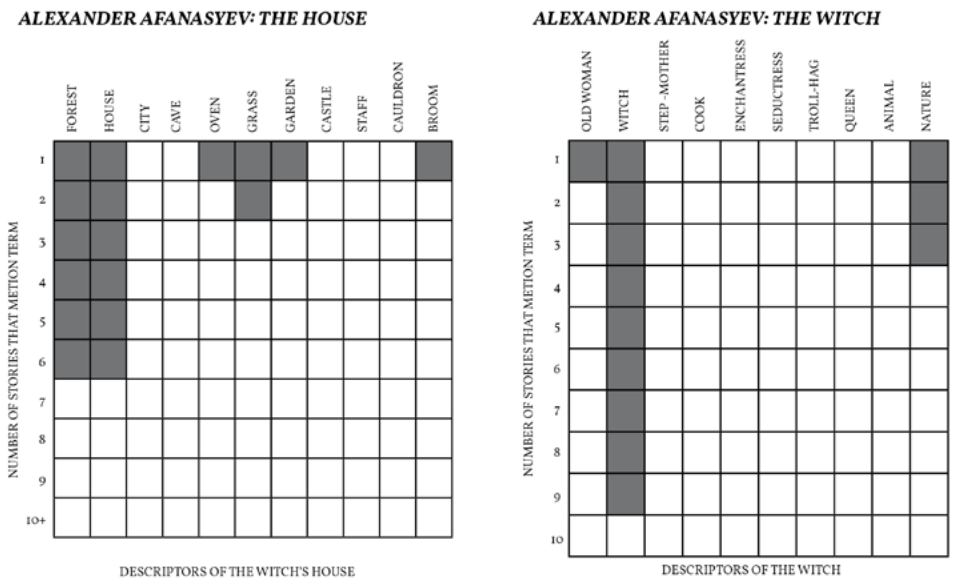


Fig.1.16. Depiction of the witch and her house in stories by Alexander Afansyev



**Fig.1.17. Hans Baldung Grien, *Witches' Sabbath*, 1510**

Depiction of witches outside on a sabbath night brewing potions and riding in the air.

## THE FEMINIST WITCH

### *Reclaiming the Witch*

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“Witches have always been women who dared to be: groovy, courageous, aggressive, intelligent, nonconformist, explorative, curious, independent, sexually liberated, revolutionary.”

*WITCH, Statement by group*

In this part of the thesis I analyze the representation of the abject woman in Western artwork including paintings, fiber arts, sculpture, installation, performance art, films, novels, and poetry from the 20th and 21st century. The theory of the abject was first introduced by Julia Kristeva in *Powers of Horror*<sup>8</sup>. Her book outlines the key features of abjection in relation to the body as well as its role in society. At the scale of the body, the abject is that which has been expelled – discharge, sweat, fluids, menstrual blood, fetuses, etc. – and inspires revolt and disgust, threatening the identity. The abject manifests culturally as a person or a place that has been cast-off from society, rendered agitator and dissenter, prison or alleyway. The abject disrupts the boundaries between clean and dirty, and proprietary and heretical. Within this thesis I rely heavily on the feminist movement from the 60s to the 90s which countered the political structures of the United States; a movement which fostered artists that would likely have been branded as witches had they been creating in the time of the Great European Witch Hunt.

This feminist movement was particularly concerned with abject themes as they relate to the bodily functions of women. While these feminist artists do not consistently rely on the theory of abjection as defined by Kristeva, they do explore the related themes of the body as political resistance. Some of the feminist artists included in this thesis are: Carolee Schneemann, Georgia O’Keefe, Judy Chicago, Senga Nengundi, Nancy Holt, Carrie Mae Weems, Eva Hesse, Ana Mendieta, Sheila Hicks, and Aurelia Muñoz. While I draw on all these feminist artists, the work of Kiki Smith, Françoise Grossen, and Alice Aycock in particular feature prominently through this work.



Fig.I.18. Nancy Holt, *Sightlines*, 1970.

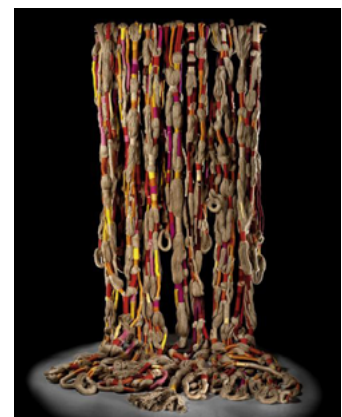


Fig.I.19. Sheila Hicks, *The Principal Wife Goes On*, 1969.

Kiki Smith, an American German-born artist who started creating work in the early 70s, has an impressive oeuvre including film, collage, painting, sculpture, and performance art. Her artwork looks at the relationship between humans and nature, narrowed through a lens of sexuality and gender. Of her many art pieces, two stand out to me: *Pyre Woman Kneeling* (2020)<sup>9</sup> and *Congregation* (1970)<sup>10</sup>.



Fig.1.20. Kiki Smith, *Pyre Woman Kneeling*, 2002.

*Pyre Woman Kneeling* - see Fig 1.20 - is a sculpture of a woman seated on top of a pyre. The bronze figure appears to express joy and openness as well as resignation to her inevitable death. Smith's work illustrates the use of the witch image in feminist art to frame a discussion around women's bodies as embodied political resistance. Her sculpture gives autonomy back to the radical and abjected women who were killed as witches. Kiki Smith has elicited multiple descriptions of her work that reference magic, connection to witches, and fairy tales. In her other work, *Congregation* - see Fig 1.21 - she depicts a woman's connection to nature. From her eyes, branches grow turning to brooms, touching the plants and animals forming an ecosystem around her. The woman's connection to the landscape is both spiritual and physical - drawing a connection to every animal, branch, and pebble in the forest. From Kiki Smith's many pieces I understand how the surroundings of the witch emerge from within the body, erasing the boundary between human and cosmos. The witch exists with the soul of past generations and with the hearts of the future.

Francoise Grossen

Francoise Grossen was a Swiss artist living in New York, where she got her first exhibition as an artist. Grossen continues her work today as a textile artist where she explores how fiber art can move beyond the wall - becoming more than tapestries - but sculptures and figures in their own right. Trained in architecture for a year, her work is large and performative. Often displayed outdoors, dragging along the surface of water, draped over stones, her rope sculptures are a part of the landscape. Grossen's work is an additive process, continually building up the sculpture. *Five Rivers* (1974)<sup>11</sup> - see Fig 1.22 - represents the qualities of Grossen's work that appear throughout her oeuvre: dense, arduous, draping, visceral, and carcass-like.

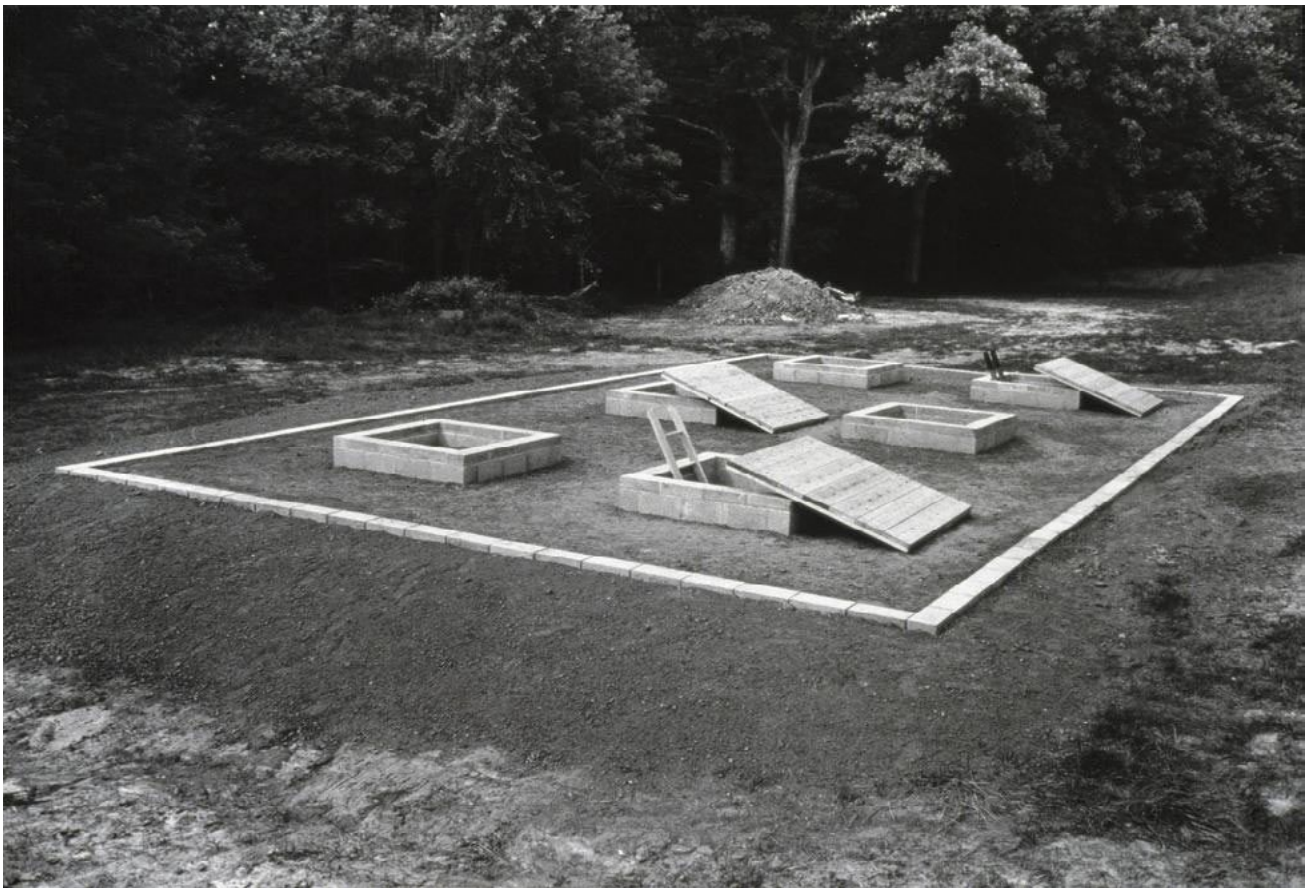


Fig.1.21. Kiki Smith, *Congregation*, 1970.



Fig.1.22. Françoise Grossen, *Five Rivers*, 1974





**Fig.1.23.** Alice Aycock, *Simple Network of Underground Wells and Tunnels*, 1975-2011  
View of Alice Aycock's installation which appears to just break the surface.

This specific artwork features five manilla dyed rope sculptures hanging from a metal bar - reminiscent of butchered meat swaying in freezer lockers. Grossen's sculptures are alive, creating space and making noise. They represent the power of textile art - a medium that until recently has been neglected the respect giving to other fine artforms because of its association to women's work - to bring architectural space and artwork together. Grossen's art pieces inform my thesis as they speak to the immense power that sculpture and installation work can have as a narrative tool. Embodied in Grossen's pieces is both an individual and collective story which grounds her artwork as a piece of feminist perseverance and historical retelling.



Fig.1.24. Alice Aycock, *The Beginning of a Complex...*, 1977

Alice Aycock

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The artist Alice Aycock is an American artist who was part of the early 1970's 'primal land art' movement. Her installation periods from this time demonstrate the power imbalances between land and human bodies enacted through architectural structures. Her land art often combines the forms and logic of vernacular architecture with her quixotic imagination. Two of her artworks that enact this dynamic out in the subterranean world are *A Simple Network of Underground Wells and Tunnels* (1953)<sup>12</sup> - See Fig. 1.23 - and *Project For 5 Wells Descending a Hillside* (1975)<sup>13</sup>. Both installations use the tunnel (or the well) as a space to move beneath the surface and explore the unknown. These examples of Aycock's work specifically inform the typology of the Cave House in this thesis, while *The Beginnings of a Complex* (1976)<sup>14</sup> - See Fig. 1.24 - more closely resembles the typology of the Pyre House in which the use of traditional building techniques leads the viewer to mistakenly think the structure has a purpose, while it is in fact just an extension of the forest.

This is the mystery and wonder of Aycock's many follies; they appear to be designed for something precise. They use architectural principles and forms to deceive the viewer into thinking the installation is separate from the landscape. The building and its tectonics are called into question - a technique that informs the designs in this thesis.

## PART 1 - ENDNOTES

1. Max Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100*, Vol. 7, 2017) pg. 46.
2. Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100*, 388
3. Barbara Ehrenreich, *Witches, Midwives & Nurses : A History of Women Healers*, ed. Deirdre English, 2nd ed. (New York: Feminist Press at the City University of New York, 2010).
4. Henricus Institoris, *Malleus Malificarum* (Speyer, Germany: , 1487), 726.
5. James VI Charles Stuart, *Daemonologie, in Forme of a Dialogue, Divided into Three Books: By the High and Mighty Prince, James & C.* (England: , 1597).
6. Francesco Maria Guazzo, *Compendium Maleficarum* (Milan, Italy: , 1608).
7. The more conservative estimate of deaths during the witch hunt in Europe is around 30,000 - 40,000. While the higher end reach upwards of 100,000. I have opted to cite the mid-range as it is agreed upon by many scholars including Brian Levak in *The Witch-Hunt in Early Modern Europe* and Ehrenreich and Deirdre English in their new edition of *Witches, Midwives & Nurses* by Barbara  
  
Brian Levack, *The Witch-Hunt in Early Modern Europe*, 1st ed. Pearson Education Limited, 1987). Ehrenreich, *Witches, Midwives & Nurses : A History of Women Healers*
8. Julia Kristeva 1941-, *Powers of Horror : An Essay on Abjection* (New York: Columbia University Press, 1982).
9. Kiki Smith, "Pyre Woman Kneeling," .
10. Smith, "Pyre Woman Kneeling," ; Kiki Smith, "Congregation," .
11. Smith, "Congregation,"
12. Alice Aycock, "A Simple Network of Underground Wells and Tunnels," , 1975/. <https://www.aaycock.com/1970s#/simplenetwork/>.
13. Alice Aycock, "Project for Five Wells Descending a Hillside," . <https://www.aaycock.com/early-drawings#/project-for-five-wells-descending-a-hillside-1975/>.
14. Alice Aycock, "The Beginnings of a Complex..." . <https://www.aaycock.com/1970s#/the-beginnings-of-a-complex-1977/>.



## **PART 2 - The House**

*Reflections on the designing the home*

### **READING FOR THE HOUSE: READING FEMINIST WRITERS**

*Jennifer Bloomer*

*Silvia Federici*

*Julia Kristeva*

*Max Dashu*

### **CHOOSING THE HOUSE: THE HOUSE AS A NARRATIVE TOOL**

*Architecture as Evidence of Realities*

*Architecture as Story Telling*

*Louise Bourgeois*

### **DRAWING THE HOUSE: DRAWING AS PROCESS**

*Challenging the Architecture Drawing as Objective*

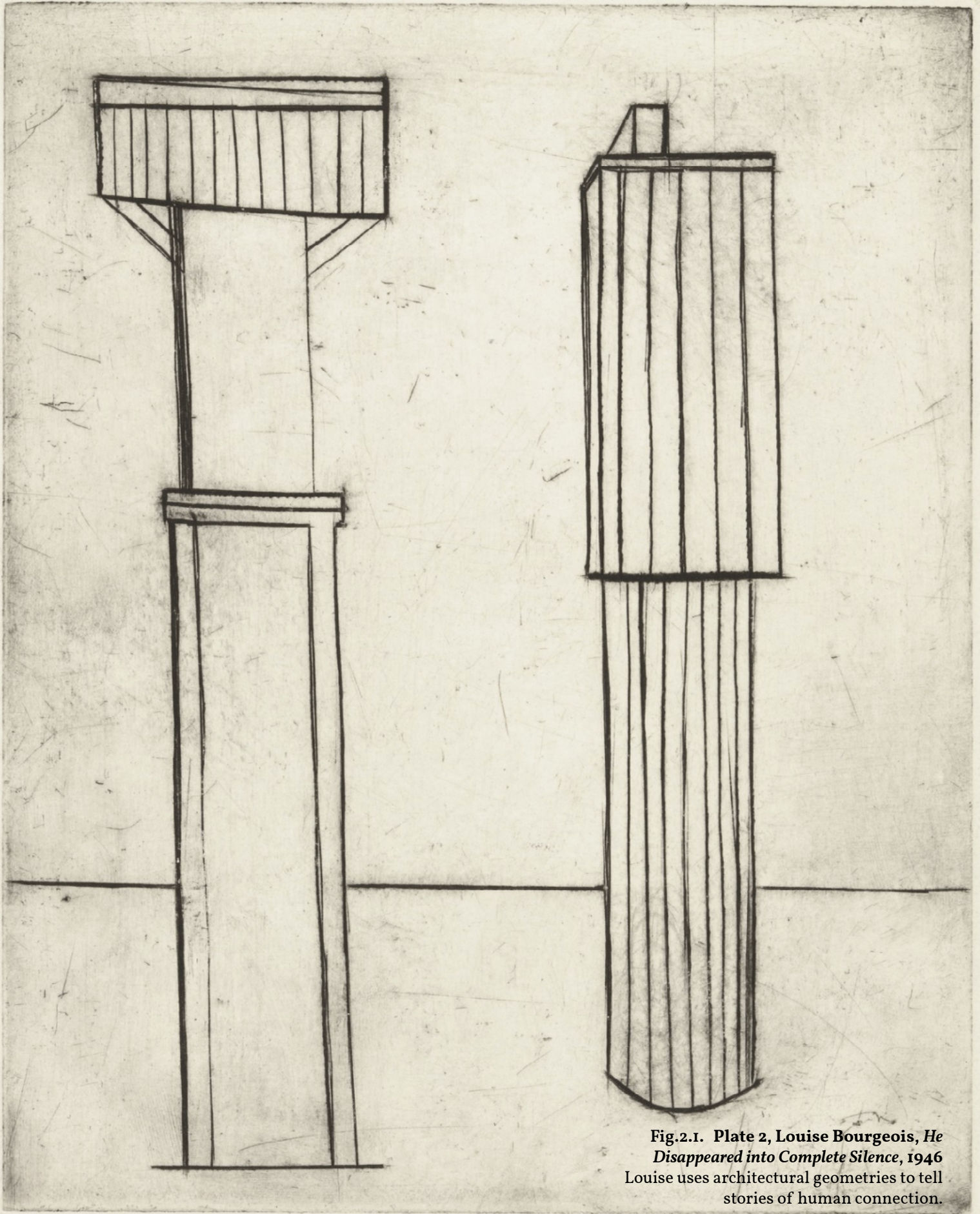
*Jennifer Bloomer*

### **WRITING THE HOUSE: WRITING AS A TOOL FOR RESISTANCE**

*Zines as Narrative Tools*

*Zines as Accompanying Guides*

*Zines as Activist Resistance*



**Fig.2.1. Plate 2, Louise Bourgeois, *He Disappeared into Complete Silence*, 1946**  
Louise uses architectural geometries to tell stories of human connection.

**THE HOUSE***Reflections on Designing The House*

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“The fairy-tale world is a real world. Fairy tales contain a spell that is not false: an invocation to protect those most endangered on this earth.”

*Kate Bernheimer, My Mother She Killed Me, My Father He Ate Me*

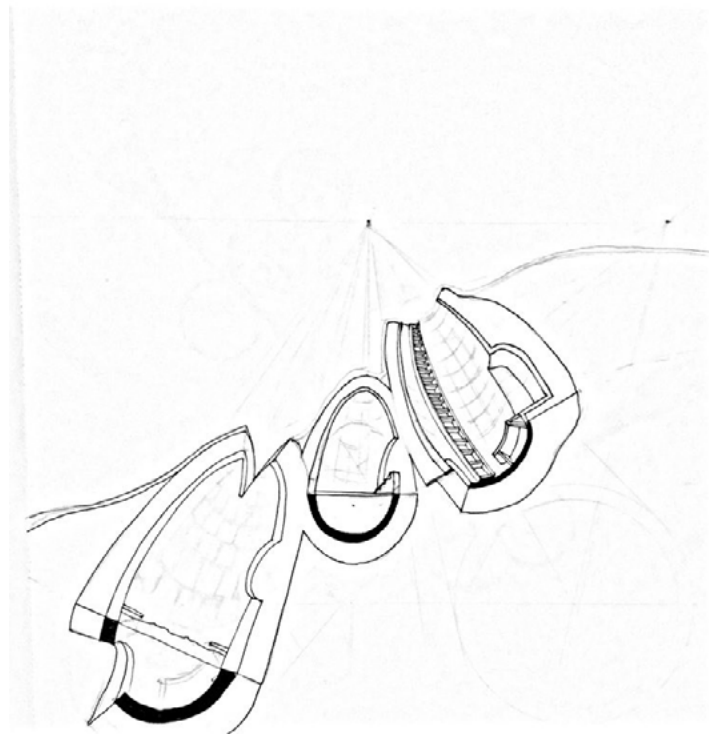
The beginning of this thesis started in Fall of 2019, before the wildfires of Australia, before the pandemic. It seemed my work was going to be completed in the heterotopia of the Waterloo School of Architecture building, collaborating with peers, and having access to the abundant resources of the school – the woodshop, the library, an office space. By the time I was working on the house of the Weaver Witch, COVID-19 had struck, the school had moved online, and I had driven across the country with my partner to rural Alberta to continue my thesis in relative isolation. It was a new context that guided the design towards primarily drawing and writing, and away from the possibility of more experimental methods such as those used in the early stages. The following photographs illustrate the variety of methods I played with when designing the house of the witch, including drawing, writing, model building, film, and photography. Today the houses of the witch exist in both a physical form (large drawings and a series of printed zines) as well as a digital form (pdfs). I hope one day they will exist in a built form as well.



**Fig.2.2. Image of studio desk at Waterloo School of Architecture**  
*This is where a large portion of my thesis was written before the shutdown of the COVID-19 pandemic. With access to the woodshop, library, and photostudio, my process of design was much more varied and experimental at the beginning stages.*

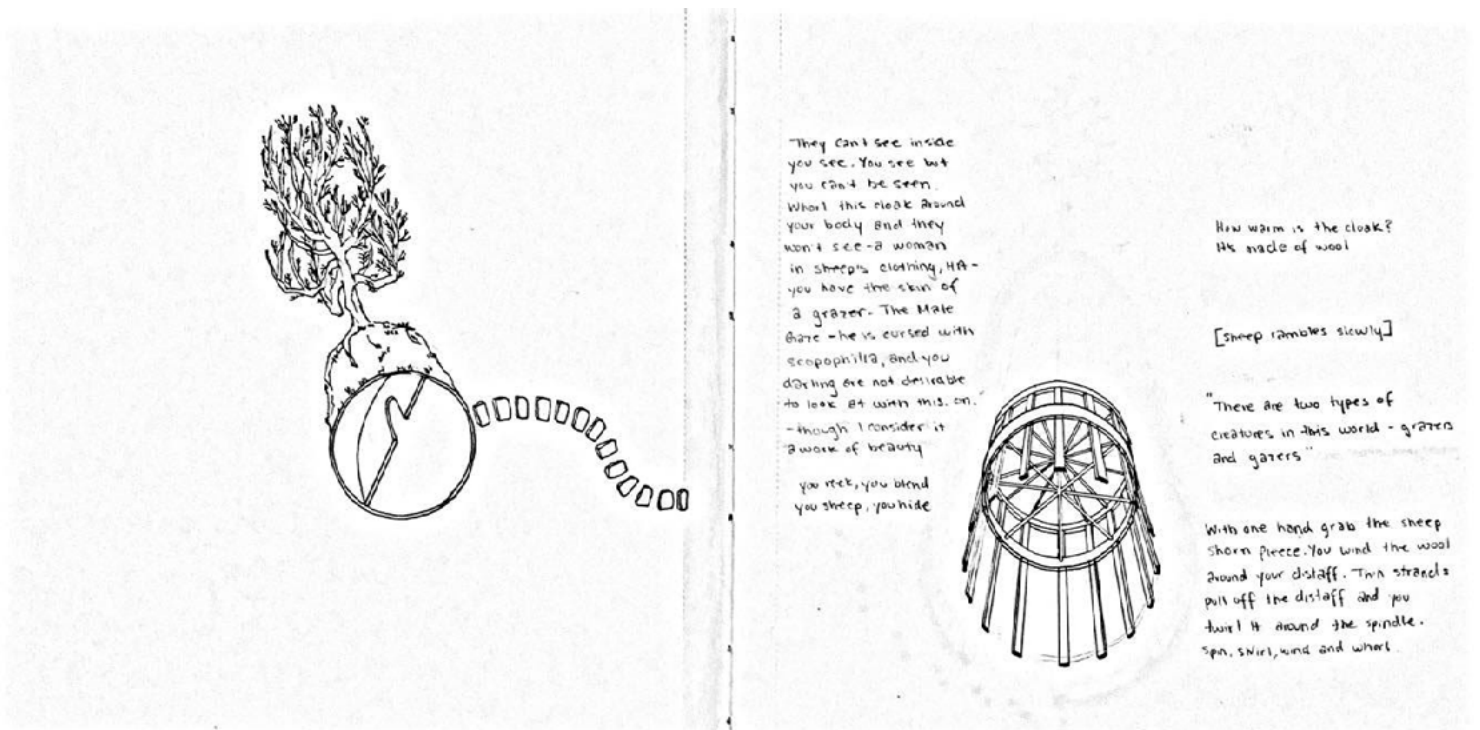






**Fig.2.4. Scan from sketchbook**

While the drawings of the witch's house were not planned out, I did develop experimental sketches to test out the different effects of axonometric drawings as part of working through the narrative of each landscape.



**Fig.2.5. Scan from sketchbook**

This second set of illustrations similarly demonstrates how I developed an aesthetic through the process of hand drawing that I would then later attempt in a digital medium.



**Fig.2.6. View from behind the camera**

*Many of the postures shown in the drawing were developed through a series of self portraits. This photograph here was the image used to illustrate a witch grinding wheat. This process continued when school closed and my office moved into a single bedroom apartment.*

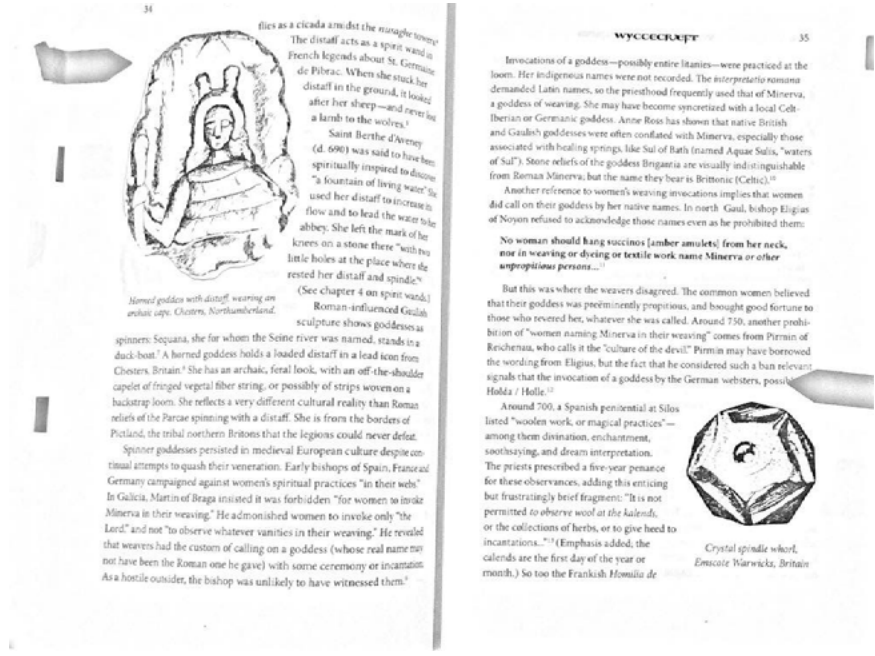
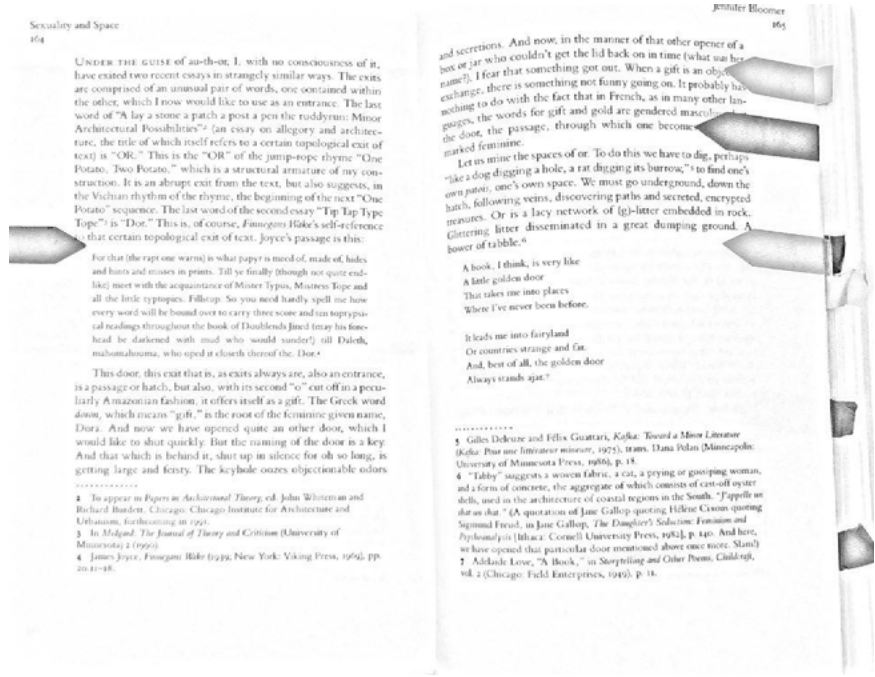
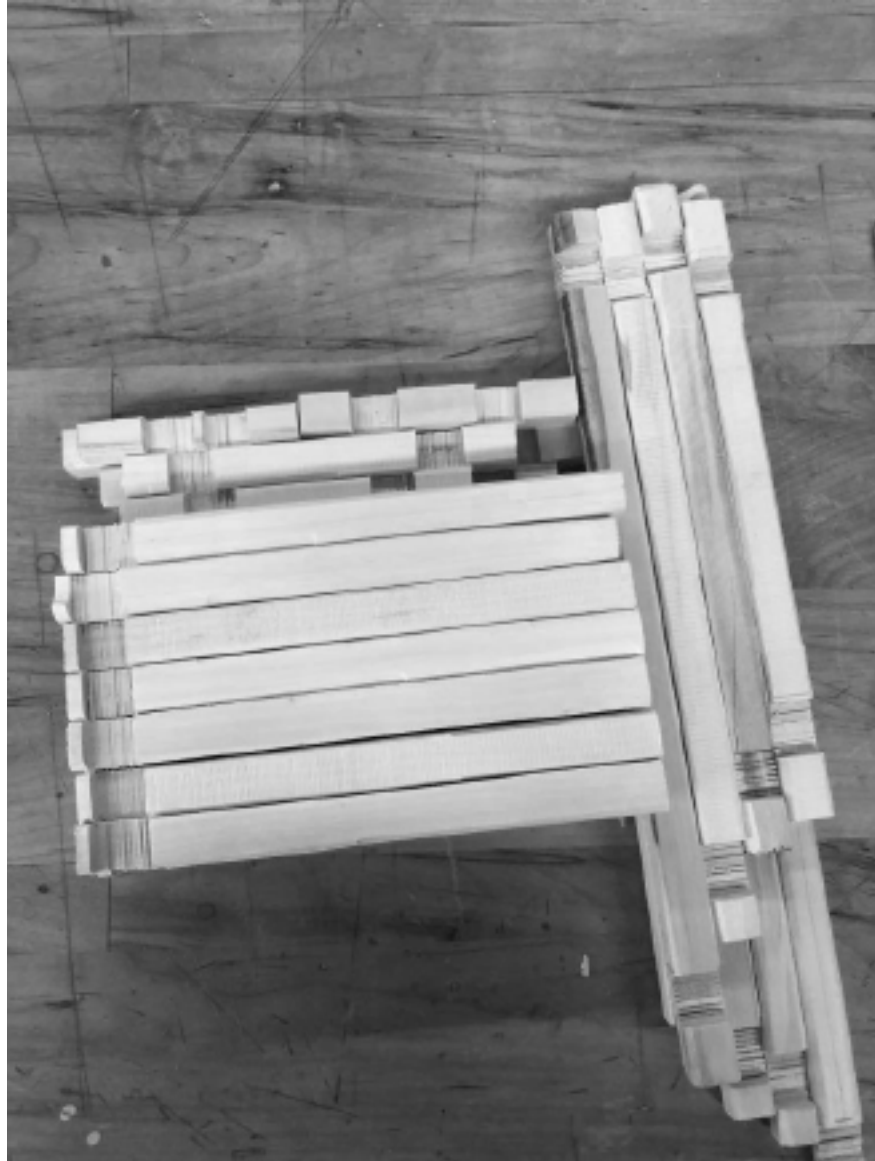


Fig.2.7. Image of annotated books  
The drawings and zines were often done surrounded by reference books - filled with sticky notes, pages of annotations, and highlights. Reading was a central part to my thesis writing process.



**Fig.2.8. Process photo of model building**  
*In the early stages of my design process, I considered using model making as a way to better understand a design.*



**Fig.2.9. Film still of the burning Pyre House**  
*To intertwine narrative with architecture, I explored in the early months how film could center the perspective of the witch.*



**Fig.2.10. A zine in physical form**

The intention of the zines was to create a series of booklets that both accompanied the drawings and provided further references for interested readers. At the time of thesis completion, the zines are only made available in digital form.



## READING FOR THE HOUSE

### *Reading Feminist Writers*

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“History does not go in straight lines or line up in neat rows; it grows and curves in a tangle of interrelating cultures.”

*Max Dashu, Witches and Pagans: Women in European Folk Religion  
700-1100*

In researching the houses of my thesis, I found myself being drawn to different areas of research and theory for inspiration and guidance. From critical gender theory to historical research, I worked alongside four key feminist scholars that together helped me to understand how gender intersects with architecture, the concept of abjection, cultural ethnography, and Marxist ideas of capital. These writers: Jennifer Bloomer, Julia Kristeva, Max Dashu, and Silvia Federici each have their own distinct area of study and style of writing. While each is an academic – published and well regarded by their peers – it was only through my own interests that I stumbled on these feminist thinkers, finding in their books comfort knowing that women could be successful in the academic arena while refusing to surrender their voice.

#### *Reading Their Writing - Jennifer Bloomer*

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The American academic Jennifer Bloomer is mentioned a couple of times throughout this thesis as her style of writing was of specific interest to me and her drawings and sculptures similarly informed my aesthetics. Most importantly, Bloomer’s writings in *Architecture and the Text*<sup>1</sup> wove together a collection of ideas around gender, language, space, and memory that I had not previously seen integrated together. In what Bloomer calls “reading joints”<sup>2</sup>, she encodes words with brackets throughout the book so that the reader can discover different hidden paths in the writing, meandering their way between deceptively detached ideas and themes. As I willingly traipsed through her book back and forth, upside-down, and sideways I found her willingness to break from a linear style helped me to better envision her ideas as spatial constructs. Bloomer created for me an opening into understanding how text, like archi-TEXT-ture<sup>3</sup>, could be a spatial exercise.

Reading Their Writing - Silvia Federici

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An Italian and American anarchist and Marxist feminist, Federici's books *Caliban and the Witch*<sup>4</sup>, and *Witch, Witch-Hunting, and Women*<sup>5</sup> provide some of the historical foundation for this thesis, helping me to understand the evolution of the witch figure in relation to the social, economic, and political context of pre- and early-capitalism in Europe. Federici's books further expand on Marx's theories of primitive accumulation<sup>6</sup> – the concept that pre-capitalism methods of production accumulated capital at the derivation of capitalism – to include the notion of gender roles and examining how capitalism depended on the devaluation of domestic labour (mainly reproduction) to exist. Federici's writing was critical in providing me with a perspective that wove together the history of capitalism, wealth inequity, gender roles, and women's resistance with that of the origin of the witch.

Reading Their Writing - Julia Kristeva

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Julia Kristeva's book *The Powers of Horror*<sup>7</sup> is an indispensable piece of theory in which Kristeva explores the concept of abjection as a reaction of horror when confronted with something that is on the outside. Her writing style is both lyrical and metaphorical, with many of her references going unnoticed at a first read through. Kristeva's theory of abjection is particularly informative to my thesis as it pertains to themes of menstruation, womanly excess, death, motherhood and reproduction<sup>8</sup>, and notions of inside versus outside. *The Powers of Horror* helped me to spatialize the notion of the other as it relates to domestic space.

Reading Their Writing - Max Dashu

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As a feminist scholar, researcher, and lecturer – Max Dashu spent her career giving talks in small cafes and feminist bookshops as well as universities and conferences. She has dedicated her career to researching and compiling history of women's power that has otherwise been excluded from history books. In *Witches and Pagans*<sup>9</sup> Dashu offers a wealth of information about the true history of women as healers, seeresses, witches, diviners, and herbalists in European pagan culture. From her many footnotes I was given a number of footholds into an otherwise prohibitively exclusive historical scholarship<sup>10</sup>.

## CHOOSING THE HOUSE

### *The House as Narrative Tool*

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“You pile up associations the way you pile up bricks. Memory itself is a form of architecture.”

*Jennifer Bloomer, Architecture and the Text: The (S)crypts of Joyce and Piranesi*

As an architectural thesis, my work explores how the existence of the witch – as captured in song, folk lore, feminist art, historical and derogatory depictions, and my own personal experiences - can be recreated through the process of designing her house. In my thesis, the experiences of the witch are at the forefront. Her home is not a discarded gloomy shack looming in the margins and the edge of the woods, but rather a safe space for her to practice her anti-capitalist magic. What resulted from this assemblage of resources was a set of writings and drawings that reimagine what her space would have looked like in the past and might look like in the future.

When deciding upon which architectural space to design I chose her home for three principal reasons. The first is the association of the house being the origin of architecture. Regardless of its form or tectonics, the home is both a symbol of the advent of architecture and an individual's first experience with the built environment. My childhood home is my first spatial memory. All the smells, temperatures, colours, and lights form the nostalgic basis for my design aesthetic, and the intuition which guides the design decisions in the creation of the witch's house. The origin of architecture in the minds of Gottfried Sepmer<sup>11</sup>, Laugier<sup>12</sup>, Le Corbusier<sup>13</sup>, and Vitruvius<sup>14</sup> is fundamentally a home – a safe space. Secondly, the contemporary house as a symbol of femininity, obedience, and domesticity is challenged in feminist architectural theory. The witch is the antithesis of the middleclass domestic housewife and her home reflects this resistance. For feminists, the house – bedroom, kitchen, living room, dining room – has been a contentious site, one in which women's movement is limited and also where they are most able to resist the oppressive patriarchal powers which attempt to contain them in these spaces. “A woman's place” is both a misogynist term which represents the role women are expected to play as caretakers and matrons and is also a term which associates these roles with the con-

financed physical space of the interior home. *The Grand Domestic Revolution* by Dolores Hayden<sup>15</sup> demonstrates how feminist writers, thinkers, and artists advocated including women in the work force through paid domestic labour, and critically examined the spatial-social relationships between women's liberation and their homes. This long history of feminist critique of the home informs the meaning and importance of this thesis' site of investigation. The witch is a feminist who has long been resisting patriarchal systems both at home and in the public sphere. Thirdly, the home in my vision of the future is a site of belonging – one that feminists would reimagine as a place where even the most radical character belongs. The home is sacred and safe. Designing the witch's house so that she feels nurtured, protected, and free, inherently counters the narrative of the house as a site for unpaid domestic labour. Simultaneously it frees the witch to engage in cooking, harvesting, cleaning, and child rearing while still practicing her individual autonomy and maintaining her status in society.

The witch's house – situated amongst its spatial associations with the origin of architecture, feminist resistance to domestic architecture, and the home as a place of belonging – serves to both validate the existence of women's power and imagine a future where they can flourish.

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Architecture as Evidence of Realities

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**Fig.2.12. Anna Mendieta, Untitled, 1981**

*Impression in earth, Mendieta's earth works leave voids on the land that suggest the existence of something or someone that once pressed upon the rock.*

Architecture's residue – what it leaves behind as a trace: buildings, drawings, photographs, materials, experiences, smells, ruin – indicates the existence of a reality. The remains of a kitchen might indicate a group, native foods, a culture, a social political context, a moment in time, environmental conditions, etc. This deposit, or architectural vestiges, suggest that something was *real*. *Real* in that it existed for specific people, at a particular time, for a certain use. When the evidence of a house is erased, the existence of a place is expunged - only living on in seemingly un-objective, unreliable memories, stories, folk lore, and gossip. The house of the witch has been wiped from the collective Western memory. Contemporary architecture relies heavily on the aggregate of existing buildings as precedents for what is standard and acceptable. Architectural education fetishizes permanent, long standing buildings, their ruins equally so. The house of the witch is the

documentation of a house that might have existed if heathen and anti-capitalist systems of organizing had succeeded. The drawings within this thesis are intended to act as evidence that the witch's house was tangible and quantifiable, providing credence to a topic that is disregarded as antiquated.

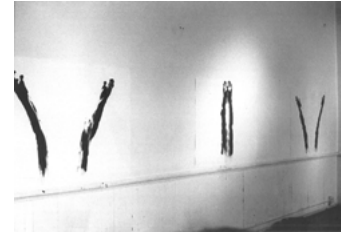
### Architecture as Storytelling

The atmosphere and environment of a story are critical to the believability of its characters and narrative. The designs of the witch's house find their credibility in the architectural tectonics of the spaces and the orthographic documentations of the space. While the drawings act as evidence for the witch's existence they also provide contemplations on the future houses of the witch. *The Witch's House* is part folk-lore, part recreation of past realities, part "witch-futurism". These narratives – their optimism and cheerfulness – are rooted in the techniques of afro-, Indigenous-, and queer-futurism storytelling. These futurisms use the tools of world building, historical world-views and cultures, and folklore to create an image of a future that centers the perspective in questions (whether Black, Indigenous, Queer, or, in this case, of the witch<sup>16</sup>). This new "witch-futurism" imagines a world – and place – that does not otherize or abjectify women but creates a safe space for their power to bloom.

### Louise Bourgeois

Architecture as a form of storytelling is prominent in this thesis, but the autoethnographic methodology has also imbued my personal journey into this story, merging individual anecdotal experiences with architectural forms to create a witch's house that is part history, part futurism, and part autobiography. Louise Bourgeois is an artist who is known for her sculpture and painting that explore personal themes such as childhood trauma, the body, and sexuality. For this thesis, her early drawings and illustrations are relevant for their use of architecture as autobiography. The drawing that most sublimely demonstrates this technique is *Femme Maison* – See Fig 2.17 and 2.18 –. This drawing is not only an iconic symbol of the feminist domestic revolution, but is a self-portrait of Bourgeois herself. Standing tall and powerful, she is captured by the architectural constraints of the domestic home. Her arms are restrained and only her wild hair (in some iterations)

### THE WITCH'S HOUSE

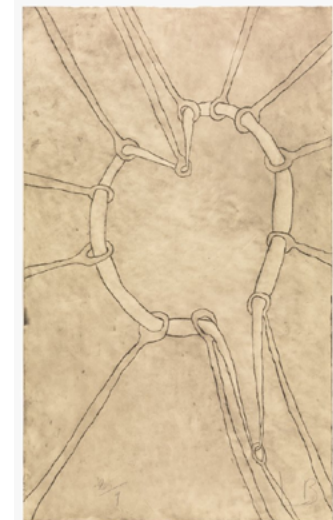


**Fig.2.13. Ana Mendieta, Corporales, 1982**

An art piece by Mendieta in which the presence of her body is left as traces in paint.



**Fig.2.14. Leonora Carrington, And Then We Saw The Daughter of The Minotaur** Carrington's surrealist paintings imagine the forgotten characters of the myths as contemporary figures.



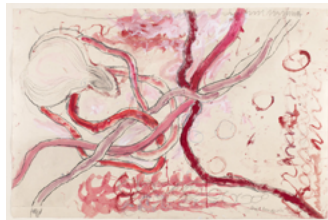
**Fig.2.15. Louise Bourgeois, The Stretch**

Bourgeois' image resembles curving stretching limbs knotted like an architectural structure.

## PART 1 CHOOSING THE HOUSE



**Fig.2.16.** Plate 7, Louise Bourgeois, *He Dissapeared Into Complete Silence*.  
The poem opposite the illustration reads "Once a man was angry at his wife, he cut her in small pieces, made a stew of her. Then he telephoned to his friends and asked them for a cocktail-and-stew party. They all came and had a good time."



**Fig.2.17.** Louise Bourgeois, no. 13 of 14 *À l'Infini*, 2008

escapes. At the time *Femme Maison*<sup>17</sup> was created, Bourgeois was living at home with three children – experiencing the difficulties of having an art career while also being a stay-at-home mother. It is clear that she used architectural motifs to narrate her experiences.

In her series *He Disappeared Into Complete Silence*<sup>18</sup> – a booklet of nine black and white prints that explore themes of solitude, feelings of loneliness from being in a new place, and fears of miscommunication and not belonging – Bourgeois captures her experiences through architectural imagery such as the skyscraper, the tower, and the apartment building. This thesis draws great inspiration from these drawings. I imagine the Tower – the one typology of the witch's house that was never realized in this thesis – as an ode to these drawings.

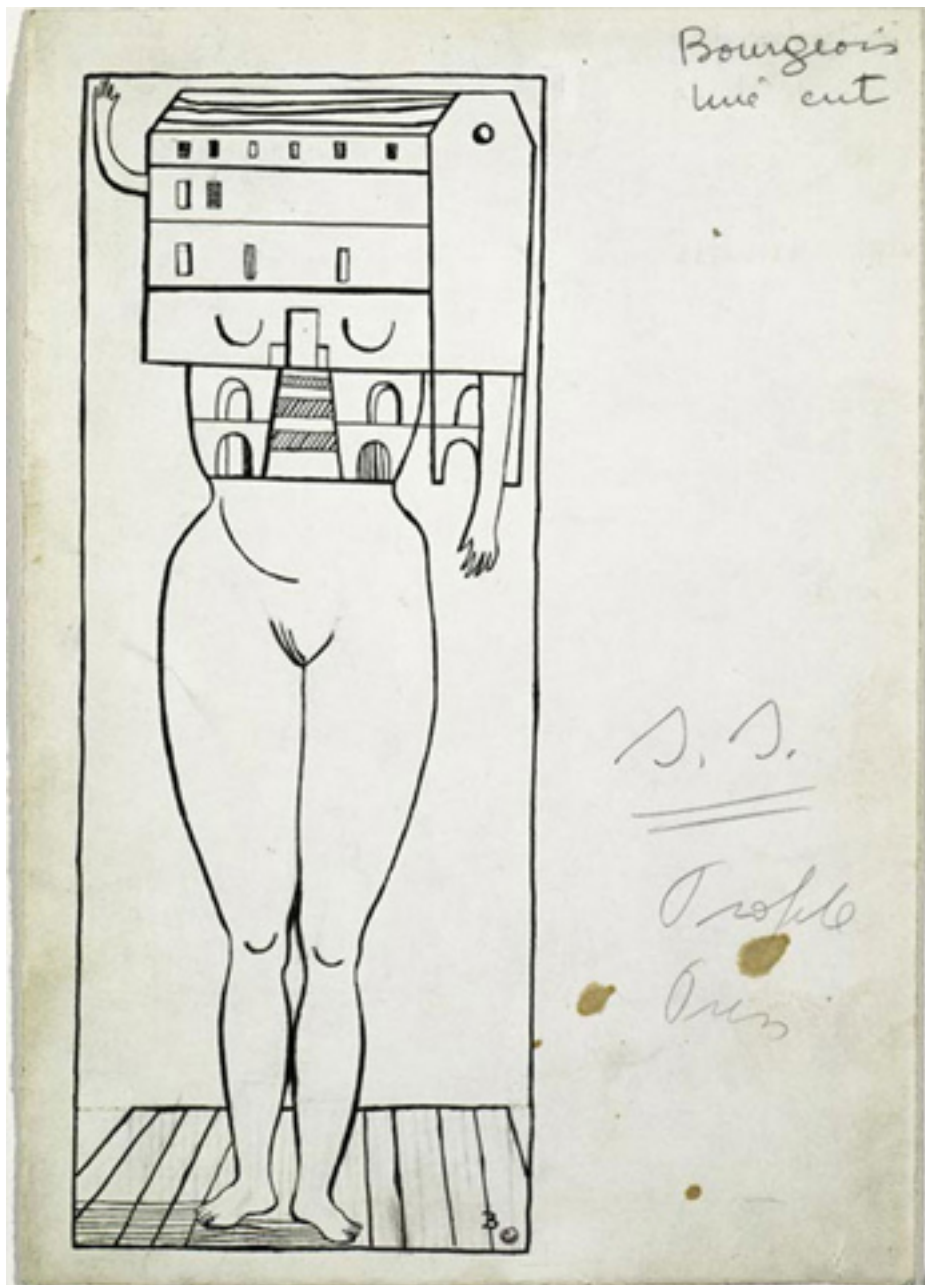


Fig.2.18. Louise Bourgeois, *Femme Maison Series*, 1946.



Fig.2.19. Louise Bourgeois, *Two examples Femme Maison Series*, 1946.



**DRAWING THE HOUSE***Drawing as process*

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“Could the architectural drawing become a ‘modest witness’ to the building and the parties, sites and stories involved in its making and inhabitation? The drawing might move from its supposed status as a mirror or blueprint for reality by undermining the sedimented codes that construct its authoritative status. Rather than tell one ‘true’ story of consensus, it might remember and acknowledge multiple, even contradictory versions of reality.”

*Katie Llyown Thomas, Lines in Practice:  
Thinking Architectural Representation Through Feminist Critiques of  
Geometry*

Drawing is a tool used throughout both the architectural profession and the educational setting. In my experience of both environments, architecture drawings are seen in two distinct ways. The first is as a mirror of something that is already built; drawings of existing buildings are created for promotional material within the profession, and in the educational setting they are part of the case study process. The act of redrawing a building’s blueprints is regarded as a way to understand the architectural tectonics of a space: its components, the scale, and the spatial planning. Secondly, the drawing is an instructional tool – complete with all the information required to move from idea to building.

The drawings of the witch’s house rely on these assumptions of the architectural drawing, but do not conform to either of these categories. Instead, the drawings entice the reader/viewer to ponder if the space depicted is folkloric, archeological, or a sketch of an unbuilt structure. The drawings of the witch’s house, with their fairy-tale magical lightness, seduce the reader – inviting them to relish the plausibility of a witch’s house. It is a push and pull between embracing the architectural drawing and resisting it.

Orthographic drawings are the most commonly used forms of representation in the architectural field.<sup>19</sup> These drawings - sections, plans, elevations, axonometrics, and isometrics - are devoid of perspective (in the visual sense). They imply that architectural designs are clean, objective, factual, neutral, and rational - an assumption that discredits drawings which acknowledge the viewpoint of the creator. Architectural drawings often directly result in the final construction of a building - a building which is embedded with values and worldviews. Within my thesis I am both the author and inhabitant of my drawings. Populated to the brim with drawings of my own body, I have projected myself into the spaces I created. Like Loise Bourgeois, my drawings are also autoethnographies - my body, identity, and experiences all work to inform the design decisions of the witch's house.

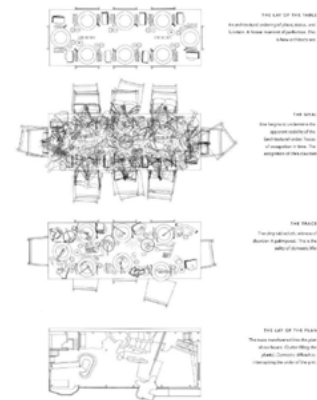
My work in this thesis resists the assumption that standard architectural drawings are objective and instead they operate as speculative fiction and memory. My process of design has been to draw without a preconceived idea or plan. This drawing style is akin to the freestyle dance - spontaneous yet rigorous and technical. It is a dance of its own - not practice for something more formal. The drawings produced in this thesis are not the final iteration of many drawings and sketches, but rather are a point in time when the process of creating has been frozen. As a digital Illustrator drawing, everything is drawn "by hand" from an amalgamation of imaginings, existing images, and pictures of my own body and space. There was no 3D modelling done ahead of time and no sketching prior to this drawing. The use of the computer as a tool in this manner allowed the drawing to act as the design process itself, and to not just sit outside of the design as a final representation. While I utilize traditional sections, plans, axonometric, and elevations in my drawings, they are warped so that the narrative quality is brought to the forefront. I do this through scale, warping perspective, and a feeling of clutter.

The scale of the three drawings produced were originally conceived as 4ft by 8 ft drawings. Transitioning to an online medium as a result of the COVID-19 pandemic - while slightly changing the experience - enhanced the vastness of the drawing. In a digital format (on a computer, phone, or over video

call) the drawing now asks the viewer to zoom in and out of the drawing, entering the spaces and exploring the details. As the drawing cannot be viewed in a single glance without being illegible, the viewer has to navigate the world piece by piece, creating their own narrative and interjecting themselves into the design. The drawing creates a sense of disorientation, allowing the viewer to get lost, discovering their own rhythm and pattern within the space. While this might make for an unclear, excessive architectural drawing, the intention was to create a drawing that centered the witch and the intimate interior of her home.

Throughout my drawings I use a variety of sections, plans, section perspectives, worms' eye axonometrics, and worm's eye planimetrics. These different drawing styles are often merged with each other in a single drawing - the plan switches to worm's eye and the section to perspective, creating a drawing which encapsulates multiple spaces and multiple moments in time. The use of these different drawing styles is coordinated with different themes associated with each house. For example, the plan views in the Weaver Witches' House illustrate the crafting of the house, while the axonometric views are focused on the rituals the space was designed for. While the drawings are expansive in scale, they each have ingrained patterns and rhythms which can be used to help navigate both the narrative and the house.

The drawings with their black and white lines could be perceived as light and airy drawings. They don't feel abject, dark, or dirty as one might expect when tackling abject subject matter. However, they are busy and sometimes cluttered giving the sense of being well inhabited. The houses in these drawings prioritize the witch's safety, hence they have a hopeful and cheerful quality. The standard architectural drawing is often devoid of any signs of inhabitation including people, objects, plants, or mess. My aim was to create drawings where the structures came alive because of the life that filled them - they are antithetical to the pure form of the architectures we covet in the Western canon. The witch's house is filled with her objects, plants, familiars, wild creatures, and her own wild body. Like the messy line drawings of Sarah Wigglesworth<sup>20</sup> and the detailed and populated drawings of Atelier Bow Wow<sup>21</sup>, my illustrations of the witch's house sit in between the iconic black and white architecture drafting and the hurried sketch of pen on paper.



**Fig.2.20. Sarah Wigglesworth Architect, *Sketch of 9 Stock Orchard Street, London***

The resistance to the clean and “neutral” drawing has been commented on by feminist theorists and artist who believe that the messy drawing and its connotations to excessive womanly traits is important as it protests the clean, patriarchal, and colonial view of geometry as godly. Donna Harraway looks to the lines of property on maps as an indicator of this. The forms produced on cartesian maps erase Indigenous knowledge and relationships to the land, ignoring the corporeal – person-to-person – qualities of space. The cartesian map also renders the property line objective and authoritative - a non-negotiable system of land acquisition. Harraway suggests an alternative in which the architectural drawing might be a “modest witness”<sup>22</sup>, capturing the many pluralities and perspectives within a drawing. Following Harraway’s suggestion, the drawings in this thesis serve to represent multiple stories of the witch, in multiple times. It is simultaneously a retelling of the past, a capturing of the present, and a hopeful longing for a different future.

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Jennifer Bloomer’s Dirty Drawings

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Fig.2.21. Jennifer Bloomer, Sketch of *Tables of Bower* installation

Jennifer Bloomer is the artist of *Tables of Bower*<sup>23</sup>, what she calls a “dirty drawing”. This ink on metal etching captures the filthy, messy quality of building construction. As an architectural drawing, it is missing all the key aspects that ensure a drawing is clear and easy to build from such as the annotations, dimensions, and scale. Bloomer’s drawing straddles the line between blueprint and a seductive piece of art - “It is both technically correct and improperly ornamental”<sup>24</sup> she says of this piece. Like this dirty drawing, the construction of the witch’s house is open to interpretation – requiring the reader to situate themselves in the illustration as if they themselves inhabit the home. The use of the orthographic views implies there is a site, scaled dimensions, and access to vernacular building materials and techniques, on the other hand the drawings looks nothing like a blueprint, they are playful, whimsical, and fantastical.

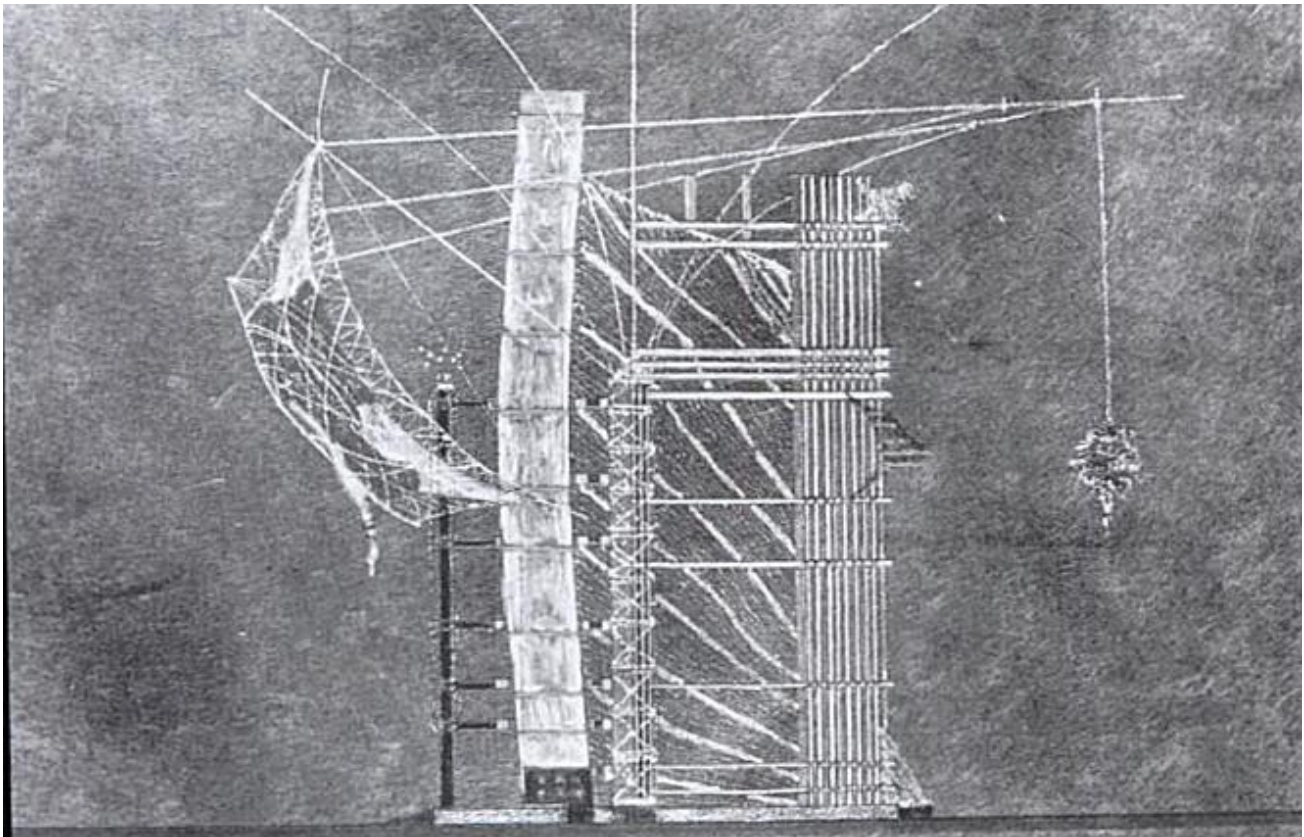


Fig.2.22. Jennifer Bloomer's "Dirty Drawing", *Abodes of Theory and Flesh: Tables of Bower*, 1975-2011



Fig.2.23. Image of the drawings suspended on display

## WRITING THE HOUSE

*Writing as a tool for design*

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“Hysterical Documents: The problem is that you can’t talk about your personal life in the course of doing your professional work. You have to pretend that epistemology, or whatever you’re writing about, has nothing to do with your life, that it is more exalted, more important, because it (supposedly) transcends the merely personal.”

*Jennifer Bloomer, Architecture and the Text: The (S)cripts of Joyce and Piranesi*

Within my thesis I utilize writing as a way to design the witch’s house, reflect on the drawings, and explain my design decisions to the reader. Writing has been a fundamental tool for me in this design process and accompanied my drawings hand in hand. Writing in my thesis appears within zines – small booklets that are often in a draft-like form and written with accessible language. These zines provided me a place to record my ponderings and ruminations – in the form of histories, theory, narrative, poetry, imaginings, and influences – about the witch, her body, her objects, and her house that I could reference throughout the drawing process. For feminists, speculative fiction has been a medium to build a more habitable world for women, creating safe spaces where the witch belongs, and where patriarchy is challenged. The zines in my thesis provide the reader with clues into this resistance, introducing them to feminist art, poetry, theories, and archaeological pagan rituals and architecture, acting as guides to the drawing. The format of the zine is an ode to the political and self-publish resistance of queer, feminist activists of the 70s who distributed their ideas and opinions to the general public.

### *Zines as a Narrative Tool*

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Books that describe the impact of space on the mind, body, and soul of women serve as content and stylistic inspiration for my zines, including novelists Virginia Woolf author of *Orlando*<sup>25</sup> and *A Room of One’s Own*<sup>26</sup>; Charlotte Perkins author

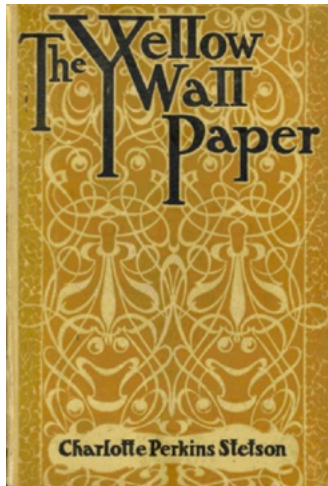


Fig.2.24. Cover of *The Yellow Wallpaper*

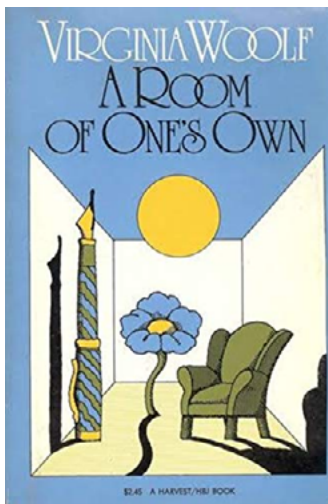


Fig.2.25. Cover of *A Room of One's Own*

of *The Yellow Wallpaper*<sup>27</sup>; science fiction writers NK Jemisin, Octavia E Bulter, and Joan Slonczewski; and architectural academic Jennifer Bloomer. These feminists create in their writing a critique of the spatial constraints on women, illustrating the effects that our homes have on the mental wellbeing of women. As Walidah Imarisha emphasizes, all activism is speculative fiction<sup>28</sup> and, in this thesis, speculative fiction is a form of activism where the private home of the witch is a site for political involvement

The zines in my work take their lead from the stylistic and poetic styles of Jennifer Bloomer whose somewhat scattered and bricolage writing weaves the reader from one theme to another, drawing connections between seemingly disconnected viewpoints. Similarly, in my zines, I join themes I observe in artwork with those found in books on architectural theory, creating a single image from an assemblage of parts. Virginia Woolf's highly descriptive works equally influence this thesis. In *Orlando* and *A Room of One's Own*, Woolf explores the very real limitations gender roles place on women in early 1900s London. These novels greatly influenced the zeitgeist of the time, and Woolf's writing set women free to explore the confines of gender – her writing was a tool for liberation. The other three science fiction writers mentioned above: Slonczewski, Bulter, and Jemison, are my own idols whose speculative writing demonstrate the power an alternative world can have in inspiring hope for the future of women. My thesis aims to create a safe space for women who defy gender norms, and I use the craft of writing as a means to communicate the wealth and richness of these future havens.

#### Zines as Accompanying Guides

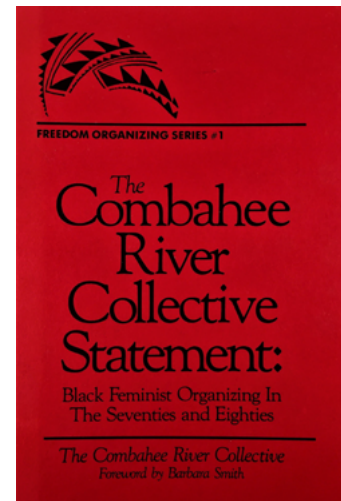
Within architectural education, our drawings and designs are encouraged to “speak for themselves”. We are told they should rely on the clarity of drawing; it is uncommon that an architectural drawing is accompanied by text – to avoid the risk of it being seen as illustrative. In contrast to this, the drawings within my thesis rely on a number of different historical references, personal anecdotes, and ponderings of the future. The design of the witch's house is the drawing *and* the writings. The zines that accompany the drawings take a diversity of forms, some an appendix, some an elaboration, and some an essay on architectural theory. For each drawing there are two zine appendices. Appendix A is a catalogue of historical engravings,



illustrations, texts, and paintings of the witch figure from Medieval Europe to contemporary Western folk lore. Within this appendix I am demonstrating how the witch within my thesis is connected to the connotation of the heretical woman who brews potions, is a midwife, and is sexually liberated. Appendix B is a curated gallery of feminist art that reclaims the witch figure, exploring in depth the gendered realities and hardships of women who dare to display power and knowledge. Other zines are more formal essays, while others still are documentations of pagan histories – straightforward and rigorous in their style. Scattered in between there are poetic and playful zines that might have been written from the perspective of this future witch.

### Zines as Activist Resistance

The zine as an anarchist and activist communication tool gained popularity in the 70s when feminists (and other social rights activists) self-published manifestos, essays, exposés, art, and prose to the public<sup>29</sup>. Often photocopied, small in size, and rough looking, the format of the zine disposes of academic language, inviting the lay person into a political conversation. Within my zines I do my best to quote theorists, artists, writers, and poets who might otherwise not be welcomed into elitist academic discourse. In this way the use of the zine is itself an act of resistance to the institutionalized and colonial concept of a thesis, which puts on a pedestal academic and published work. This intentional process and format is befitting of the nonconforming witch – unafraid to distribute heretical and radical ideas in search of a feminist future. Feminist zines that inspired this work include publications such as *Riot Grrrl*, *Bust*, *Bitch*<sup>30</sup>, and Clementine Morrigan's *Fucking Magic*<sup>31</sup>.



**Fig.2.26.** Image of *The Combahee River Collective Statement*

A zine from the Black Feminist Women's Collective



**Fig.2.27.** Image of *Bust*  
A zine from *Bust*, an independent feminist publication



Fig.2.28. Images of printed zines for the Pyre House

## PART 2 - ENDNOTES

1. Jennifer Bloomer, *Architecture and the Text : The Scripts of Joyce and Piranesi* (New Haven: Yale University Press, 1993).
2. (Bloomer 1993)
3. The word archi-TEXT-ture is an emphasis I am placing on the word architecture to illustrate the connection between writing text and creating architecture that Jennifer Bloomer explores throughout her body of work.
4. Silvia Federici, *Caliban and the Witch*, 1st ed. (New York: Autonomedia, 2004), 25.
5. Silvia Federici, *Witches, Witch-Hunting and Women* (Oakland, CA: PM Press, 2018), 47.
6. Federici, *Caliban and the Witch* pg. 12
7. Julia Kristeva 1941-, *Powers of Horror : An Essay on Abjection* (New York: Columbia University Press, 1982).
8. These respective themes are each their own section of exploration within Kristeva's book *Powers of Horror*
9. Max Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100*, Vol. 7, 2017) .
10. (Dashu 2017)
11. Semper's theories of the primitive hut are broken down and explored in Jonathan Hale's article. Jonathan A. Hale, "Gottfried Semper's Primitive Hut as an Act of Self-Creation," *International Journal of Cultural Property* 9, no. 1 (2005).
12. Laugier elaborates in his essay his understanding of the origin of architecture. Marc-Antoine Laugier, *An Essay on Architecture*, trans. Anni Herrmann and Wolfgang Herrmann, 1977th ed. (Los Angeles: Hennessey & Ingalls, INC, 1755).
13. Again, Le Corbusier is another architect who postulate on the origins of architect as a domestic dwelling, his work along is examined by Antoine Picon in his article. Antoine Picon, "Dom-Ino: Archetype and Fiction," *Log*, no. 30 (2014), 169-175. <http://www.jstor.org/stable/43631745>.
14. Vitruvius writing in the 1<sup>st</sup> century BC under Caesar Augustus wrote about the origins of architecture as a shelter from nature. Vitruvius Pollio. and M. H. Morgan, *Vitruvius: The Ten Books on Architecture* (New York: Dover Publications, 1960), 331 p. <http://hdl.handle.net/2027/mdp.39015006318201> <http://hdl.handle.net/2027/mdp.39015006720661> <http://hdl.handle.net/2027/mdp.39015007566725> <http://hdl.handle.net/2027/mdp.39015040326293>.
15. Dolores Hayden, *The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities* Massachusetts

- Institute of Technology Press, 1982).
16. This witch futurism is rooted in an understanding of queer futurism, Afrofuturism and Indigenous futurism. To delve further into these artistic movements I encourage you too look into Indigenous futurism which can be discovered in architectural work by Douglas Cardinal and literary work of Grace L. Dillon including *Walking the Clouds: An Anthology of Indigenous Science Fiction*. The foundational Afrofuturism appears throughout pop culture including the film *Black Panther*, Science Fiction novels by N.K. Jemisin including *The Fifth Season* and the anthology *Octavia's Brood* by adrienne maree brown and Walidah Imarisha.
  17. Louise Bourgeois, "Femme Maison," , 1947; reprinted.
  18. Louise Bourgeois, "Illustrated Book: He Disappeared into Complete Silence," *He Disappeared into Complete Silence*.
  19. Orthographic drawings are used throughout architectural discourse and are explored as a form of knowledge production in Ray Lucas's Book *Drawing Parallels*. Ray Lucas, *Drawing Parallels : Knowledge Production in Axonometric, Isometric and Oblique Drawings* (Abingdon, Oxon ;: Routledge, Taylor & Francis Group, 2019).
  20. Sarah Wigglesworth, "Drawings of a Dining Table," . Image retrieved from The Architectural Review: <https://www.architectural-review.com/essays/folio/folio-sarah-wigglesworths-dining-tables>.
  21. The graphic style of Atelier Bow-wow is best appreciated in their self published book of drawings. Atelier Bow-wow, *Graphic Anatomy Atelier Bow-Wow* Toto, 2007).
  22. The concept of Haraway's "modest witness" was first introduced to me by Katie Thomas but can also be further explored in Donna Haraway's book itself. Katie Thomas, *Material Matters: Architecture and Material Practice*, 2007).; Donna J. Haraway, *Modest\_Witness@Second\_Millennium.FemaleMan\_Meets\_OncoMouse: Feminism and Technoscience* (New York, USA: Routledge, 1997).
  23. The abject installation by Jennifer Bloomer can be viewed the article by the same name. Jennifer Bloomer, "Abodes of Theory and Flesh: Tabbles of Bower," *Assemblage*, no. 17 (1992), 7-29.
  24. Bloomer, "Abodes of Theory and Flesh: Tabbles of Bower," , 7-29
  25. Virginia Woolf, *Orlando : A Biography* (London ;: Grafton Books, 1977).
  26. Virginia Woolf, *A Room of One's Own* (New York: Harcourt Brace Jovanovich, 1989).
  27. Charlotte Perkins Gilman, *The Yellow Wallpaper. Afterword by Elaine R. Hedges*, 1st ed. (New York] Feminist Press, 1973: .
  28. This sentiment oh Walidah Imarisha was drawn from a talk given by Syrus Marcus Ware for the 2020 Scholar Strike in which Syrus references the relationship between creative fiction and activist fiction. The true sentiments of Imarisha and her reflections on 'visionary fiction' can be sourced in an interview with EAP: The Magazine. *Artists for the Revolution: Creative Activisms in the Movement for Black Lives*, Zoom

Speaker Series, *Artists for the Revolution: Creative Activisms in the Movement for Black Lives*. 2020); Walidah Imarisha and ExAngel, "What is 'Visionary Fiction'?": An Interview with Walidah Imarisha." *EAP: The Magazine*, 2016, .

29. While the publication of zines and their literary contributions are greatly underrepresented in academic literature, the presence of the Houston Library exhibit on 1970s anarch-feminist zines demonstrates the important disruptive and organizing power this form of documentation carried. Anarcha-Feminist Zines and Alternative Press of the 1970s, "Anarcha-Feminist Zines and Alternative Press of the 1970s," .
30. *Riot Grrrl* originated as a zine that spread and morphed into a political movement. Similarly, both *Bust* and *Bitch* were zines that later evolved into magazine. Chloe Arnold, "A Brief History of Zines," *Mental Floss*, 2016, .
31. Clementine Morrigan, "Fucking Magic," .



## **PART 3 - The Witch's House**

*Reflections on the designing the home*

### **THE PYRE WITCH: THE FOREST**

*The Pyre House*

*Designing and Writing the Pyre House*

### **THE WEAVER WITCH: THE HEATH**

*The Weaver House*

*Designing and Writing the Weaver House*

### **THE CAVE WITCH: THE UNDERGROUND**

*The Cave House*

*Designing and Writing the Cave House*

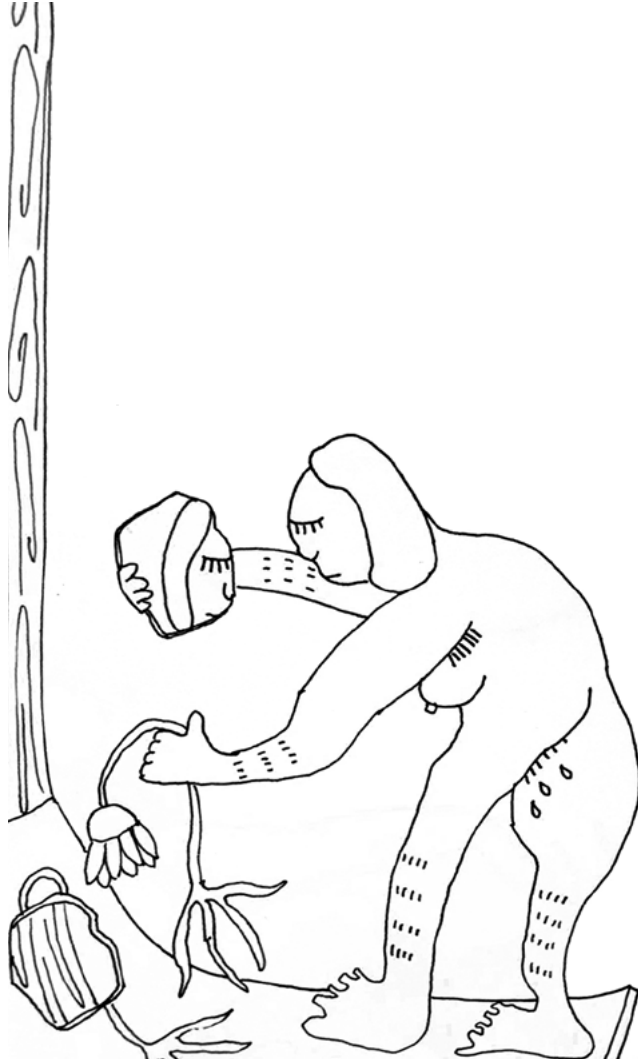


Fig.3.1. Illustration of the Pyre Witch.



**THE WITCH'S HOUSE**

*The Forest, the Heath, and the Cave*

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“My story, finally, is an exploration, a rummaging around in another text, a diving into the inchoate, fragmentary nature of experience, a hybridism piecing of this and that.”

*Karen Brennan, The Snow Queen*

Part 3 of this thesis presents the designs of the Witch's House. It is organized by the three distinct typologies: The Pyre House, the Weaver House, and the Cave House. Each house explores the intersections of architecture with gender, sexuality, abjection, the suppressed history of women's magic, feminism, and the witch figure. Situated in the landscapes of the forest, the heath, and the cave respectively, these houses tell a narrative where the central character is the witch, her familiars, the land around her, and her fellow sister witches. Within each chapter I explain what aspect of the witch the home was designed for and how I captured that in both the design decisions as well as the drawing styles and techniques. Following each house, I present a library of the zines that were produced – giving care to explain what is contained within each one so that the reader can curate their own journey.

While I do my best to summarize the key architectural theories that have come out of this design process, each house is best understood and experienced by exploring the drawing – wandering around the house, taking note of the details – and reading the accompanying zines.



## THE PYRE WITCH'S HOUSE

*The Forest*

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“the witch hunt instituted a regime of terror on all women, from which emerged the new model of femininity to which women had to conform to be socially accepted in the developing capitalist society: sexless, obedient, submissive, resigned to subordination to the male world, accepting as natural the confinement to a sphere of activities that in capitalism has been completely devalued.”

*Silvia Federici, Witches, Witch-hunting, and Women*

Smoke ravages our land, filling our lungs and killing our animals. The Pyre Witch who burns at the stake is an ode to the future of the witch and her role helping us find again our connection to the land.

*Smoke lifts up – filling the house with the smell of burnt wood. The witch's home is ablaze, herself inside it. Ravens lift off their perches circling wide above the pyre house - one dot among a network of burning wood log structures. The house of the witch, painstakingly built in her solitude, begins to spark, the tall dying lodgepole pines begin to catch, their flames spreading out across the landscape, their bark and branches crumbling to the floor, large trees snapping and collapsing, the woods folds in on itself laying on top of the hungry soil. The network of homes creates a burned out pathway through the woods – creating a zone of protection for an even larger swail to begin. A controlled burn - so that the forest can regrow and the fireweed and aspen trees flourish – set off by a community of witches. Their bodies lay crumbled and charred in their homes – burnt at the stake with ecstatic pleasure. The end of extraction of Lover Earth.*

*Generations pass, the lodgepole pines and spruce trees return, and another witch begins the process of building the pyre house.*

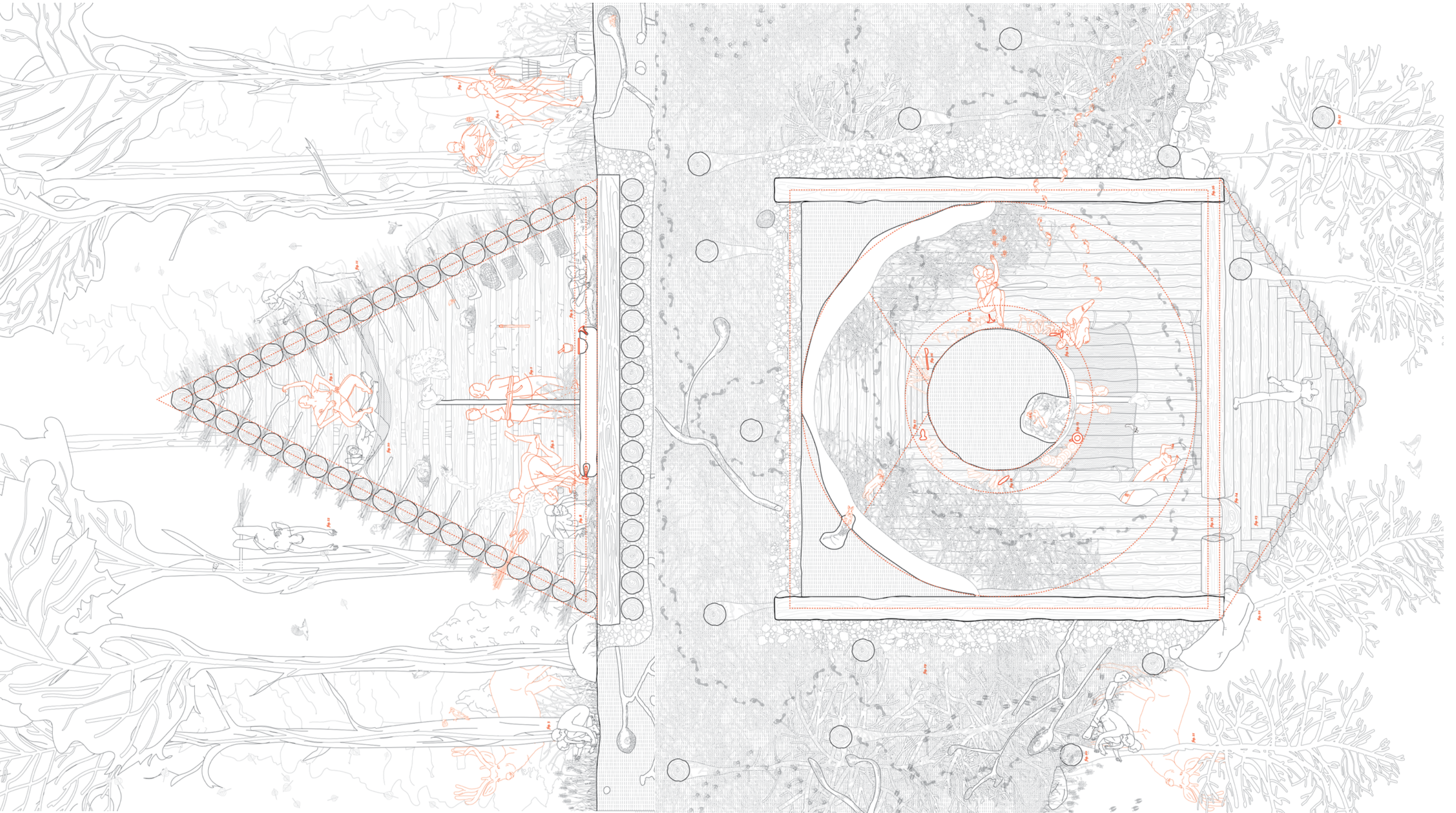
**PART 3 THE PYRE WITCH'S HOUSE**

**Fig.3.2. Illustration of the Pyre Witch House.**

The original image stands at 4'x10' printed on mylar.



THE WITCH'S HOUSE



*The Pyre House*

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The house in the forest is the most commonly referenced witch 'site' in 18th century anthologies of fairy-tales. The site of the Pyre House in this thesis explores the important parallel between the mystery of the forest and the feminine mystic. Often associated with taboo in today's Western capitalist culture, European women's sexuality is rooted in a suppressed pagan history of power and magic. The body of the witch – in concert with the forest, the animals, the plants, and her tools – shapes the Pyre House.

Set in the forest, the Pyre Witch's House is reminiscent of the Americana/Canadiana A-Frame and Log Cabin. Shaped also like a pyre, the story of the Pyre House is one that provides space for the witch to burn. In the age of the ecological crisis, the Pyre Witch sets fire to her house as she stands inside it, igniting a regulated forest fire. This story speaks of the autonomy women have over their bodies and the relationship they have to the land. The Pyre Witch exists outside of the city gates, she lives alone in the forest, with the sky and the birds, full of solitude. The witch doesn't have dominion over her surroundings, but she feels acutely the crisis of the climate eating away at her.

The Pyre House is the site of death, mourning, and memory. It is a negotiation between structural integrity and spirituality. In many cases through history, dating as far back as Rome when Virgil wrote about Dido's pyre which he coordinated before his death<sup>1</sup>, the organization of one's own pyre was carried out while still alive. The Pyre Witch expands this ritual of applying meaning and autonomy to one's own death. The witch spends the entirety of her life preparing her own pyre. It becomes her home. It embodies not only her body, but her desires, her feelings, her knowledge, and her daily banality. The highly technical knowledge of material, structure, and behaviour of fire is required to build a pyre. This knowledge of fire patterns and movement expands beyond the Pyre House to the surrounding forest. The witch is not only the spark for her own controlled burn, but by extension, her house is the initiator of a large forest swailing. Her spirituality is rooted in an eco-sexuality that is contextualized by the earth's crisis of faith in humanity. Ecosexuals see 'Earth as lover'; a spiritual

view that centers human's relationship to the earth as a companion, a partner, and equal.

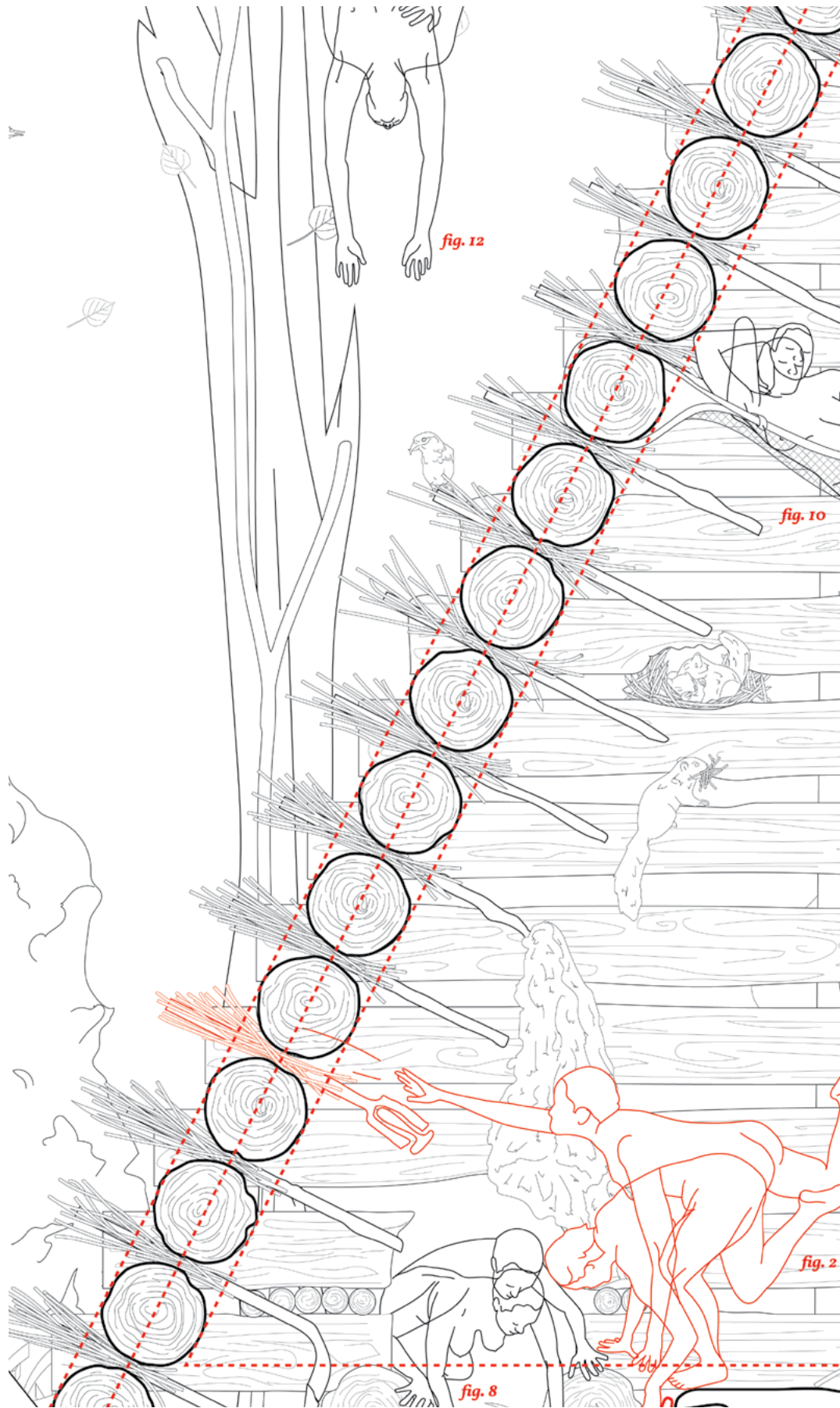
The witch has autonomy over her body, over her actions and over her home. As increased forest fires due to climate change threaten the landscape of the witch, she sits unwavering and prepared. The witch is old, she is wise, and she has spent a lifetime dedicated to the creation of her pyre-house. Hand carved from local white spruce, aspen, and cedar, her house is a humble but spacious A-frame log cabin. In the center of her house is a wide round platform on which she sits. In the center of the platform is a large pyre-pole, wheat sheaths around the base. The witch has grown up with the understanding that prescribed burns act as a crucial forest management tool. As the risk of uncontrolled wildfires threaten her surrounding community, the witch's pyre-house is the only effective way of swailing that remains. Her specialized skills and knowledge act as magic that prevents the wildfire from losing control.

The Pyre House looks at the relationship between women and the landscape – each exhibiting a seemingly uncontrollable nature guided by intuition, instinct, and feelings. Those who can understand the intentions of the Pyre Witch can more readily understand the deep interconnected ecosystems of the natural world. The Pyre House illustrates how architecture can bring the witch and the land together in conversation.

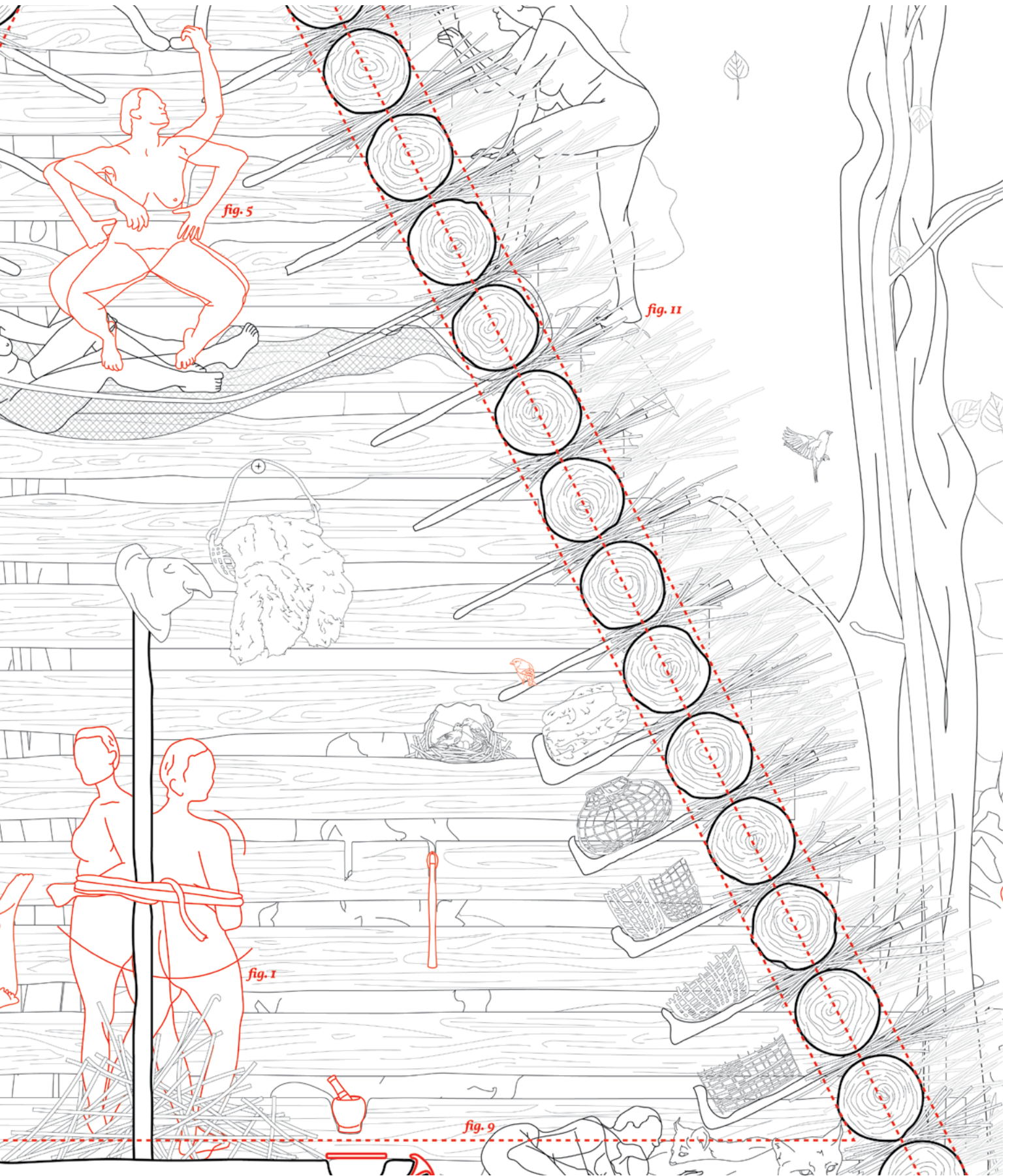
PART 3 THE PYRE WITCH'S HOUSE

**Fig.3.3. Enlarged View of Pyre Witch House Illustration.**

This section view shows the triangle profile of the Pyre House.



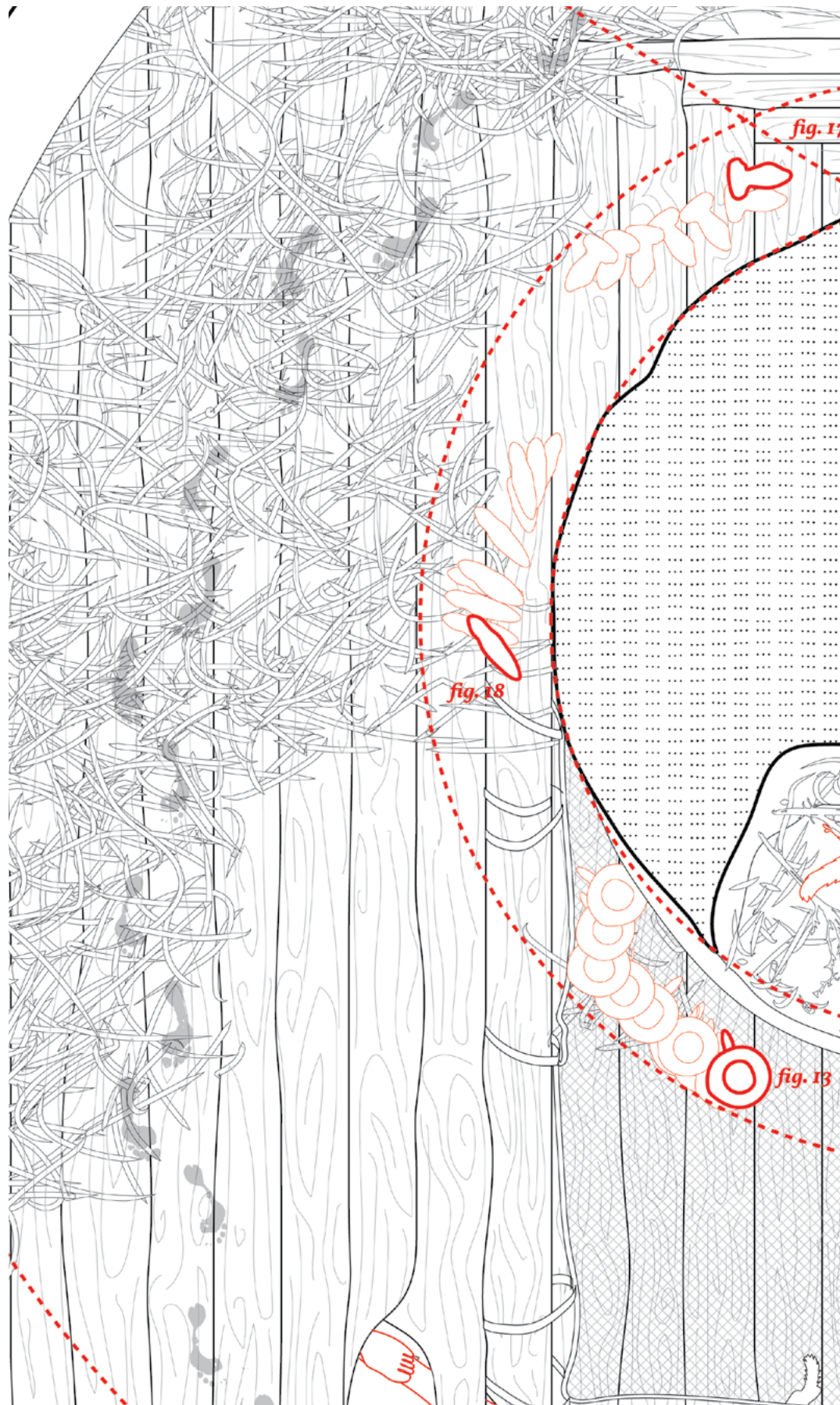


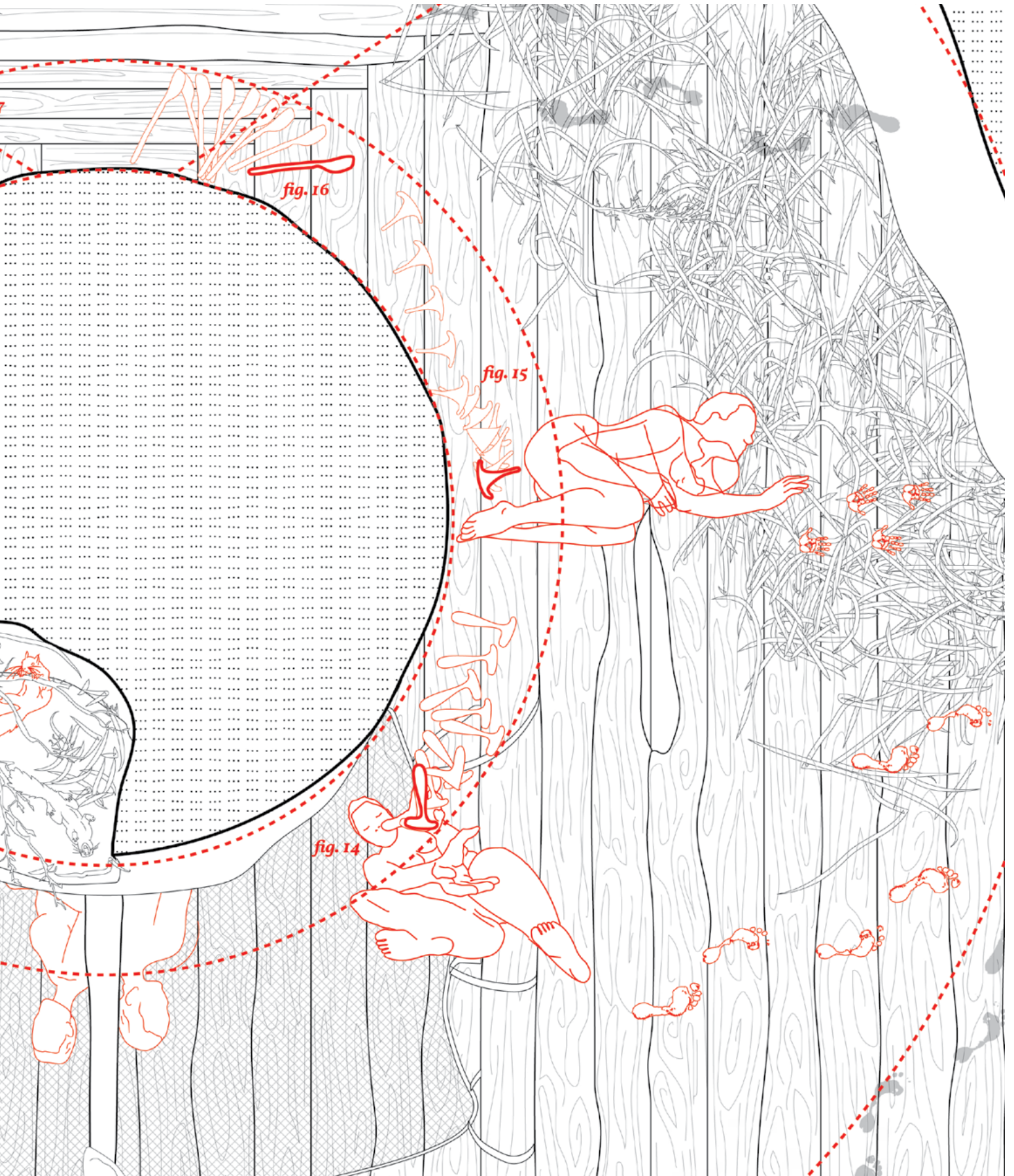


PART 3 THE PYRE WITCH'S HOUSE

**Fig.3.4. Enlarged View of Pyre Witch House Illustration.**

A view from below, this is the center of the pyre witch's house, where she preforms her burning ritual.





PART 3 THE PYRE WITCH'S HOUSE

**Fig.3.5. Enlarged View of Pyre Witch House Illustration.**

A view from below, the image depicts how the perimeter of the house is a perfect square.



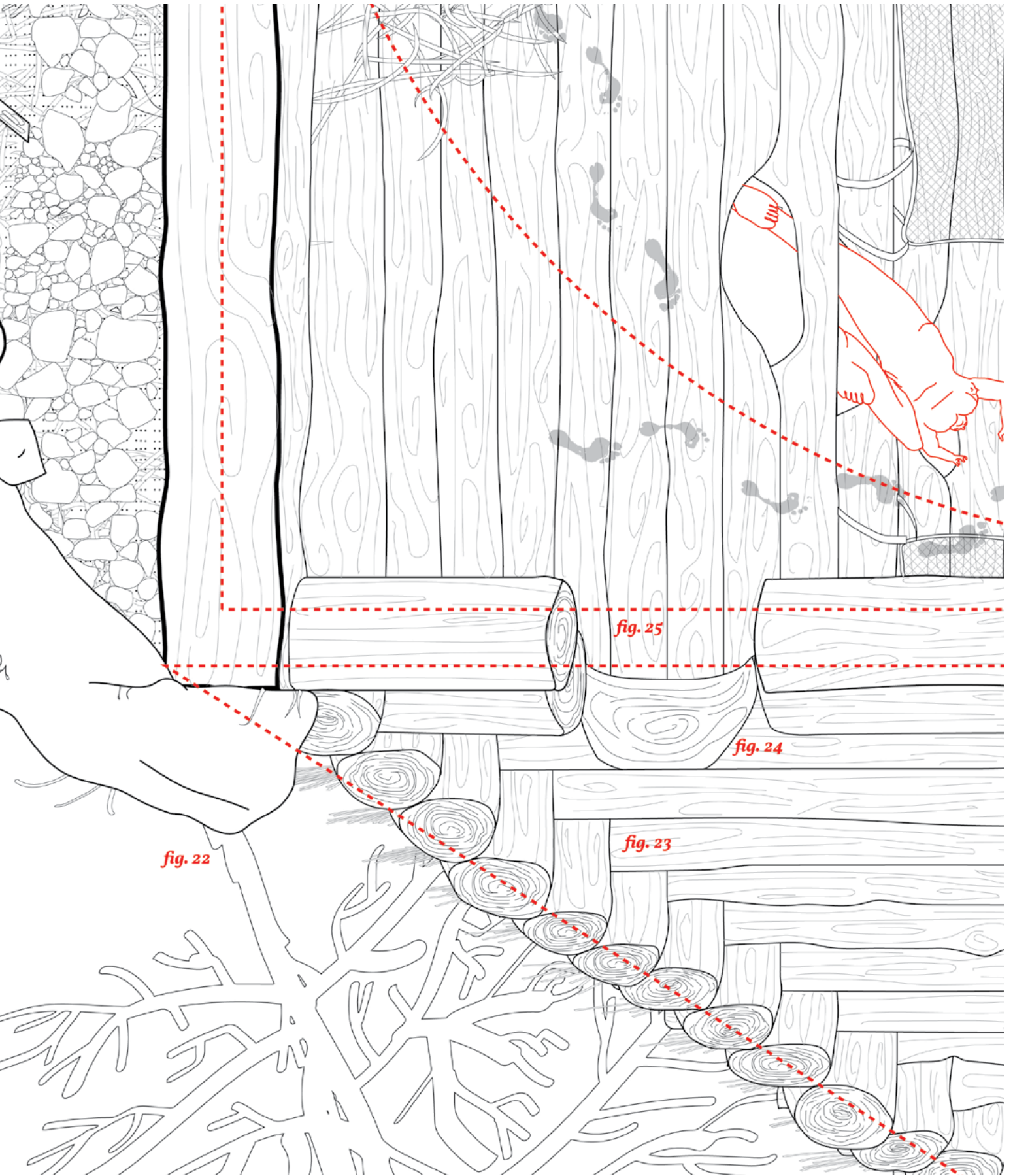


fig. 22

fig. 25

fig. 24

fig. 23

The drawing of the Pyre House uses section and worm's eye axonometric to show the different relationships of the space to the landscape. The house takes on the architectonic form of the triangular prism, or A-Frame. When distilled into orthographic views, three perfect geometrics appear: the triangle (section), circle (worm's eye plan of interior platform), and square (worm's eye plan and elevation not shown). This imagery pokes fun at the emphasize architecture places on symbolic geometries that have a reverence in architectural photography, discourse, and theory, but disregard lived experiences of those who inhabit the house. The witch does not live in a triangle, square, or circle – she lives in a complex network of living, moving, shifting beings. By populating the drawing, I demonstrate that the witch is not constrained to the formal architectural geometries but is guided by a cosmology that integrates all living beings. She breaks the perfect geometries as she inhabits the space, carving out spaces for her body, tools, familiars, and the surrounding wind, plants, and animals.

Moving from the top of the drawing – where the sky is expansive and the trees reach into the air – down to the section of the pyre house, the viewer is invited to consider how the interior of the house is different from the surrounding landscape. The witch within the house is erratic, swinging her limbs around, throwing off the illusion of domestication. Animals and plants permeate the interior. Outside the pyre house the witch harvests plants and rides animals, becoming a wild creature herself. Moving further down the drawing, the house morphs into a worms' eye axonometric. Here the shrew of the ground is shown burrowing into the house from below. The pyre witch's space from below seems to belong more to the wild creatures that make nests in what architects might consider dead space – the unusable empty space that is only good for dust or a floor lamp. Again, at the lowest part of the drawing, the worm's eye axonometric warps into a view of the Pyre House exterior in a planimetric elevation. The witch seems to climb the back side of the house. The witch in these drawings is playful and wild, untamed like mother nature. It is one of the only views in the series where the exterior of the house is shown, illustrating how the trees of the house are no different from the trees of the woods. The Pyre House is alive - part of the larger woodland ecosystem.

The zines that accompany this house break down the image of the witch into her body, tools, objects, and surroundings; these three different categories are called companions. Within each of these companion zines, references are made to both the drawing and to the remaining two zines – the appendices. Appendix A looks at the witch found in history, focusing on the representation of the witch in historical documents from the 15<sup>th</sup> to the 20<sup>th</sup> century. Appendix B, entitled *The Witch Abjected* looks at the use of the body as a site of personal and political resistance in feminist artwork. Throughout all the zines there is a variety of writing styles including essays, historical documentation, prose, analysis, and etymological tracing. Filled with annotations and notes, each zine creates a line of flight, ending as a foothold into a different perspective of the drawing. The zines were developed in concert with the drawing and serve as both an explanation and as a preliminary sketch.

The following library shows each zine laid out page-by-page with a small description of what is contained within.

**Appendix B fig.2 - Up to and Including Her Limits, Carolee Schneemann 1973**

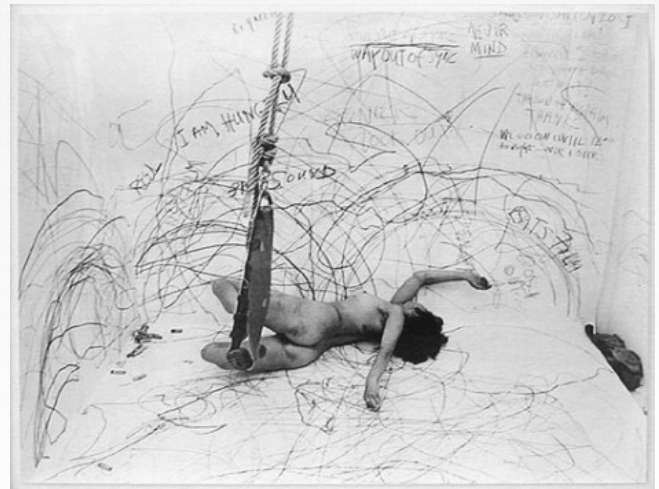
The image of Carolee Schneemann who was a prominent feminist artist in the 1960s and 1970s who explored ideas of women's rights, sexuality and the process of creating art.<sup>1</sup> Her radical forms of expression through art have categorized her as a performance artist. The figure shown here<sup>2</sup> explores the limitations of a woman's expression in society. The physical process addresses the politicization of the woman's body breaking constraints. Schneemann explore the process as meditative state.<sup>3</sup>

<sup>1</sup> MoMa. "Up to and Including Her Limits." . Accessed Dec 04, 2019. [https://www.moma.org/learn/moma\\_learning/carolee-schneemann-up-to-and-including-her-limits-1973-76/](https://www.moma.org/learn/moma_learning/carolee-schneemann-up-to-and-including-her-limits-1973-76/).

<sup>2</sup> Schneemann, Carolee. "Up to and Including Her Limits,".

<sup>3</sup> Schneemann, Carolee. "Up to and Including Her Limits 1973-76." . Accessed Dec 04, 2019. <http://www.caroleeschneemann.com/works.html>.

Schneemann say "I can raise or lower manually to sustain an entranced period of drawing—"



**Appendix B fig.2**

**Fig.3.6. Excerpt of the zine Appendix B - The Witch Abjected**



### **PROCESS OF DEVELOPING THE MOVEMENTS**

The movements of the witch were developed through the expression of abjection. The skin acts as a membrane between inside and outside, a mask that keeps that filthy, dirty, sexual woman contained. The witch blurs the boundaries between inside and outside through movements. The filthy, dirty, sexual body of the witch can't be separated from the Earth. Toes leave imprints on the dirt and the tongue leaves tastes on the air. The witch as an abject archetype<sup>1</sup> doesn't experience an abjection of identity. Interior body merges with the ground. The sense of self moves beyond the physical limitations of the body. The postures of the witch as both erotic and banal asking the reader to project their ideas of pleasure and pain onto the witch.

1 "It is as is the skin, a fragile container, no longer guaranteed the integrity of one's "own and clean self" - gave way before the rejection of its contents." Julia Kristeva, 53. Kristeva, Julia, 1941. *Powers of Horror: An Essay on Abjection*. New York: Columbia University Press, 1982

Julia Kristeva notes the border between inside and outside as controlling abjection in society.



*fig. ii*

**Fig.3.7. Excerpt of the zine *Companion 1 - The Witch - Body***

APPENDIX A

*The Witch Found In History*

Appendix A is organized by the type of historical documentation. The images and references are drawn from the witch hunter manuals, chapbooks, and woodcuts of the early medieval period; painting from the German renaissance and Dutch Golden age; 19<sup>th</sup> century fairytale compendiums; and their corresponding illustrations from the golden age of illustration. The themes look at the representation of witches and wyrd women in the woods, and the myth of the feminine mystic.

APPENDIX A  
THE WITCH FOUND IN HISTORY



Appendix A Fig.1.1. Witch casting weather magic

THE WITCH IN WESTERN AND NORTHERN TEXTS AND ILLUSTRATIONS.

Appendix A looks at texts and illustrations in Western and Northern Europe by deconstructing written and illustrated records that widely disseminated a universal image of the witch. These texts, illustrations, paintings, and engravings of witches from the 15th to the 20th century inform the work of the Pyre Witch. These images begin to illustrate the transformation of the witch from the pagan depiction of a wise-woman, prophetess, and healer to a corrupted devilized old woman.

This analysis looks at the depiction of the witch from the following art mediums where I observed an abundance of art and literature was produced featuring the witch figure as central.

WITCH HUNTER MANUALS

Analysis begins by looking at both secular and Roman Catholic depictions of the witch in late medieval demonology texts which lay the frame-

work for our current connotations of the witch. Texts such as *Deamonologie* by King James of VI of Scotland and the *Malleus Maleficarum* by Heinrich Kramer were widely published witch-hunter manuscripts that formulated legal statutes against witches aiding in the persecution and execution of European witches, which reached their peak during the same time period in which these text were published. These two manuals are part of a series of witch hunter manuals that were published over the course of the Great Hunt in Europe, which saw an estimated 40,000-80,000 witches put to death, of which eighty percent were women, though as documentation is missing, due to destroyed evidence - the number of witch deaths during this time is contested. What is clear however, is that there was a growing hatred towards women and that the brand of 'witch' was a sure way to ensure someone was going to be branded an outsider.

GERMAN RENAISSANCE ENGRAVINGS AND

PAINTINGS

At the same time these woodcuts were being published and shared, paintings and engravings from the German Renaissance by Albrecht Dürer and Hans Baldung Grien, as well as paintings from the Dutch Golden Age by artists such as David Tenier II, were using the witch as major subject matter, exploring with great detail the true grotesque and abject qualities of the witch archetype.

CHAPBOOKS + WOODCUTS

These hunter manuals were further disseminated among the general populous through the pamphlets and chapbooks that relied on the development of the woodcut to spread images of the witch. These woodcuts were often used in multiple publications and featured images of the devil, broomsticks and pointed hats.

19TH CENTURY FAIRY TALES

The persecution of witches during the Great Hunt were a manifestation of fear and hatred towards

the witches/women that took an extremely violent form. A less brutal - though equally as damaging - manifestation of this hate towards witches and women occurred in the early to mid 1800s when the documentation of European folklore was published for the first time. These books, often large volumes containing hundreds of stories, were all written by men, and pushed witches to the margins of their stories. Four authors/pairs; Jacob and Wilhelm Grimm, Hans Christen Anderson, Jorgen Moe and Peter Asbjornsen, and Alexander Afanasyev published their compendiums between 1812 and 1872. An analysis of these stories - which are now part of an urban folklore that continue to contribute to the misrepresentation of the witch - demonstrate the harmful and erroneous language used to depict the witch. These fairytales simplify and 'other' the witch, turning her into a character that requires little description or backstory. Reducing her into an old crone archetype. These fairy-tale texts are important to this thesis as they contain the first mention of the house of the witch. They reduce the house into the cave, the cabin, and

the hut. These three typologies form the categories that my witch houses and stories will fit into in the reimagining of the witch-house that is explored in part three of my thesis.

GOLDEN AGE OF ILLUSTRATION

These fairy tales formed the content for what artists from the Golden Age of Illustration would choose to depict. This time period, 1900-1920s, saw a huge production of illustrations that captured these images of the witch in drawn form. This helped to cement in western collective memory the idea of the witch as an old hag, a seductress, and crone. These illustrators, primarily men, furthered this simplified idea of the witch as an imaginary character whose primary role was to embody evil and scare young maidens. In these texts and illustrations, there is little mention of the Witch's home. She consistently lives outside of the urban fabric, where she can be found in the three typologies; the cave, the hut, and the cabin in the woods. What the inside of her house looks like is disregarded in these stories as the witch is not an estab-

lished character, but instead a symbol of fear. This thesis seeks to provide rich and sublime stories positioning the witch as the main character. She reclaims her place at the center of texts, illustrations, and history.

**APPENDIX A FIG 1.2 - FIG 1.4 MALLEUS MALEFICARUM, 1487**

- Witch's Body
- carnal
  - defected man
  - faithless
  - animal

- Witch's Object
- breast

- Witch's Surroundings
- nature

*But the natural reason is that she is more carnal than a man, as is clear from her many carnal abominations. And it should be noted that there was a defect in the formation of the first woman, since she was formed from a heifer rib, that is, a rib of the breast, which is bent as it were in a contrary direction to a man. And since through this defect she is an imperfect animal, she always deceives.*

- Malleus Maleficarum, Part I Question VI

Appendix A Fig.1.2.

*Therefore a wicked woman is by her nature quicker to waver in her faith, and consequently quicker to abjure the faith, which is the root of witchcraft.*

- Malleus Maleficarum, Part I Question VI

Appendix A Fig.1.3.

**APPENDIX A FIG. 1.9 - TWO WITCHES OR WEATHER WITCHES BY HANS BALDUNG GRIEN, 1523<sup>1</sup>**

- Witch's Body
- naked
  - sexual and alluring
  - wild hair

- Witch's Object
- vial and potions
  - goat
  - fabric

- Witch's Surroundings
- fire
  - smoky stormy sky
  - wild landscape

<sup>1</sup> "HANS BALDUNG GRIEN Two Witches, 1523". Accessed Dec 02, 2019, <https://sammlung.staedelmuseum.de/en/work/two-witches>.

The museum comments that the painting indicates a warning to those tempted by woman sexuality that syphilis will be the devils punishment.



Appendix A Fig.1.9.

*Now the fact that adulterous drabs and whores are chiefly given to witchcraft is substantiated by the spells which are cast by witches upon the act of generation.*

- Malleus Maleficarum, Part I Question VI

Appendix A Fig.1.4.

*- must be confessed that, with God's permission, the devils can disturb the air, raise up winds, and make the fire fall from heaven.*

- Malleus Maleficarum, Part II Question I

Appendix A Fig.1.5.

*and condemn her to the fire, especially if there is a multitude of witnesses and she had often been detected in similar or other deeds of witchcraft.*

- Malleus Maleficarum, Part III Third Head

Appendix A Fig.1.6.

**APPENDIX A FIG 1.5 - FIG. 1.6 MALLEUS MALEFICARUM, 1487**

- Witch's Body
- adulterous
  - drab and whore
  - devils

- Witch's Object
- spells

- Witch's Surroundings
- fire from the heavens
  - air, winds, and fire

**APPENDIX A FIG. 1.10 - FIG. 1.12 DEEMONOLOGIE, KING JAMES, 1597**

- Witch's Body
- frail sex
  - devil like

- Witch's Object
- mixing powders
  - dead corpses

- Witch's Surroundings
- snares
  - nature

*- as of weakening the nature of some men, to make them vnable for women: and making it to abound in others, more then the ordinary course of nature would permit.*

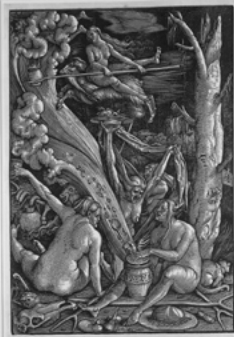
- Dæmonologie, Preface

Appendix A Fig.1.10.

*"PHL. - As for little trifling turnes that women haue ado with, he causeth them to ioynt dead corpses, & to make powders thereof, mixing such other things there amongst, as he giues vnto them. EPI. The reason is easie, for as that sexe is frailer then man is, so is it easier to be intrapped in these grosse snares of the Deuill"*

- Dæmonologie, Chapter V

Appendix A Fig.1.11.



Appendix A Fig.1.7.

**APPENDIX A FIG. 1.7 - WITCHES SABBATH BY HANS BALDUNG GRIEN, 1510**

- Witch's Body
- naked
  - breasts
  - hair our
  - arms raised
  - sitting and kneeling

- Witch's Object
- pot and spoon
  - distaff
  - animal skulls
  - fabric
  - cat and goat

- Witch's Surroundings
- forest
  - billowing smoke

*"PHL. But will God permit these wicked instrumentes by the power of the Deuill their master, to trouble by anie of these meanes, anie that beleues in him? EPI. No doubt, for there are three kinde of folkes whom God will permit so to be tempted or troubled; the wicked for their horrible sinnes, to punish them in the like measure; The goulie thatare sleeping in anie great sinnes or infirmitie and weaknesse infaith, to waken them vp the faster by such an vncouth forme: and euen some of the best, that their patience may be tryed before the world, -"*

- Dæmonologie, Chapter V

Appendix A Fig.1.12.

*"EPI. They ought to be put to death according to the Law of God, the ciuill and imperial law, and municipall law of all Christian nations. PHL. But what kinde of death I pray you? EPI. It is commonly used by fire, but that is an indifferent thing to be used in euery countrie, according to the Law or custome thereof"*

- Dæmonologie, Chapter VI

Appendix A Fig.1.13.

**APPENDIX A FIG. 1.13 DEEMONOLOGIE, KING JAMES, 1597**

- Witch's Body
- wicked for their godly sins
  - godly that are sleeping in great sin
  - any infirmity or weakness

- Witch's Object
- wicked instruments

- Witch's Surroundings
- fire



Appendix A Fig.1.8.

**APPENDIX A FIG. 1.8 - WITCH AND DRAGON BY HANS BALDUNG GRIEN, 1515**

- Witch's Body
- naked
  - sexual
  - deviant desires
  - loose hair

- Witch's Object
- dragon
  - vines
  - cupids

- Witch's Surroundings
- outside
  - landscape

**APPENDIX A FIG. 1.14 - BANCHETTO SABBA, COMPENDIUM MALEFICARUM BY FRANCESCO MARIA GUAZZ, 1608**

- Witch's Body
- cooks
  - peasants

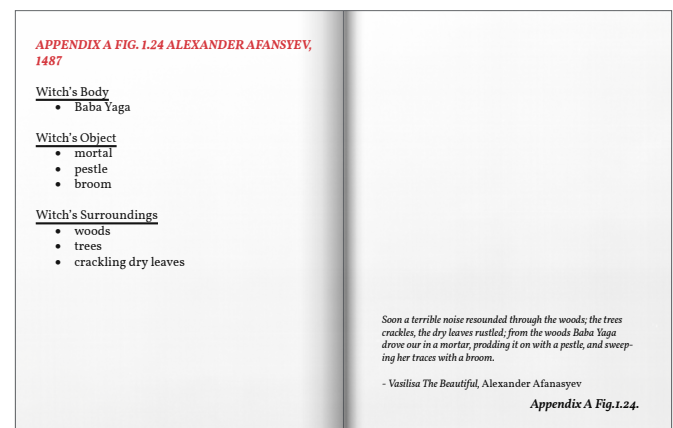
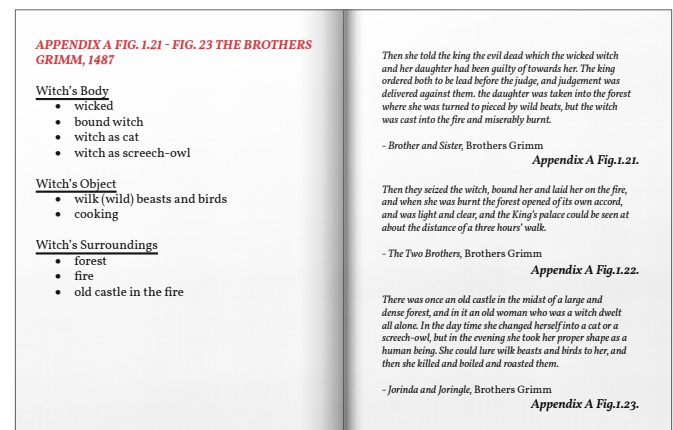
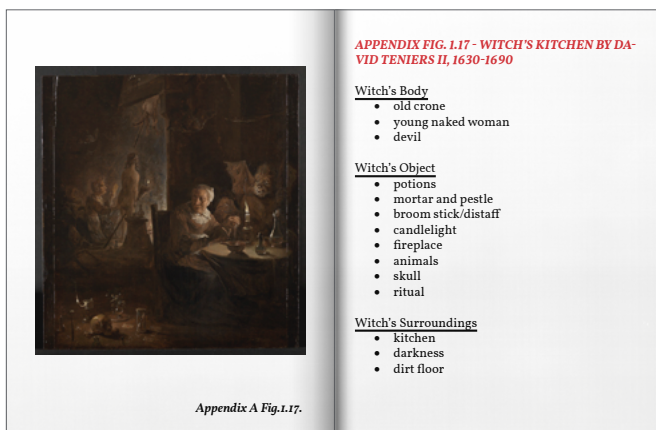
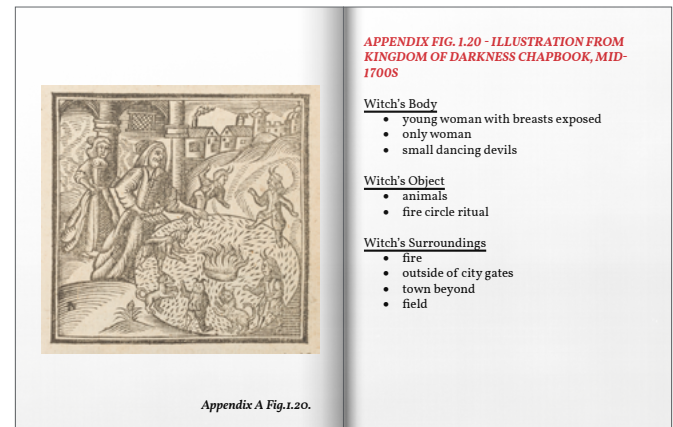
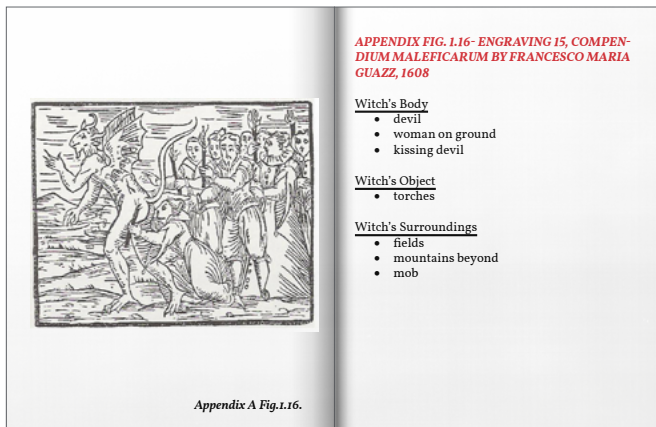
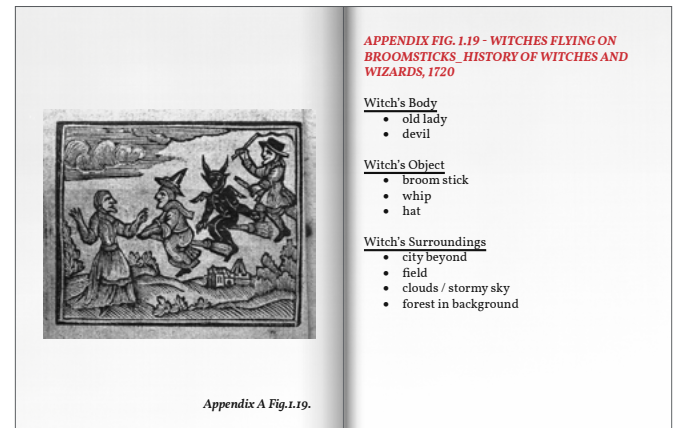
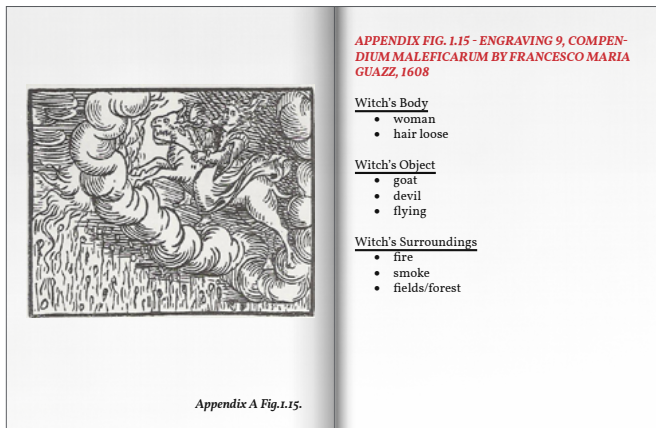
- Witch's Object
- cauldrons
  - spits
  - sacrificial babies

- Witch's Surroundings
- open landscape
  - city beyond
  - clouds
  - billowing smoke



Appendix A Fig.1.14.

## PART 3 THE PYRE WITCH'S HOUSE



## THE WITCH'S HOUSE



Appendix A Fig.1.25.

APPENDIX FIG. 1.25 - ILLUSTRATION BY IVAN BILBEN, 1899

Witch's Body

- Baba Yaga

Witch's Object

- house

Witch's Surroundings

- wild forest
- house on chicken legs
- trees
- log house with gabled roof

APPENDIX FIG. 1.29 - THE SIX SWANS, ANNE ANDERSON, APPROX. 1910



Appendix A Fig.1.29.

Witch's Body

- young maiden
- clothed and wealthy
- (revealed to not be a witch at the last minute)

Witch's Object

- pyre
- chains
- straw bundles
- swans represent the saviour of the young maiden

Witch's Surroundings

- mob
- smoke

APPENDIX FIG. 1.26 - ILLUSTRATION BY IVAN BILBEN, 1899

Witch's Body

- Baba Yaga
- old
- wild hair
- crouched

Witch's Object

- pestle
- mortar
- broom

Witch's Surroundings

- forest



Appendix A Fig.1.26.

APPENDIX FIG. 1.30 - ILLUSTRATION BY JOHN BAUER, 1910-1920

Witch's Body

- hag
- tail

Witch's Object

- large log
- cauldron
- hat

Witch's Surroundings

- forest
- smoke/fog



Appendix A Fig.1.30.

APPENDIX FIG. 1.27 - ILLUSTRATION BY IVAN BILBEN, 1900

Witch's Body

- mysterious and hidden

Witch's Object

- skulls

Witch's Surroundings

- log house on chicken leg
- forest
- wild mushrooms and forest litter
- house with gabled roof



Appendix A Fig.1.27.

APPENDIX FIG. 1.31 - BABA YAGA BY VICTOR VASNETSOV, 1917

Witch's Body

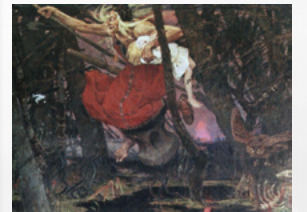
- old hag
- wild hair

Witch's Object

- pestle
- mortar
- broomstick
- sacrificial child

Witch's Surroundings

- wild forest
- owl
- bones
- dead forest litter



Appendix A Fig.1.31.



Appendix A Fig.1.28.

APPENDIX FIG. 1.28 - ILLUSTRATION BY ARTHUR RACKMAN, 1900

Witch's Body

- woman
- old crone
- young attractive woman

Witch's Object

- black cats
- hats
- broom
- flying

Witch's Surroundings

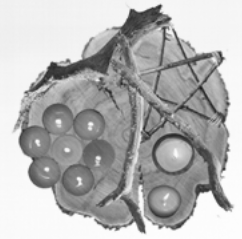
- wild country
- city beyond
- winding river
- fields
- stormy sky

APPENDIX B

*The Abjected Woman*

The images in appendix B look at the relationship between the abject – the theory coined by Julia Kristeva – and the body as depicted in feminist artwork. The body of women as other, repulsive, or grotesque is a consistent undertone in the work of feminist artists – especially those working in the 70s. Work included in this appendix is that of Carolee Schneemann, Valie Export, Ana Mendieta, and Kiki Smith. These films, sculptures, performances, and novels informed the development of the Pyre House by illustrating the connection of women's bodies as sexualized objects to the wild and untamed landscape.

APPENDIX B  
THE WITCH ABJECTED



Appendix B Fig.1.1. Ritual Objects

THE ABJECT WITCHES

Appendix B examines the woman as abject. This theory was first introduced by Julia Kristeva in *Powers of Horror*. Her book outlines how abjection creates an 'other' in society. This thesis posits that the abject is a fluid and changing construction that is built off a culture's rules of exclusion. The culture might be that of a family, a local community, a city, or a large, globalized society. The distinction of the abject as a construct and not a specific object/entity is important to understanding that as cultures change, that which is abjected shifts as well. The definition of woman is a word I define as the mere use of the term evokes constrained and restrictive ideas of what the woman's experience is. In this part of the thesis I analyze the concept of the abject woman in Western film, and modernist novels and poetry from the 20th and 21st century.

1 Kristeva, Julia, 1941-. *Powers of Horror: An Essay on Abjection*. New York: Columbia University Press, 1982.



THE OBJECT

Woman's Body  
• attractive, clean, young pious

Woman's Object  
• domestic objects

Witch's Surroundings  
• domestic kitchen

THE ABJECT

Witch's Body  
• old, ugly, wild, unruly, sexual

Witch's Object  
• objects for pain

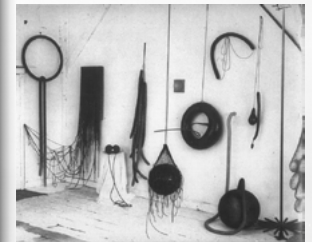
Witch's Surroundings  
• outside, wild nature

Appendix B Fig.1.2. The Object and the Abject

APPENDIX B FIG 1.2 - EVA HESSE, PHOTOGRAPH OF HESSE'S STUDIO, EARLY 1966

The sixties were the beginning of reinventions of material and form in sculpture. Hesse created pieces that explored post-minimalist shapes.<sup>2</sup> To me, Hesse's forms look like objects and tools that have mysterious purposes. Like the objects of the Pyre Witch, Hesse's sculptures as pictured<sup>3</sup> suggest a purpose, an action, and intention. There is little evidence other than the artifacts themselves of what these objects might represent, but they are provocative of who the user might be. These objects/tools/sculptures leave traces of an imagined past. They leave the viewer to come up with the history that might be prescribed to them. A fictionalized history still creates the present.

2 "Eva Hesse (American, 1936-1970)". Accessed Dec 02, 2019. <http://www.artnet.com/artists/eva-hesse/>  
3 Leaver-Yap, Isla. "EVA HESSE: PRESENT TENSE" Isla Leaver-Yap Assesses the Work of Eva Hesse, Finding a Sophisticated Legacy with Fresh Resonance." MAP Magazine, August, 2009.

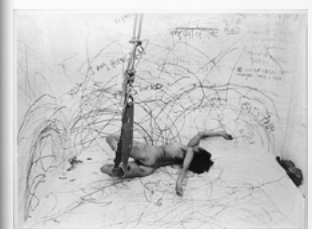


Appendix B Fig.1.3.

APPENDIX B FIG 1.3 - UP TO AND INCLUDING HER LIMITS, CAROLEE SCHNEEMANN 1973

This image is of Carolee Schneemann - who was a prominent feminist artist in the 1960s and 1970s - who explored ideas of women's rights, sexuality and the process of creating art.<sup>4</sup> Her radical forms of expression through art have categorized her as a performance artist. The figure shown here<sup>5</sup> explores the limitations of a woman's expression in society. The physical process addresses the politicization of the woman's body breaking constraints. Schneemann explores the process as a meditative state.<sup>6</sup>

4 MoMa. "Up to and Including Her Limits.". Accessed Dec 04, 2019. [https://www.moma.org/learn/moma\\_learning/carolee-schneemann-up-to-and-including-her-limits-1973-76/](https://www.moma.org/learn/moma_learning/carolee-schneemann-up-to-and-including-her-limits-1973-76/)  
5 Schneemann, Carolee. "Up to and Including Her Limits."  
6 Schneemann, Carolee. "Up to and Including Her Limits 1973-76.". Accessed Dec 04, 2019. <http://www.carolee-schneemann.com/works.html>. Schneemann says "I can raise or lower manually to sustain an entranced period of drawing."



Appendix B Fig.1.4.

**APPENDIX B FIG 1.4 - EVAPORATION (PAIR #4) CAROLEE SCHNEEMANN, 1974**

Continuing on Schneemann's exploration of the body and sexuality, *Evaporation (Pair #4)*<sup>7</sup> is part of a series that shows Schneemann laying on the ground in dirt. These depict the different postures or experiences of laying in the dirt. The mud or dirt in this image relates to the image of the witch as a beastly creature, abjected from society and filthy in the mud. It is this same filthiness that cast the witch out that has also cast the Earth, or 'the wild', out of society. The witch and the Earth are companions in abjection, finding support and solidarity in each other. Carolee Schneemann's comfortability in the abject has allowed her to explore taboo themes around pleasure and sexuality.<sup>8</sup> These creative freedoms come from being able to blur the boundary between ego and the abject.



Appendix B Fig.1.5.

7 Schneemann, Carolee. "Evaporation (Pair #4)." Schneemann, Carolee. "Biography Carolee Schneemann." Accessed Dec 04, 2019. <http://www.caroleeschneemann.com/bio.html>.

**APPENDIX B FIG 1.5 - EROS/ION I-IV, VALIE EXPORT, 1971-1976**

Valie Export, like Carolee Schneemann, is a performance artist. In *Eros/Ion I-IV*, Export rolls on shards of glass that leave small cuts on her body. In this artwork she looks at how the body acts as a translator between self and culture, self and material. The body has a relationship with both the self and with the surroundings, acting as a boundary, a 'skin-screen'. The use of the woman's body in feminist art to rebel against capitalist structures is a common theme. The body is a tool of resistance, easily visible through abjection. Export uses her body, movement, and pain to challenge preconceived notions of the woman's body in space.

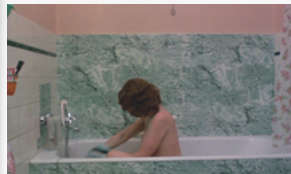


Appendix B Fig.1.6.

9 "Export, Valie: Eros/Ion." Accessed Dec 04, 2019. <http://www.medienkunstnetz.de/works/eros-ion/#reiter>. Valie Export describes of her work: "The marks produced on my skin-screen by the splinters of glass leave informal, painterly traces on the paper screen. The splinters are transformed into signs by this reduction into traces of an aesthetic process on the body."

**APPENDIX B FIG 1.6 - JEANNE DIELMAN, 23 COMMERCE QUAY, 1080 BRUSSELS, CHANTAL AKERMAN, 1976**

Film, as used by Chantal Akerman is effective in demonstrating the effects time can have in changing a space, its inhabitants, and their psyche. In this film<sup>10</sup>, the banality of the protagonist as she carries out her daily routine is filled with repetition and monotony.<sup>11</sup> The routine of daily life in capitalist society is intended to make us forget about our impending death. When looked straight-on, the fragility of domestic order begins to reveal itself as a thin film waiting to break open with chaos. Akerman demonstrates this tension held between the expectations of domestic life and the excess of feelings and distress hiding beneath the body.



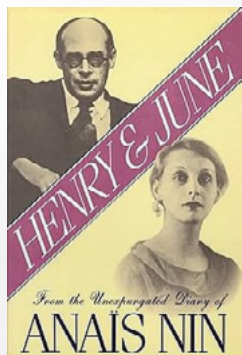
Appendix B Fig.1.7.

10 *Jeanne Dielman, 23, Quai Du Commerce, 1080 Bruxelles*. Film. Directed by Akerman, Chantal. Belgium, France: Art-house, 1974.

11 "CHANTAL AKERMAN Jeanne Dielman, 23, Quai Du Commerce, 1080 Bruxelles." Accessed Dec 02, 2019. <https://www.criterion.com/films/302-jeanne-dielman-23-quai-du-commerce-1080-bruxelles>.

**APPENDIX B FIG 1.7 - DELTA OF VENUS, EROTICA BY ANAIS NIN, 1977**

Anais Nin was a writer who wrote a series of erotically charged diary entries that documented her relationship with her husband, friends, and lovers. Many female artists who were writing and creating art in the modernist period were secretly subverting the prescribed notions of sexuality, gender, and monogamy. From Vita Sackville-West and Virginia Woolf who had a sexual-romantic relationship while each being married, to William Marston, Olive Nyrne and Elizabeth Marsten having a life-long romance together<sup>12</sup>. Anais Nin's novel *Henry and June*<sup>13</sup> documents Nin's relationship with her lover and friends June and Henry. Nin's documentation of an abject love illustrates the way that sexuality can threaten the powers of a patriarchal, heterosexual, capitalist society.



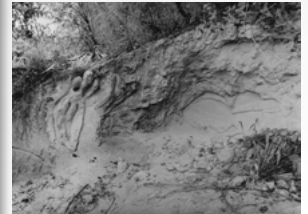
Appendix B Fig.1.8.

12 Pelling, Rowan. "Love all: The Art of Polyamory." *Vogue* (Apr 14, 2018). <https://www.vogue.co.uk/article/polyamory>.

13 Nin, Anais. *Henry and June* Harcourt Brace Jovanovich, 1986.

**APPENDIX B FIG 1.8 - GUANAROCA & IYARÉ, ANA MENDIETA, 1981**

Ana Mendieta is known for her work around the landscape, the body, and the way they intersect. Mendieta is a performance artist who leaves traces of her experiences on the land. Using her body to leave impressions in mud, sand, and other earthly qualities, she creates yonic symbols. Her work is evocative of the relationship women have to the earth. The land carries memories and holds the imprints of generations of witches, women, and other people who have been erased from Western history. Mendieta's work explores how the relationship between body and earth can act as a dialogue between culture and self-identity.<sup>14</sup> The picture of *Silhouette: Guanaroca & Iyaré*<sup>15</sup> is all that remains of this art piece that has eroded and washed away.



Appendix B Fig.1.9.

14 "Ana Mendieta Guanaroca & Iyaré." Accessed Dec 04, 2019. <https://www.guggenheim.org/artwork/5220>.

15 Ana, Mendieta. "Guanaroca & Iyaré."

**APPENDIX B FIG 1.9 - SUSTAIN, STEPHANIE SMITH AND EDWARD STEWART, 1995**

An art piece between Edward Stewart and Stephanie Smith, *Sustain*<sup>16</sup> looks at how the woman's body can have control over the man's body. The 'love bites'<sup>17</sup> evoke images of the witch's mark. The mark left on the body by a lover is a somewhat violent yet pleasurable thing to observe. It acts as a signal to society that a subversive sexual act has been committed or entertained. The works of Smith and Stewart, most often performed for video, break down the acts of sex and other abjected acts into their most beastly elements – the bite, the kiss, the touch, the animal lust, exploring the carnality of desire.



Appendix B Fig.1.10.

16 Tate Modern. "Stephanie Smith and Edward Stewart Mouth to Mouth." Accessed Dec 04, 2019. <https://www.tate.org.uk/art/artworks/stephanie-smith-and-edward-stewart-mouth-to-mouth-107581>.

17 Smith, Stephanie and Edward Stewart. "Sustain 1995." Accessed Dec 04, 2019. <http://www.wamhstewart.co.uk/selected-works/sustain/>. "A woman covers a male torso in love bites" is the description Smith and Stewart give to their art piece.

**APPENDIX B FIG 1.10 - PYRE WOMAN KNEELING, KIKI SMITH, 2002**

The bronze sculpture by Kiki Smith positions a woman on top of a pyre, arms wide, ready to be burnt. Kiki Smith's artwork looks at the relationship between humans and nature, narrowed through a lens of sexuality and gender. The woman seated on top of the pyre expresses joy and openness as well as resignation to her inevitable death<sup>18</sup>. Smith's work, *Pyre Woman Kneeling*<sup>19</sup> shows how feminist art uses the figure of the witch to frame a discussion around women's bodies that gives autonomy back to the radical and abjected women who were killed as witches.



Appendix B Fig.1.11.

18 ART21. "Learning by Looking—Witches, Catholicism, and Buddhist Art Kiki Smith." Accessed Dec 04, 2019. <https://art21.org/read/kiki-smith-learning-by-looking-witches-catholicism-and-buddhist-art/>.

19 Through research into Kiki Smith's intentions behind the artwork, I discovered that her intention for the artwork was to create commemorative sculptures for witches who were burned in the European witch hunts.

19 Smith, Kiki. "Pyre Woman Kneeling."

**APPENDIX B FIG 1.11 - SECRETARY, STEVEN SHAINBERG, 2002**

The film *Secretary*<sup>20</sup> is a staple in queer culture. While directed by a man, it brought into the public eye the absurdity of power dynamics which are explored through the typical practices of BDSM (bondage, dominance/submission, sadism/masochism). The protagonist, played by Maggie Gyllenhaal, seeks to be dominated by her boss. Throughout the movie she takes on various submissive roles in the scenes they play out. What becomes apparent in the film is that through submission, the protagonist has the control. This film speaks to the ways that BDSM practices can give space to sexually exploit the absurdities of oppressive structural systems for the benefit of the marginalized. There is a theme being explored that wanton women cannot be controlled through domination.



Appendix B Fig.1.12.

20 *Secretary*. Film. Directed by Shainberg, Steven. Studio Home Entertainment, 2002.







Appendix B Fig.1.21.

**APPENDIX B FIG. 1.20 - LADY WITH BALLS AND LADY A., ANNA AAGAARD JENSE, 2018**

Grotesque pink chairs<sup>36</sup> with legs spread wide were designed by Anna Aagaard to give women the opportunity to unapologetically take up space. Aagaard looks at the spatial relationship women have with their sexuality. To be small, to be quiet, to be unassuming and attractive, the woman is burdened with playing a role that is confining and suffocating. The chairs by Aagaard are anything but that. They are absurd, loud, and sexual. The witch acts the way the woman is not allowed to. Loud, brutish, and entirely unrestricted or inhibited, the witch is free to take up space without fear of exile – having already been cast off. Aagaard explores how women's bodies, their postures, mannerisms, and actions are confined to the expectations of femininity.<sup>37</sup>

<sup>36</sup> Aagaard, Anna. "Lady with Balls and Lady A."

<sup>37</sup> Winston, Anna. "Anna Aagaard Jensen's A Basic Instinct Chairs Reinvent 'Manspreading' for Women." *Drizen*, Oct 2, 2018.

**APPENDIX B FIG 1.21 - GARDEN OF ROMANTIC CROSSOVERS, WE\_ARE\_TAKK, 2019**

We Are Takk is a multi-disciplinary design firm that looks at the intersection of material and nature. It explores the spatial relationship between nature and sexuality. The *Garden of Romantic Crossovers*<sup>38</sup> invites users to consider how their bodies relate to nature. How does nature contribute to our conception of beauty, and in what ways can material disrupt these conventions?<sup>39</sup> The witch sees the earth as more than a building material. The witch considers the pyre house as an extension of the ecology. The witch understands that Earth and Human are inextricably linked. The pyre is an extension of earth; the trees become the litter, become the logs, become the pyre, become the smoke and embers, become the dirt.

<sup>38</sup> Luzarraga, Mireia and Muiño Alejandro. "Garden of Romantic Crossovers."

<sup>39</sup> Luzarraga, Mireia and Alejandro Muiño. "Takk." Accessed Dec 04, 2019. <http://www.takk-architecture.com/2015/05/mireiaandalejandro.html>.



Appendix B Fig.1.22.

COMPANION 1

*The Witch - Body*

The movements of the witch as depicted in the drawing are called out in this zine as a series of documented postures of ecstasy. Like the documentation of the women with hysteria in medical studies, this zine creates a compendium of the witch's movement, exploring how each figure informs the space and uncovers the supposedly mysterious nature of both women and nature.

COMPANION 1  
THE WITCH\_BODY  
ref.1 - ref.12



Companion 1 Fig.1.1. The Untamed Witch

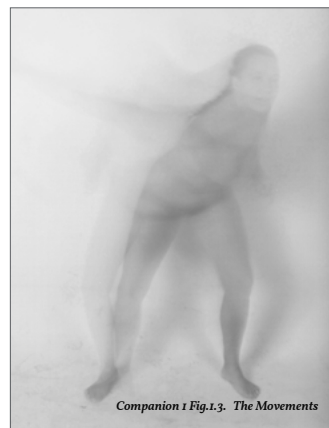
PROCESS OF DEVELOPING THE MOVEMENTS

The movements of the witch were developed through the expression of abjection. The skin acts as a membrane between inside and outside, a mask that keeps that filthy, dirty, sexual woman contained. The witch blurs the boundaries between inside and outside through movements. The filthy, dirty, sexual body of the witch can't be separated from the Earth. Toes leave imprints on the dirt and the tongue leaves tastes on the air. The witch as an abject archetype<sup>1</sup> doesn't experience an abjection of identity. Interior body merges with the ground. The sense of self moves beyond the physical limitations of the body. The postures of the witch are both erotic and banal, asking the reader to project their ideas of pleasure and pain onto the witch.

1 "It is as is the skin, a fragile container, no longer guaranteed the integrity of one's 'own and clean self' - gave way before the ejection of it's contents." Julia Kristeva, 53. Kristeva, Julia, 1941. *Powers of Horror: An Essay on Abjection*. New York: Columbia University Press, 1982. Julia Kristeva notes the border between inside and outside as controlling abjection in society.



Companion 1 Fig.1.2. The Movements



Companion 1 Fig.1.3. The Movements

THE WITCH IN ECSTATIC MUD-SPACE

The Pyre Witch is an ecosexual being: eroticized, titillated and thrilled by the wind, the dirt, the heat, and the fruits. The witch sits with the mud.<sup>2</sup> Tere<sup>3</sup> enjoys

2 Tallbear, Kim. "Standing with and Speaking as Faith: A Feminist-Indigenous Approach to Inquiry." *Journal of Research Practice* 10, no. 2 (2014). <http://jrp.icaap.org/index.php/jrp/article/view/405/371>. *Standing With and Speaking as Faith: A Feminist-Indigenous Approach to Inquiry* by Kim Tallbear frames 'standing with' as the method of situating one's knowledge by participating and belonging to the community on which research is framed by: Where Kim Tallbear stands with marginalized human communities, the ecosexual witch sits with the mud, the earth, the climate. The ecosexual witch participates in the development of Earth as stakeholder in research and theory.

3 Harper, Douglas. "tere-". Accessed Dec 01, 2019. [https://www.etymonline.com/word/tere-?ref=etymonline\\_crossreference#etymonline\\_y\\_52786](https://www.etymonline.com/word/tere-?ref=etymonline_crossreference#etymonline_y_52786). Tere comes from the Proto-Indo-European word \*tere- meaning passing through, crossing over. It forms the

the feeling of dirt on tere skin, wet and slippery, sliding through tere warm fingers. The witch relishes in the dry cracking of mud in the sunlight. The Earth is part of the witch's physiology, psychology and sexuality. Making love with the breezes, orgasming in the smoke of burnt wood, and reaching into the cold wet ground after a rainfall: the witch works with the Earth to enter altered states of consciousness through pleasure and pain where a process of healing can take place. The witch enters a mud-space<sup>4</sup>. Mud-space is not always sexual in

etymological root for trans- in trans-gender. Refer to the zine *The Witch\_Who Is \*Tere-* for an expansion on the conception of gender and contemporary views of the witch.

4 Morrigan, Clementine. "Fuck Me Up: Submission as Trauma Magic." *Guts*, April 12, 2018, <http://gutmagazine.ca/fuck-me-up-submission-as-trauma-magic/>.

Mud-space references sub-space, an altered state of consciousness that is reached through pain and pleasure in the practice of BDSM (bondage, domination/submission, sadism/masochism). This state is used as a place to explore and heal trauma - a practice that informs the

nature but involves the intimate relationship between human and Earth. The Pyre Witch is an ecosexual in the age of the climate-crisis. As the Earth's ecosystems and natural process deteriorate in reaction to human interference, the witch's feeling of loss and bereavement increases in frequency, becoming a trauma in tere psychology. The Pyre Witch's relationship with the Earth is fundamental to her identity. While society doesn't recognize tere disenfranchised grief<sup>5</sup>, the witch is skilled in using tere relationship with the Earth to grieve and heal. In response to increased forest fires<sup>6</sup>, the Pyre

work and writing of Clementine Morrigan.

5 Doka, Kenneth J. *Disenfranchised Grief: New Directions, Challenges, and Strategies for Practice*. Champaign, Illinois: Research Press, 2002.

The term 'disenfranchised grief' was developed by Kenneth Doka. It is when the process of bereavement is isolated from society due to stigma, shame, and other socio-cultural factors causing grief to go unrecognized.

6 University of Winnipeg. "Forest Fires and Climate Change". Accessed Dec 01, 2019. <https://climateatlas.ca/forest-fires-and-climate-change>. As the climate crisis worsens, the increased forest fires

Witch accesses mud-space to begin the healing process of tere disenfranchised climate grief. The loss of the forest ecosystem is the etiology of the witch's burning. The Pyre Witch builds tere home over the course of tere life with the intention of setting it alight. Tere house is ground-zero for the prescribed burns that mitigate the devastating effects of large uncontrolled fires on the surrounding ecosystems. The pyre acts not only to the benefit of the Earth, but as a portal into mud-space where ecological grief is transformed from mourning and bereavement into action. Forests depend on wildfires for their rehabilitation and health. As forests catch fire, they return dead-fall back to the soil in the form

on nutrients.<sup>4</sup> This cycle ensures many tree species can re-sprout and provide a rich new generation of food for animals and humans. A wide variety of tree species have evolved to co-exist with small, interval forest fires and depend on them for their survival. The Pyre Witch ensures the rebirth and regrowth of these forests with tere skilled swailing techniques cultivated over a lifetime. Tere house is situated in the forest, away from the 'civilized' society. The witch offers tere knowledge and dedication to lover Earth in a self-swall. The autonomy over tere body and the peace and floating sensation experienced by the resultant mud-space are the gifts given in return.

Mud-space can be understood as the experience of

8 Wiener, Rob. "The Role of Fire in Forest Ecosystems." Accessed Dec 02, 2019. <https://www.cnr.msu.edu/news/the-role-of-fire-in-forest-ecosystems>. The ecology of forests is only relatively recently being understood by western scientists in that forest fires are crucial to the survival of forest ecology. The benefits to plants and animals from small natural wildfires are critical factors to understand as the length of the dry season increases as a result of climate change.

threatened the ecosystem of the forests in western and central Canada. The proposed site of the story, the Al-ber-tan forest, depends on regulated swailing to mitigate the damaging effects of uncontrollable forest fires.  
7 Kevoorkian, Kriss A. "Environmental Grief: Hope and Healing." Union Institute and University, 2004. Climate Grief, or Ecological Grief is understood as a reaction of grief to the loss of ecosystems due to human impact.

- having:<sup>5</sup>
1. feelings of dizziness and lightheadedness
  2. flying or floating sensations
  3. heightened feelings and sensations
  4. dissociation from body, out-of-body experiences

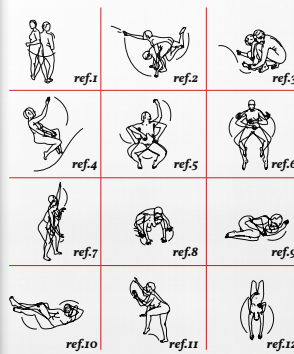
Mud-space can be accessed through intense sensations of either pleasure or pain<sup>6</sup>, though often both work together to more effectively access this space.

The following positions describe the way the Pyre Witch uses sensation play, meditation, and emotional connection with the Earth to access mud-space both prior to, and during, the burning of tere home.

9 Lane, Nicole S. "BDSM Subspace Explained by Someone Who has Personally Experienced It." *Hellofo*, Sep 6, 2017. The experience of mud-space is based off of the sub-space descriptors listed by Nicole Lane, an American women's health journalist.

10 Stoppler, Melissa C. "Endorphins: Natural Pain and Stress Fighters." Accessed Dec 02, 2019. [https://www.medicinenet.com/endorphins\\_natural\\_pain\\_and\\_stress\\_fighters/view.htm](https://www.medicinenet.com/endorphins_natural_pain_and_stress_fighters/view.htm). Both pain and pleasure release endorphins in the human brain which are natural pain relievers. Activities such as sex, exercise, meditation, and pain have all been shown to result in the endorphin production.

COMPENDIUM OF POSTURES



BOUND TO WOOD



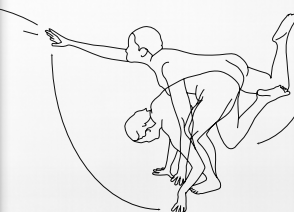
Companion 1 Fig.1.4. ref.1

The Witch bound to the pyre pole has autonomy over tere body. Conjuring up a space of heightened feelings, creating restraints to push against, the cry of ecological grief rips from the throat of the Pyre Witch. The ligatures<sup>11</sup> around the Pyre Witch demonstrate the skilled binding used to access mud-space. As the body is tied up, it becomes engulfed in flames. The Pyre Witch draws on the 'burning at the stake' imagery<sup>12</sup> that is closely associated with the witch hunts. Tere takes back the fire, turning pain into pleasure. Tere reclaims the negative associations of the witch as weather bewitcher.<sup>13</sup>

11 Dashu, Max. "Chapter 3: Names of the Witch." In *Witches and Pagans: Women in European Folk Religion*. Vol. VII of *Secret History of Witches*, 70-71. Richmond, California: Weida Press, 2016. Ligaturas translates as ties, or ligatures. Binding of the Pyre Witch references the use of binding as a method of healing. These binding practices were used to heal broken bones or other injuries.  
12 See Appendix A fig.12, 20-22, and 28  
13 See Appendix A fig.8 and 14

The witch uses exertion to reach mud-space, throwing limbs in these hysteria-like gestures or 'postures of delirium'<sup>14</sup>. The Pyre Witch exhibits hysterical physical exertions as a sexual technique to reach mud-space. Movements of ecstasy, delirium, and hysteria are deduced by the positioning of elements in the witch's house. The 'pestle'<sup>15</sup>, a tool for the witch to grind with - is found to have alcoves in different places in the pyre house, suggesting the need for exaggerated movements.<sup>16</sup>

MOVEMENT IN ECSTASY



Companion 1 Fig.1.5. ref.2

14 Didi-Huberman, Georges. *Invention of Hysteria: Charcot and the Photographic Iconography of the Salpêtrière*. Massachusetts Institute of Technology, 2003. These postures were documented as the physical movements of hysteria, a diagnosis commonly associated with women who exhibited a range of symptoms of which excess emotion, attention seeking behavior, ad sexual precociousness were often sited.  
15 The pestle is iconography that appears in Northern and Eastern European images and stories of the witch, especially Baba Yaga. In See Appendix A fig.16, 25 and 30  
16 Appendix B fig. 2, 4, 14

Expanding on the use of the pestle as a tool of pleasure it is also a tool used by the Pyre Witch to engage in meditative practices. The intense focusing on an activity through repetitive action and care leads to a mud-space adjacent sensation. The Pyre Witch uses the care of tere surroundings and harvesting of tere daily needs<sup>17</sup> to enter what can be understood as the quiet-wood<sup>18</sup>. The use of the mortar and pestle<sup>19</sup> to harvest wheat for flour references the Pyre Witch's knowledge of herbal medicines.<sup>20</sup>

GROUNDING DOWN



Companion 1 Fig.1.6. ref.3

17 See Appendix B fig.5  
18 Beck, Lawrence A. "Csikszentmihalyi, Mihaly (1990). Flow: The Psychology of Optimal Experience." *Journal of Leisure Research* 24, no. 1 (1992): 93-94. doi:10.1080/0022216.1992.11969876. <https://doi.org/10.1080/0022216.1992.11969876>.

Quiet-wood is the ecosocial term for what is referred to as top-space. It is a state of mind that those in a position of dominance experience when enacting a BDSM scene. It is attributed to having similarities to flow theory. Flow theory, coined by Mihaly Csikszentmihalyi, is the state of mind achieved when focusing on a task that is enjoyable, challenging and requires skills. It is akin to a meditative space where one is still in control.  
19 See Appendix A fig.16, 25 and 30  
20 See Appendix A fig.8, 10, 13, and 16

The sensation of 'flying' in mud-space is not only achieved through heightened sensations of pain and pleasure, but also through the physical engagement in flying. The broom<sup>21</sup>, while perceived as a tool of domestic cleanliness<sup>22</sup>, can be bewitched for transportation. Transporting the Pyre Witch from quiet-wood to mud-space. Grasping a large stick in both hands and soaring through the air is a magical experience that has been abjected from western society. The ability to play and imagine is not permitted in 'civilized' adult life which is why the Pyre Witch is believed to have done so much playing: precisely because of its abject qualities. The witch is molded from the abject woman. Tere is skilled in the forbidden, taboo, and, most of all, the pleasurable.

FLYING



Companion 1 Fig.1.7. ref.4

21 See Appendix A fig. 6, 16-18, 25, 27, and 30 for understanding the wildly documented iconography of the witch on a broom stick. The broom in many of the images is an inverted distaff (tool for holding wool) that was often associated with the knowledge powers of women. The broom - while just an object - is used by the witch as a form of pleasure, playing a role in the gestures and actions she makes.  
22 Appendix B fig. 1 looks at how objects as artifacts give clues to the movements, feelings, and beliefs of the user.

WITCH BETWEEN WOOD



Companion 1 Fig.1.8. ref.5

The wood is the quiet space that trees grow. With a different etymological root than forest<sup>23</sup>, the witch builds tere house slowly from the surrounding wood. Tere makes the pyre house out of wood.<sup>24</sup> The aspen trees<sup>25</sup> are felled to create a pyre house A-frame log cabin that acts as the witch's resting space<sup>26</sup>, climbing ladder, chair, tool, kitchen...etc. The logs hold objects. The house is carved by hand, the witch's sweat dripping on the wood as tere carves. As the witch lives in, on, and around the house, tere rubs it smooth with tere body.

23 See Prelude I for the etymology of forest  
24 The forest surrounding the pyre house consists of a range of tree species including Aspen, Lodgepole Pine, White Spruce, and Dwarf Alberta Spruce.  
25 Singer, Jack A., Rob Turnbull, Mark Foster, Charles Bettigole, Brent R. Frey, Michelle C. Downey, Kristofer R. Covey, and Mark S. Ashton. "Sudden Aspen Decline: A Review of Pattern and Process in a Changing Climate." *Forests* 10, no. 9 (Aug 9, 2019): 671. <https://www.mdpi.com/1999-4907/10/8/671/htm>. Aspen trees are known for being a species that quickly repopulate a landscape after forest fires. They are a sign of a healthy forest eco-system.  
26 See Appendix B fig.13 and 19

RIDING THE MULE DEER



Companion 1 Fig.1.9. ref.6

Mounting the mule deer, the Pyre Witch sways back and forth as the mule deer<sup>27</sup> grazes around the pyre house. The witch climbs atop the deer<sup>28</sup>, its soft waxy velvet antlers caressing the inside of tere hands. The hump rising and falling between the thighs of the Pyre Witch; they sway together. The Pyre Witch moves in tandem with the mule deer, becoming one.<sup>29</sup> The Pyre Witch has an intimate relationship with tere surroundings. The witch becomes part of the ecosystem of the forest, forming a symbiotic relationship to the mule deer, the aspen tree, the fallen forest litter, the shrew. The Pyre Witch lets tere body sway and giggle in the wind, unafraid of becoming a beast.

27 See Appendix A fig. 1, 6-8, and 14-15. Images and texts frequently depict the relationship of a witch riding and obtaining pleasure from wild creatures.  
28 See Appendix B fig. 19 which looks at the ways in which straddling and mounting objects is both powerful and submissive.  
29 See Appendix A fig. 22 for reference to the ways the witch and 'beasts' transform into one-another.

## PART 3 THE PYRE WITCH'S HOUSE

Aspen trees have numerous medicinal qualities found in their outer and inner bark and sap. A natural pain reliever<sup>30</sup>, the bark and sap are collected by the Pyre Witch to alleviate the pain of the burning death<sup>31</sup>. As sap acts as a glue-like sticky binding agent, it is used in the joints of the pyre house to adhere the straw to the aspen logs. As a flammable agent, sap is also the fuel to the final pyre burning. The building of the Pyre House is a long an arduous process that requires a skilled understanding of the forest ecology, one the witch develops through tere natural ecology and generational knowledge of the land from past pyre witches<sup>32</sup>. The witch follows the lead of the mule deer who rubs its antlers along the aspen tree. The witch rubs tere body against the tree, holding hands with the branches.<sup>33</sup>

### TAPPING FOR SAP



Companion 1 Fig.1.10. ref.7

30 Plants For A Future. "Populus Tremuloides - Michx." Accessed Dec 02, 2019. <https://pfa.org/user/Plant.aspx?LatinName=Populus+tremuloides>.

31 See Appendix A fig. 5 which demonstrates the instructions to burn witches as punishment.

32 See Appendix A fig. 7, 8, and 13. These images indicate how witches we associated with medicinal practices.

33 See Appendix B fig. 17-18 for ecosexual practices.

### ASCENDING THE PYRE



Companion 1 Fig.1.14. ref.11

The Pyre Witch throughout the day<sup>42</sup> is aware of tere death. While we all know death is coming for us, the Pyre Witch has autonomy over how tere meets it. The witch who builds tere own pyre<sup>43</sup> reclaims the violence that was enacted on women at the origins of capitalism.<sup>44</sup> The witch who burns on the alter, against the pyre pole on the Day of Burning<sup>45</sup> still ascends the pyre on Craft Days<sup>46</sup> straddling the atop and taking stock of tere progress.

42 See Appendix B fig. 6 for the artistic exploration of how death (of a soul or a body) can look mundane, boring, and painfully tedious. The banality of suffering is what makes it so hard to recognize. The Pyre Witch sits with tere pain and uses the meditative practices of ecosexual mud-space to heal ecological grief and meet death with dignity and a gentle heart.

43 See Appendix B fig. 9 which looks at how second wave feminist artist Kiki Smith reclaimed the depiction of the woman on a pyre through sculpture.

44 See Appendix A fig. 28 to explore how the 'law' (a product of capitalism) decides who gets to live and who gets to die.

45 The Day of Burning is the name given to the day the witch burns tere-self at the stake.

46 Craft Days refer to every day leading up to the Day of Burning where the witch is crafting tere surroundings and preparing tere mind and body for death and mud-space.

### FORIS-PLAY



Companion 1 Fig.1.11. ref.8

The witch begins tere entrance into the pyre house, through the door<sup>34</sup>. Sliding along the mud on tere knees, fingers slipping through the dirt. Mud-space is not far from the ground; it is found inside the dirt, inside the cold wet ground where the fire can't reach it. The crawling of the witch, rolling around, using the body in ways which are uncivilized represent how the witch engages in abjected movements. The entrance of the Pyre House on the ground requires the witch to get low onto the earth, pressing mound to ground<sup>35</sup>. The witch knows that healing the relationship between earth and human requires de-centering the human<sup>36</sup> in the fashion of the blasphemous pagan ways.

34 See Prelude 1- Forest for how the etymology of the word forest comes from the Proto-Indo-European word *for-*.

35 Appendix B fig. 2, 3, and 4 demonstrate the relationship of the woman's body with dirt, mud, and the ground.

36 Zakiyyah, Jackson Iman. "Zakiyyah Iman Jackson." *GLQ: A Journal of Lesbian and Gay Studies* 21, no. 2-3 (2015): 215-218.

Jackson examines the inherently Western perspective of the term 'beyond human'. The witch reclaims pagan views of the earth.

### ABSURDLY SWINGING



Companion 1 Fig.1.15. ref.12

Movements of ecstasy create the postures of delirium that shape the witch's surroundings. The Pyre Witch swings from a broom high about the ground where the aspen sap runs sweet. There tere absurdly swings in pleasure<sup>47</sup> and playfulness. Laughter, joy, and adrenaline are portals to mud-space. The pyre witch's obsession with death is a mystery to the capitalist gazer in the same way a woman's sexuality is a mystery to western society.<sup>48</sup> The witch leaves tere pleasure on tere-self as a mark of abjection, claiming back the crime of the devil's mark.<sup>49</sup> The Pyre Witch enjoys the feeling of wind over tere body where tere is 'cold as a witch's tit'.

47 See Appendix B fig. 8 for movements of a woman's body in space and its associations with both restraints and excess expression.

48 See Appendix B fig. 10 to explore the mysteries of women's sexuality and the ways in which it pushes against western societies' expectations.

49 See Appendix B fig. 8 on how second wave feminism has reclaimed the witch's mark (hickie) as a form of power and domination of the capitalist environment.

50 See Appendix A fig. 3 for evidence of the conviction of 'adulterous drabs and whores' as witches due to their position as sex-workers.

The wildlife that surrounds the witch informs tere behaviours. How tere sleeps, how tere mates. The mystery of the witch is similar to the mystery to the lynx<sup>37</sup>. Tere enjoys the feelings of litter and critters on skin and the warmth of animal companionship; the witch dens in the Pyre House with the earth's mysterious creatures. The Pyre Witch sleeps with the lynx, takes care of the cubs, and understands that tere home belongs to the forest as much as tere does, leaving traces of tere-self in the mud as much as the mud leaves traces on tere.<sup>38</sup> If and how the Pyre Witch mates is as mysterious as the lynx. Seeming to enjoy sex only for pleasure, the Pyre Witch is even less a mother than the earth.

### CURLED UP WITH THE LYNX



Companion 1 Fig.1.12. ref.9

37 "Canada Lynx (Lynx Canadensis)". Accessed Dec 02, 2019. <https://www.enl.ca/species-spotlight-list/canada-lynx>.

The Canadian Lynx is a solitary creature that meets with other lynx only to mate. Their litter is raised in dens made of forest litter under trees which have been uprooted.

38 See Appendix B fig. 7 for the imprint of the body's movement in the Earth. The human is never separated from the land.

39 See Appendix A fig. 6, fig. 15. These images illustrate the submission of the witch to the devil and their senses.

The Pyre Witch is seduced by tere own body. Hanging in the net above the flames, the witch takes stock of tere accomplishments, relishing in a satisfaction that comes from building a home on ones one, from knowing that strong boundaries can keep capitalism at bay, inviting a healthier relationship to both the earth and the self<sup>40</sup>. The Pyre Witch is unafraid to lay with tere own pleasure; to self-care and to lay in tere abjection completely<sup>41</sup>.

### AFTERGLOW ON SKIN



Companion 1 Fig.1.13. ref.10

40 Federici, Silvia. *Witches, Witch-Hunting and Women*. Oakland, CA: PM Press, 2018.

"In other words, the new violence against women is rooted in structural trends that are constitutive of capitalist development and state power in all times". (47). As this quote illustrates, Silvia Federici notes how the primitive accumulation of capitalist society was achieved through the violence perpetuated on women and their bodies, and that this violence still continues today.

41 See Appendix B fig. 11, 6 and 20 for images on how the reclining of women is often perceived as an invitation for objectification within a capitalist system but is in fact a position of comfort and peace not intended for the pleasure of men. This abjection of women's autonomy over their own body and pleasure is what makes the 10. *Afterglow on Skin* posture so powerful.

COMPANION 2

*The Witch - Familiars*

Companion 2 explores how the witch participates in a larger network of relationships between plants, animals, architecture, and her own body. Here the animals in the witch's surrounding take on the valuable role of familiar. The purple finch, yellow bellied sapsucker, red cross-bill, snowshoe hare, lynx, red squirrel, mule deer, and shrew each inform the house of the pyre witch as much as she herself does.

COMPANION 2  
THE WITCH\_FAMILIARS  
ref. a - ref. h



Companion 2 - Familiars Fig.1.1. The Mule Deer

FAMILIARS

Animals, plants, mystical beings, are all guides to the Witch. The Pyre Witch listens to the whistling of the grass as much as the inner voice. Familiars are often animals or animal like forms that are spiritual guides for witches. What one might consider the fauna of the aspen tree forest ecology, a witch would see the familiars of the witch. Like Leonora Carrington and Remedio Varo, the Pyre Witch is in on a little secret - the animals are different forms of the witch. They are familiars, but are also the witch's other forms. When you wander through an aspen forest you will think you are seeing a squirrel, or a purple finch, but you might in fact be seeing the witch in fauna-form, or a familiar. The creatures of the aspen forest use the Pyre House as a site for their own magic.

1 Both Carrington and Remedios were early 20th century feminist surrealist painters who explored the relationship between women, body, nature, and animals with magical qualities.

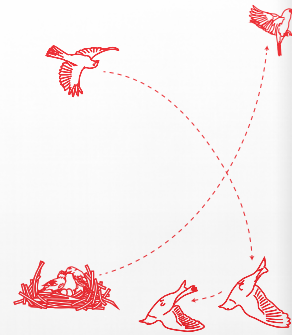
WITCH'S AND THEIR NON-HUMANS

*"We can listen. - In magic we listen and the expressions of other-than-humans become valued communications, stories, confessions- Magic is listening across species, across bodies. We give attention and audience to other-than-humans as they speak in ways which may be like ours and not like ours."*

*"Sometimes the holes the squirrels move into naturally shape themselves in the trunk of a tree as it grows. My own home shifts with the trees, the warped floorboards gathering dust and dirty laundry, the doors becoming misaligned with the frames, exposing me to chilly air and unwanted cracks of light. I imagine if a human carved a small hole into a side of a tree, a squirrel might show up and move in."*

2 Scott, Sabrina. *Witchbody*. Canada: weiser books, 2019.  
3 West, Katie and Jasmine Elliott, eds. *Becoming Dangerous*. Newburyport, Massachusetts: Weiser Books, 2019.

THE PURPLE FINCH



Companion 2 - Familiars Fig.1.2. ref.a



HABITAT

Rely on the cones of coniferous trees. This migratory creature is adaptable. The lodgepole pine tree relies on forest fires to crack open their cones, providing ample feeding for the Purple Finch.

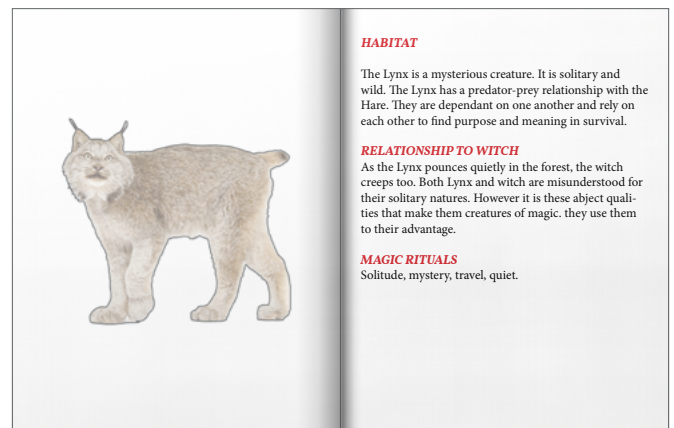
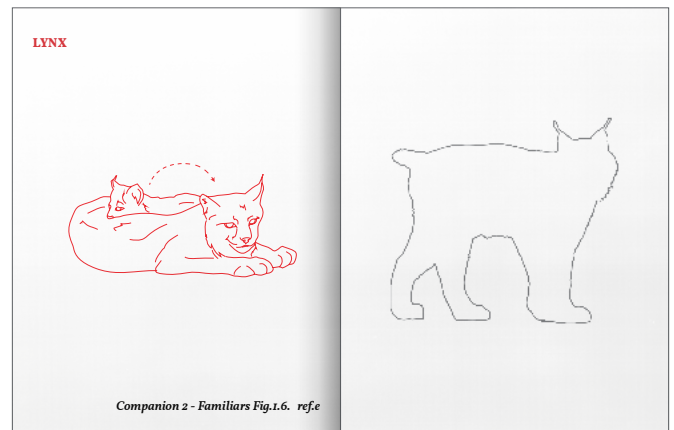
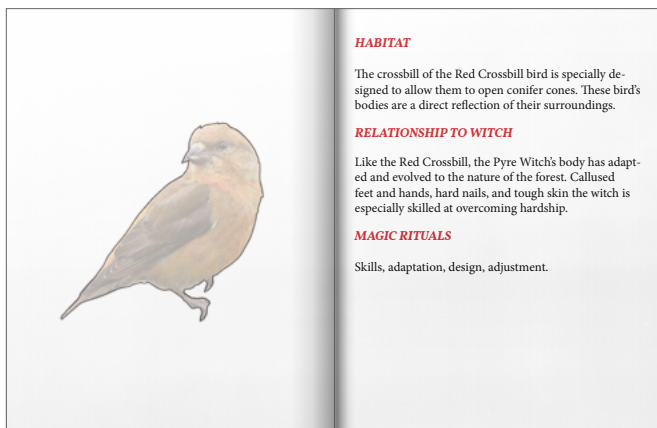
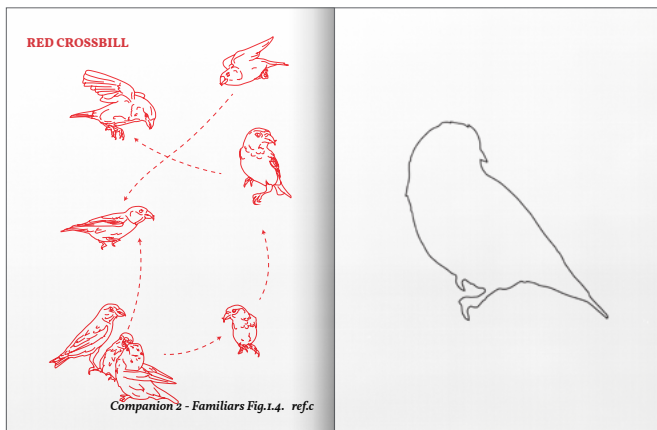
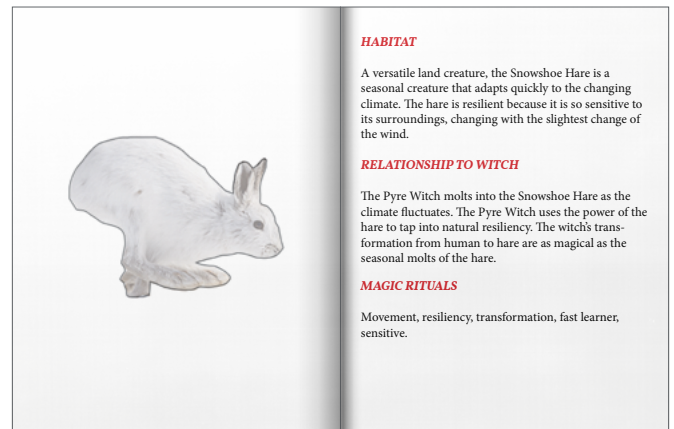
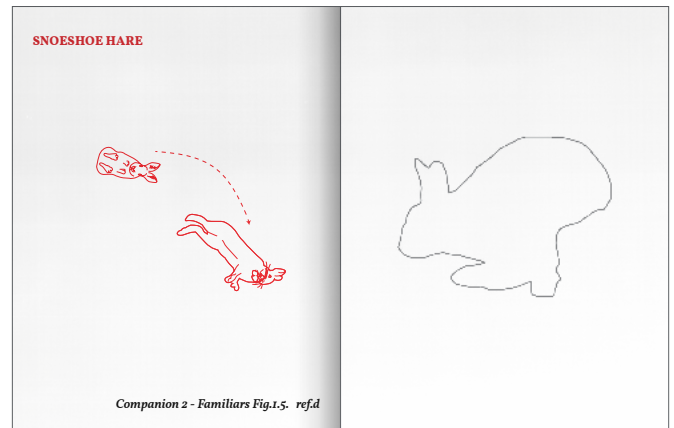
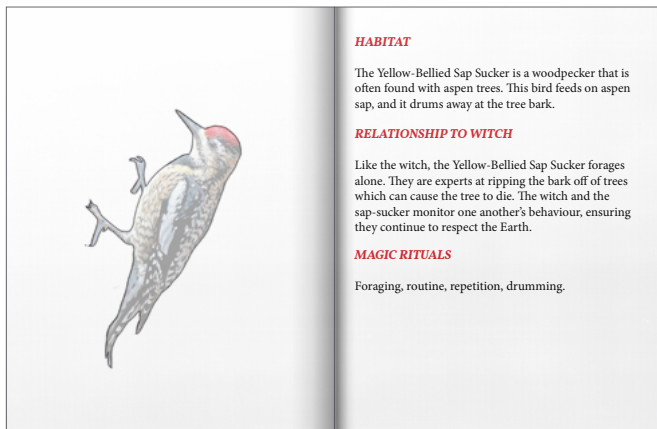
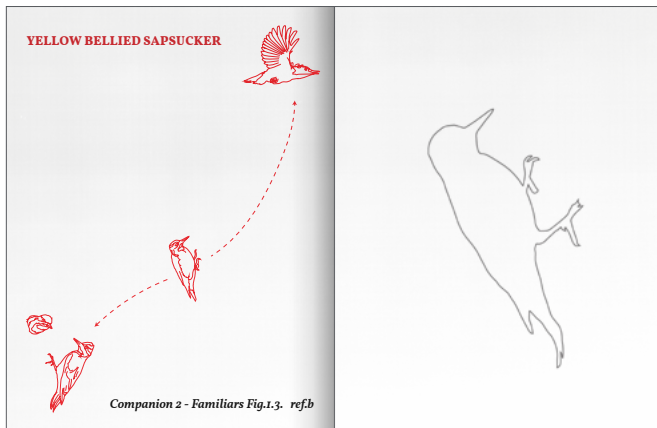
RELATIONSHIP TO WITCH

The Purple Finch, like the Pyre Witch, builds a nest from the surrounding materials. Trees, twigs, branches. The Purple Finch even makes nests inside of the Pyre House so that home of the Purple Finch is the same as the home of the witch.

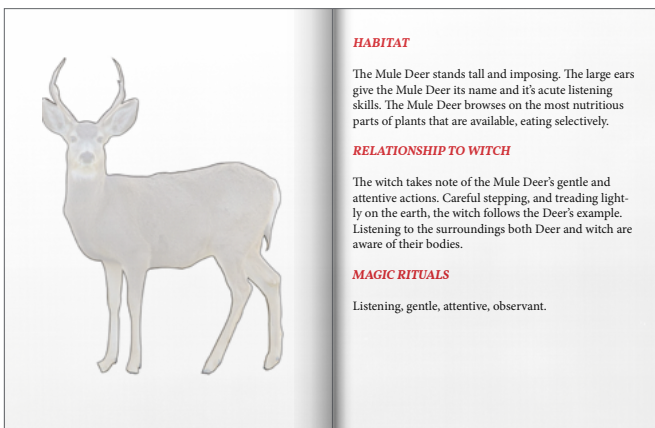
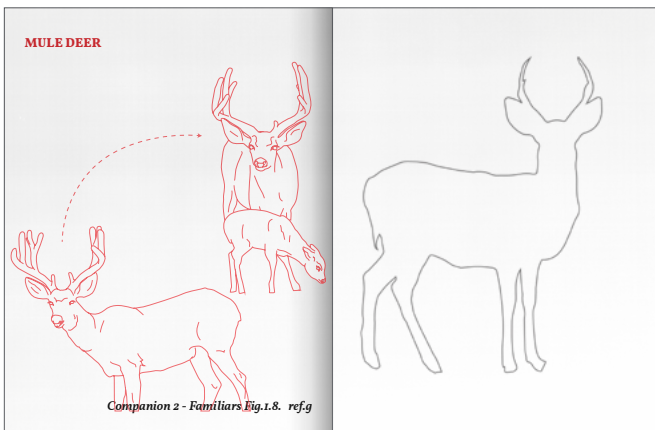
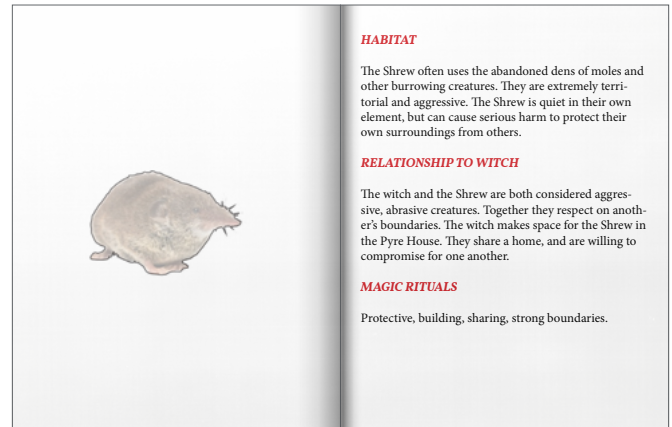
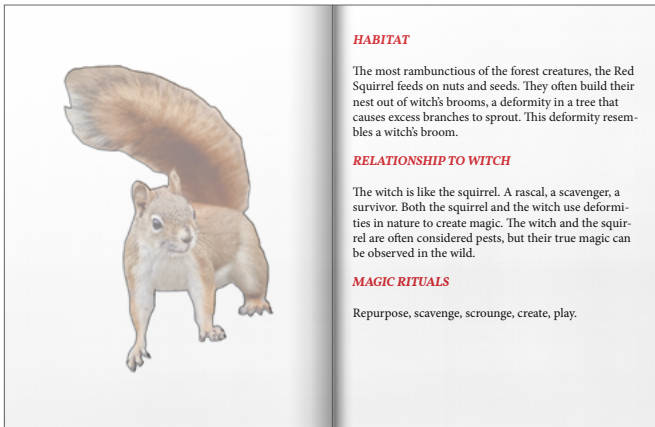
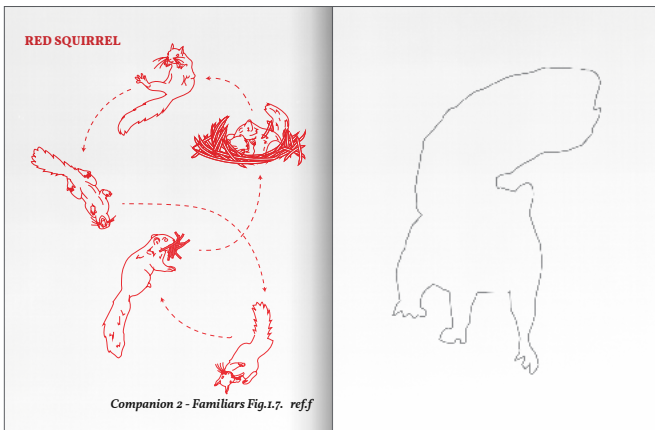
MAGIC RITUALS

Building, collecting, gathering. Knowledge through song - singing while working.

## PART 3 THE PYRE WITCH'S HOUSE



## THE WITCH'S HOUSE

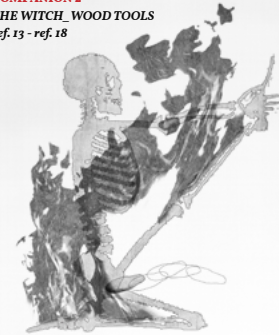


COMPANION 2

*The Witch – Wood Tools*

The tools of the witch are the intermediary between the body of the witch and her home. The tools reference objects and behaviors historically associated with witches in medieval Western Europe. Each object has a place in both the house and the body of the witch. Their potential uses are explored in this zine.

COMPANION 2  
THE WITCH\_WOOD TOOLS  
ref.13 - ref.18



Companion 2 - Tools Fig.1.1. fig. i

TOOLS

The magic of preparing potions, spells, and medicine. The pyre witch is familiar with the pleasure of toiling away on a project, getting lost in the process. The pestle represents the witch's connection to nature. The pestle is a rounded tool, strong, and powerful. The wooden artifacts found in the Pyre house resemble the shape of the pestle, mortar, and spoon. They all appear to be hand carved, and are evocative of the kitchen tools so frequently found in the domestic house. But the Witch sees more than a pestle. The witch sees a tool for pleasure, a tool for sex, a tool for desire. With pyre witch embraces the absurdity in using kitchen tools as sex tools.

WITCH'S AND THIER NON-HUMANS

*"I want my sex toys to be a magical as I am. When you get a new toy, leave it under the light of the full moon, run fresh water over it, charge it with a candle or with earth."*

*"I turn my affirmations into spells. I repeat them three times. I love my ass, I love my ass, I love my ass. I love my thighs, my lips, my eyes. I love my thighs, my lips, my eyes. I love my thighs, my lips, my eyes. I love my thighs, my lips, my eyes."*

<sup>1</sup> West, Katie and Jasmine Elliott, eds. *Becoming Dangerous*. Newburyport, Massachusetts: Weiser Books, 2019.  
<sup>2</sup> (West and Elliott)

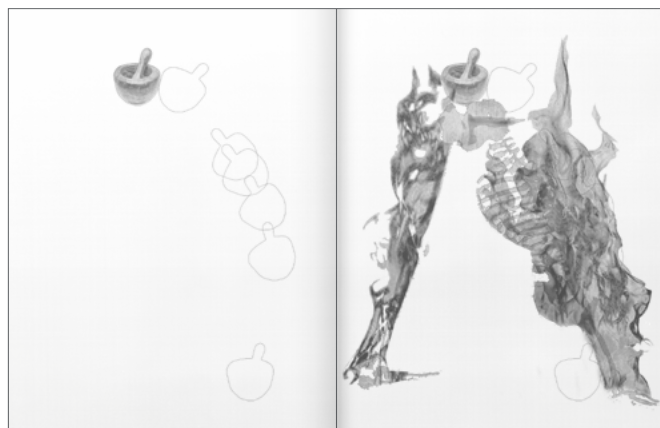
MORTAR AND PESTLE



Companion 2 - Tools Fig.1.2. ref.13

POTENTIAL USES


- Potion making
- Grinding
- Mixing
- Rituals
- Spells
- Herbal remedies
- Flour making
- Ink making
- Foraging
- Nettle sex-magic





# THE WITCH'S HOUSE

**PESTLE**




**POTENTIAL USES**

- Butt play
- Lollipop
- Pestle
- Fruit juicer
- Sap plug

*Companion 2 - Tools Fig.1.3. ref.14*

**PESTLE**




**POTENTIAL USES**

- Dildo
- Expansion
- Butt-plug
- Pestle
- Squisher
- Digging holes in pyre

*Companion 2 - Tools Fig.1.6. ref.17*

**PESTLE**




**POTENTIAL USES**

- Butt play
- Sap plug
- Pestle
- Digging holes in wall
- Dildo
- Submission

*Companion 2 - Tools Fig.1.4. ref.15*

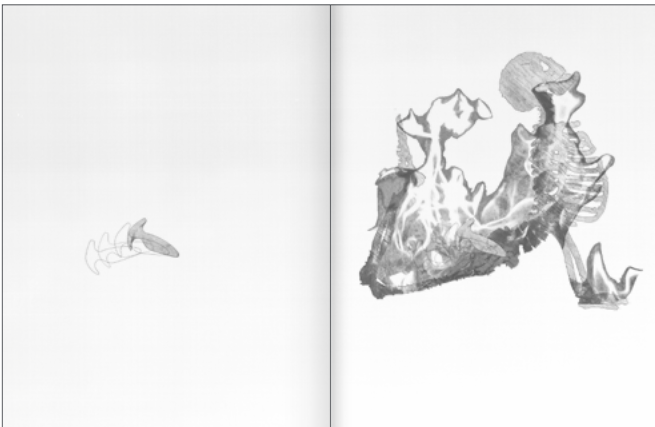
**PESTLE**




**POTENTIAL USES**

- NOT for butt play
- Dildo
- Gag
- Pestle
- Grinding down shame

*Companion 2 - Tools Fig.1.7. ref.18*



**SPOON**

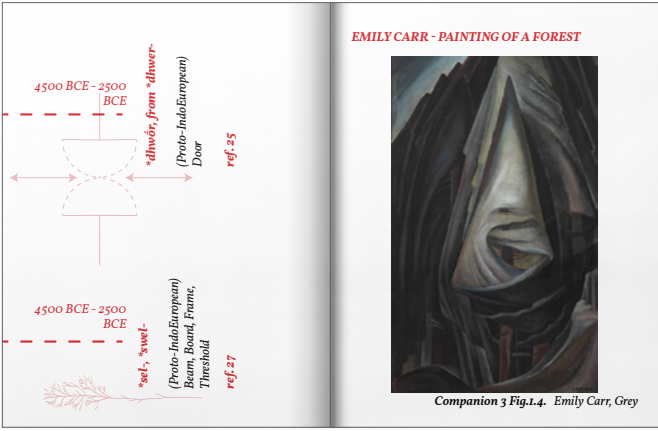
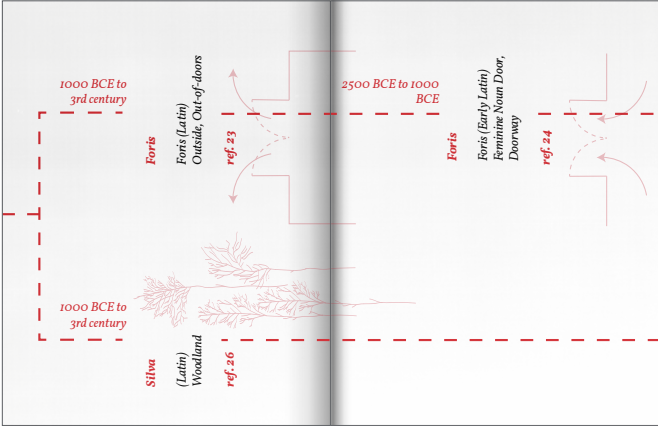
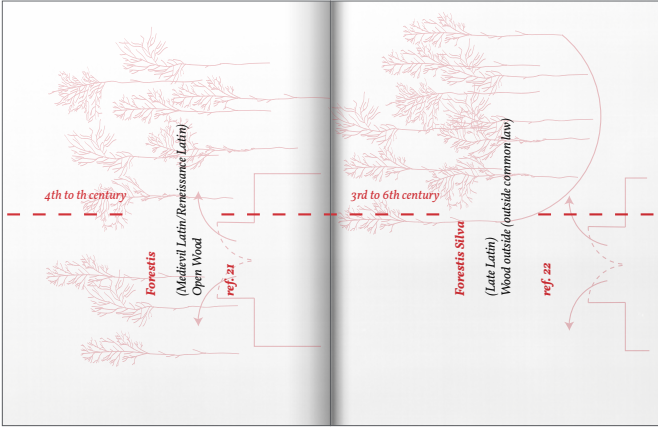
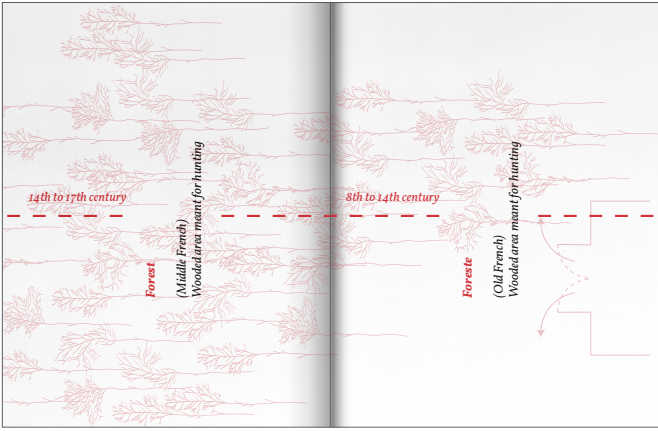


**POTENTIAL USES**

- Spanking
- Scooping
- Eating cereal
- Holding treats
- Measuring potions

*Companion 2 - Tools Fig.1.5. ref.16*







## THE WEAVER WITCHES' HOUSE

The Heath

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“Diagrams considered conventional at the large end of the spectrum – the scale of the city or the neighborhood – or at the small end – the scale of clothing – are regarded at radical at the middle scales of architecture. They resist traditional architectural arrangement and tectonics at these scales. These territorial infringements on scale are among the most difficult to operate well within but they can be the most rewarding when successfully negotiated.”

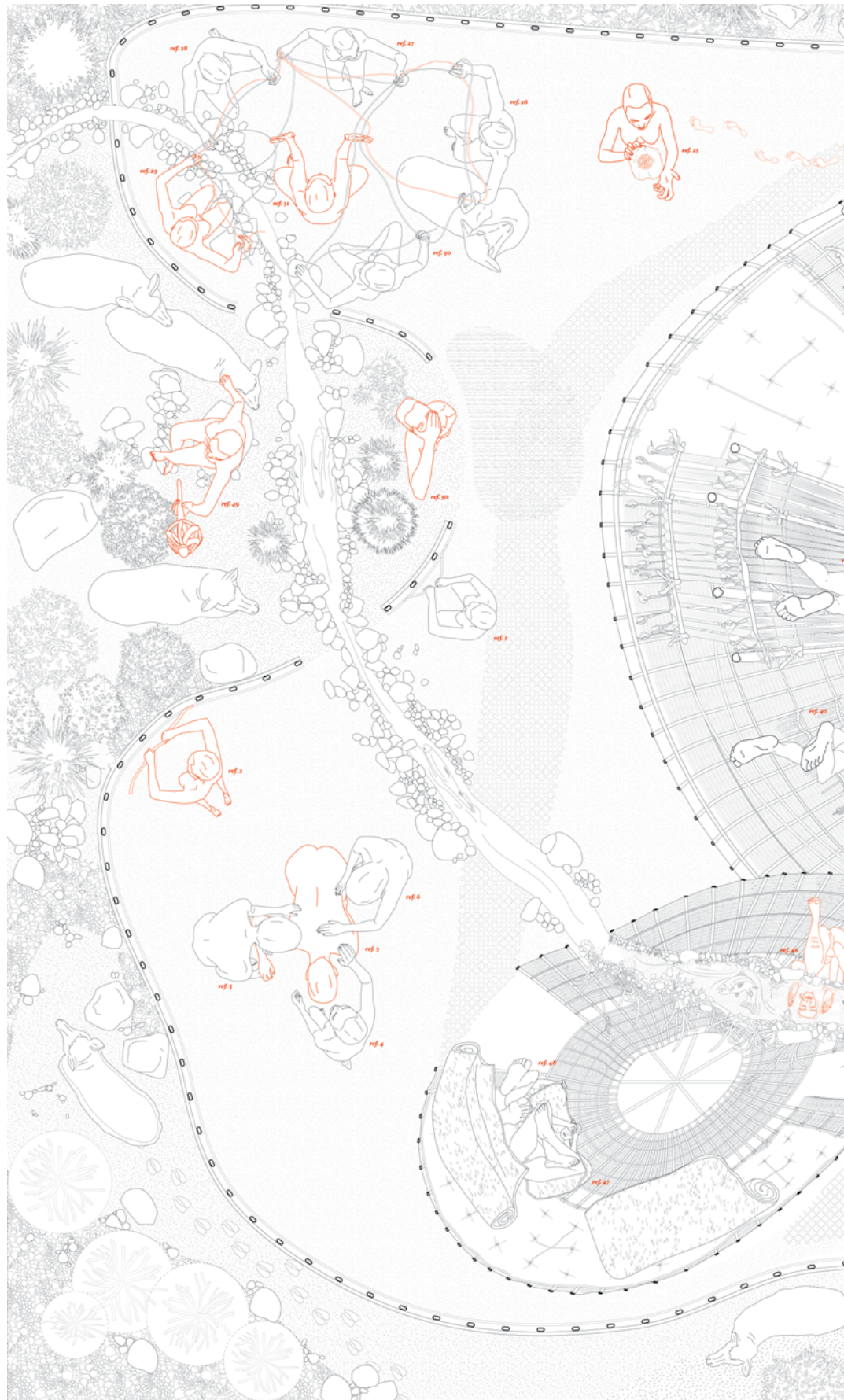
*Jesse Reiser and Nanako Umemoto, Novel of Atlas Tectonics*

The knot between the fingers weaves together a house - a network of stories and collective knowledge which protect young women seeking refuge from the violence of the male gaze. The Weaver Witches spin new histories and invoke the name of their ancestral power. Their fiber architecture seamlessly flows into the heather, willow intertwining with grass, covered in felt.

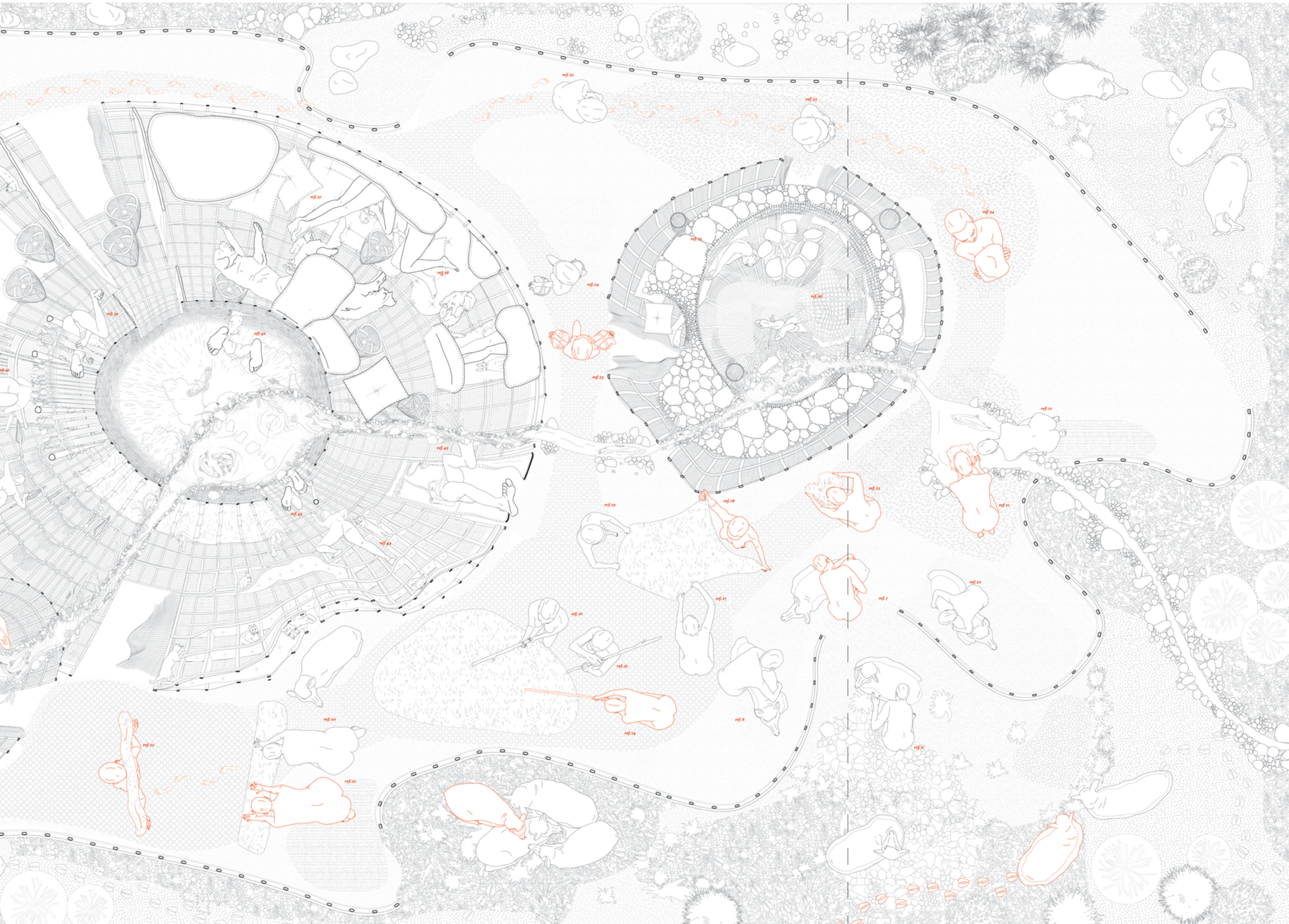
*There was and will be again a maiden who yearns for invisibility. To dissolve into the landscape and avoid The Gaze; the imposed sexuality of her friend, a prince, her protector, her brother, father, teacher, stranger, lover. The landscape produces materials that can be harvested into secrecy. On the moorlands there roam the sheep under the care and nurturing of the Weaver Witch. She walks with them, brushes their wool, untangles their worries. In the fields they ramble with careless happiness. The sheep of the Weaver Witch eat mostly the forbes, grass, vetch, and clover that she plants for them in her pasture. As they eat the landscape the wool grows and grows like magic on their bodies. Magic wool, which the Weaver spins with her tools. Crafting cloaks of secrecy that disguise the wearer - the maiden - beneath. Harvesting the landscape for the unseen, ensures only the Weaver Witch can Seer the wearer beneath the veils of wool. She cloaks the bodies of the women, as her textile house conceals the gathering space of the weaver witch sabbath.*

PART 3 THE WEAVER WITCHES' HOUSE

**Fig.3.8. Illustration of the Weaver Witch House.**  
The original image stands at 4'x8' printed on mylar.



THE WITCH'S HOUSE



The Weaver House

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The house of the Weaver Witches is one dedicated to the collective skills, knowledge, and craft of women. The Woven Sabbath House engages in the art of textiles as a form of architectural language. Often relegated to an after-thought or 'ornament', textiles are not often explored to their full architectural potential. The Weaver Witches' House looks at the creation of the house as both a preservation of these skills, and a place to gather and share this knowledge. The house is composed primarily of woven willow (or wicker), felt, and woven textiles from sheep's wool. The witches invoke magic through the practice of these skills. The story of the Weaver Witches echoes the ages old tale of women seeking guidance and protection from each other. A young woman without any supports comes to the house of the weaver witches and there she learns the root of her own power and is welcomed into the magic of weaving knowledge. This house is rife with references to the suppressed histories of seeress, wise women, and *wyrd* women as fate spinners and fortune tellers. Weaving has long been associated with this power and was a key piece of evidence for burning women at the stake who were presumed to be 'devil-worshipping' and 'child-eating' witches. The house of the Weaver Witches resembles the chaotic representations of the Witch's Sabbath. This is a space where women gather, mobilize, and combat the oppressive forces of their society. Their zone of protection looks less like a wall and more like a network of voices.

The weaver witches' house explores the shared and collective knowledge of women and the potential of textiles - as a craft - to inform architectural design and construction; looking at the ways in which weaving as a process can shape the way we think about architecture as craft, imbedded with personal and political narratives. This house combines theories on ornament and notions of womanly excess, the history of feminist textiles, Gottfried Semper's theories of *archi-TEXTURE*, and Jennifer Bloomer's work on *archi-TEXT-ture*.

The location of this house focused on the landscape of the Heath. Etymologically tied to the notion of a heathen, the heath is full of heather and other tall grasses, made wild by the wind and barren field. Where the outsiders live, the heather is a unfarmable land, infertile, like the old craggly witches that live there. In the 18<sup>th</sup> century fairy tales, the witch's house



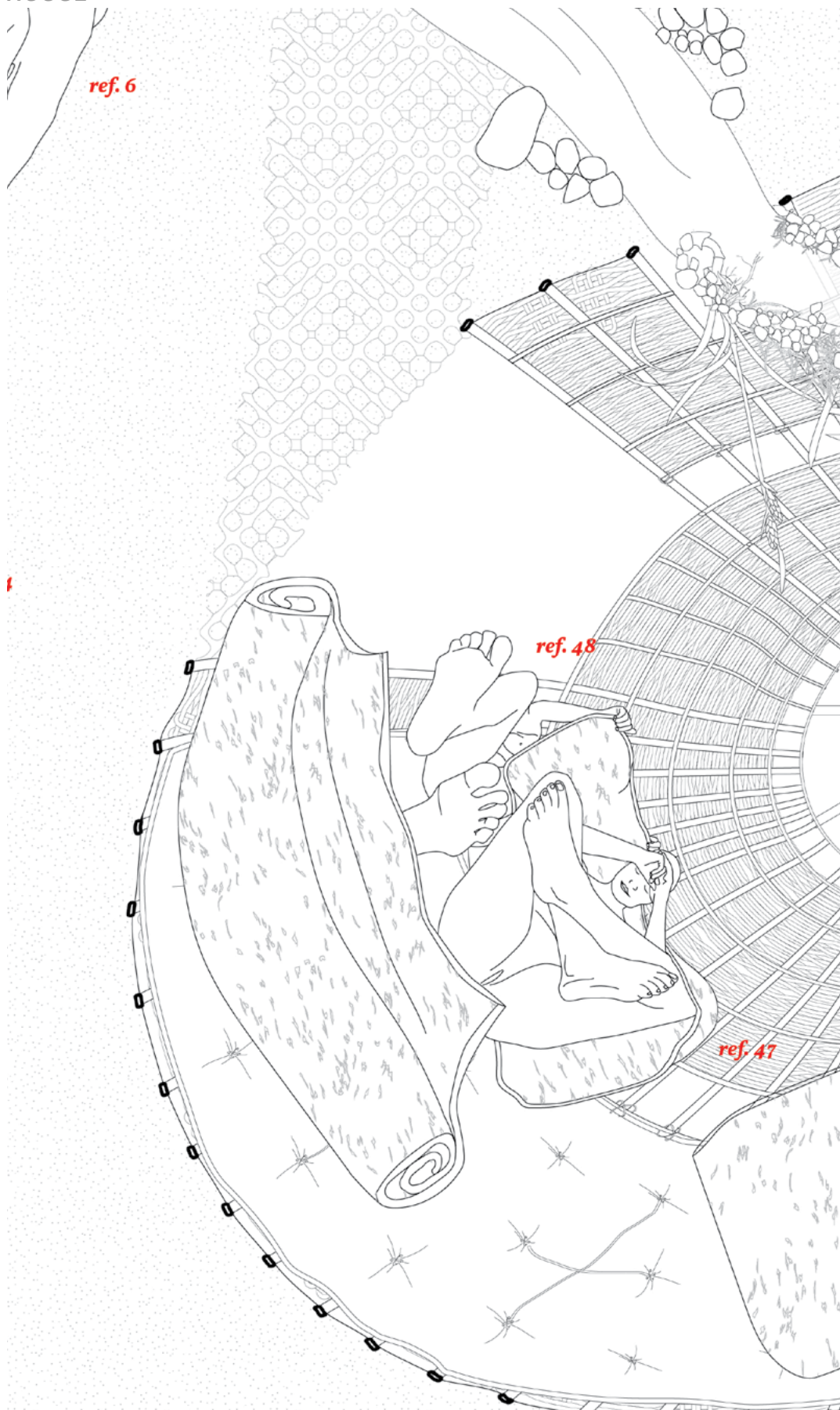
when not hidden in the deep of the forest sits exposed on a field. A cottage with tools for weaving scattered about. The witches sit out on their land, calling down the powers – like the volva's, Norse seeress who chant themselves into a state of meditation – distaffs in hand interpreting the threads of destiny. This house has two layers of protection, the first is an outer layer made of woven wicker and covered in felted swaths. This intermediary space is where the women gather supplies and construct their homes, fulling wool, pressing felt, knotting saplings. The interior enclosures offer spaces for ritual, where the witches spin, sing, dance in ecstasy, sit by the rocks, and practice their healing magic and medicine.

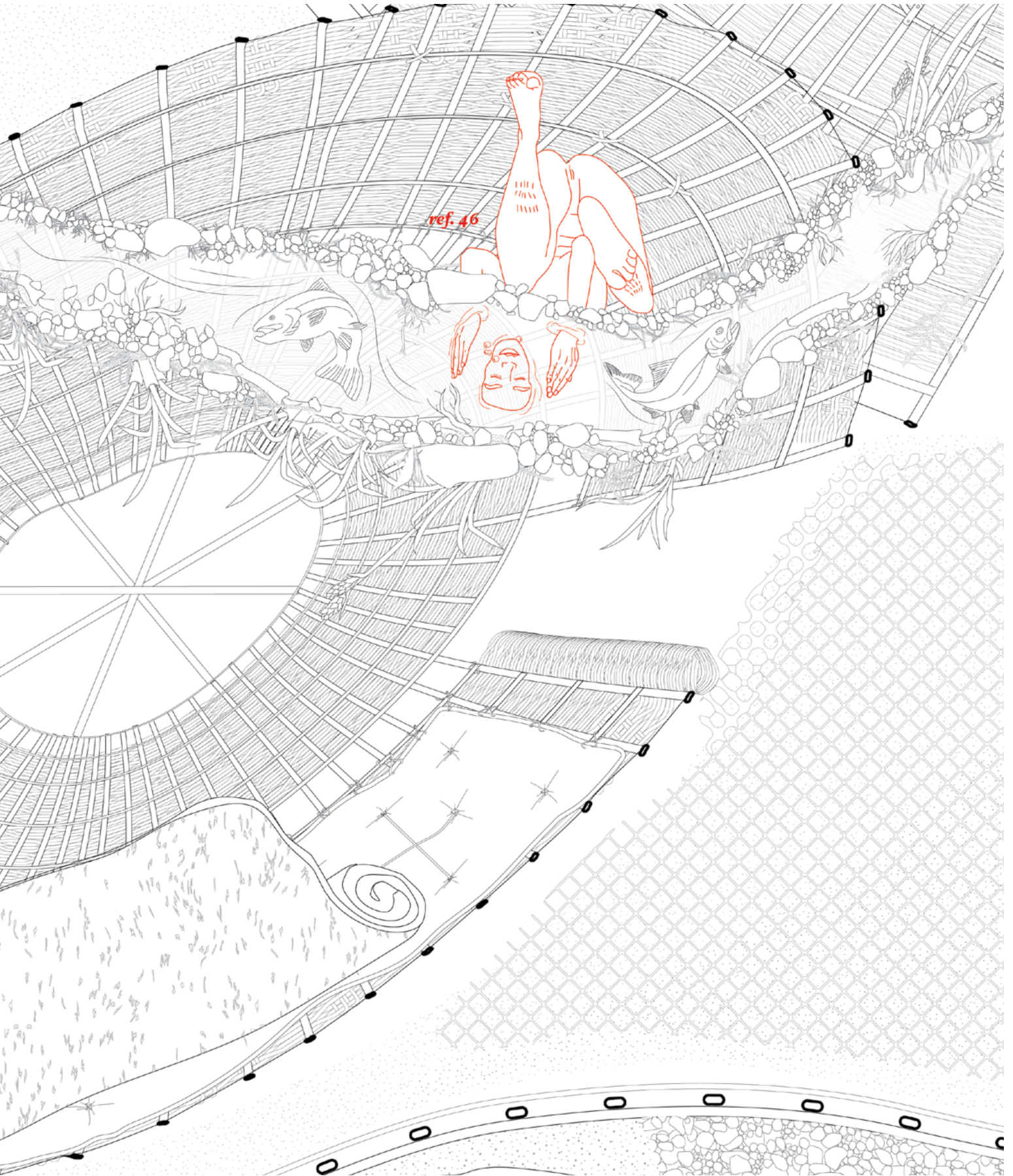
The witches within this house draw parallels with early 15<sup>th</sup> century depictions of women spinners whose skill and ability to provide for themselves ostracized them from society. Widows with barren wombs, named spinsters, would pass on their secrets to other women, chanting as they spun - passing along techniques, histories, and warnings. The house is littered with magical tools, artifacts like those that have been found in burial sites, overlooked at megaliths, and appearing as fragments in our language. The distaff, the spindle, the warp weighted loom populate the house, providing clues to how the space is both built and used.

PART 3 THE WEAVER WITCHES' HOUSE

**Fig.3.9. Enlarged View of Weaver Witch House illustration - The Entry**

This scene depicts the moment where the young woman seeking refuge is welcomed into the home of the weaver witches. She bathes in the river and is wrapped in a warm blanket.

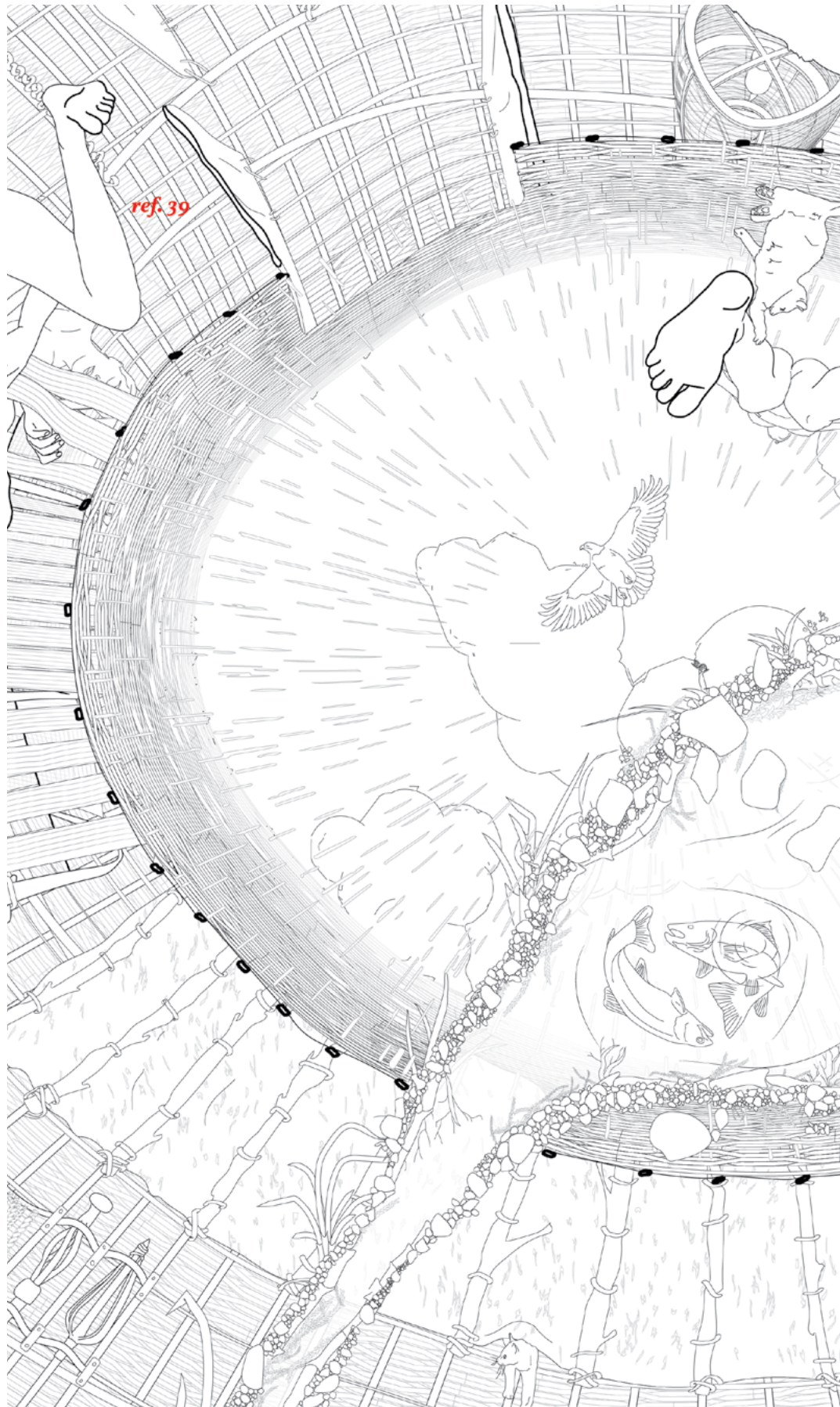


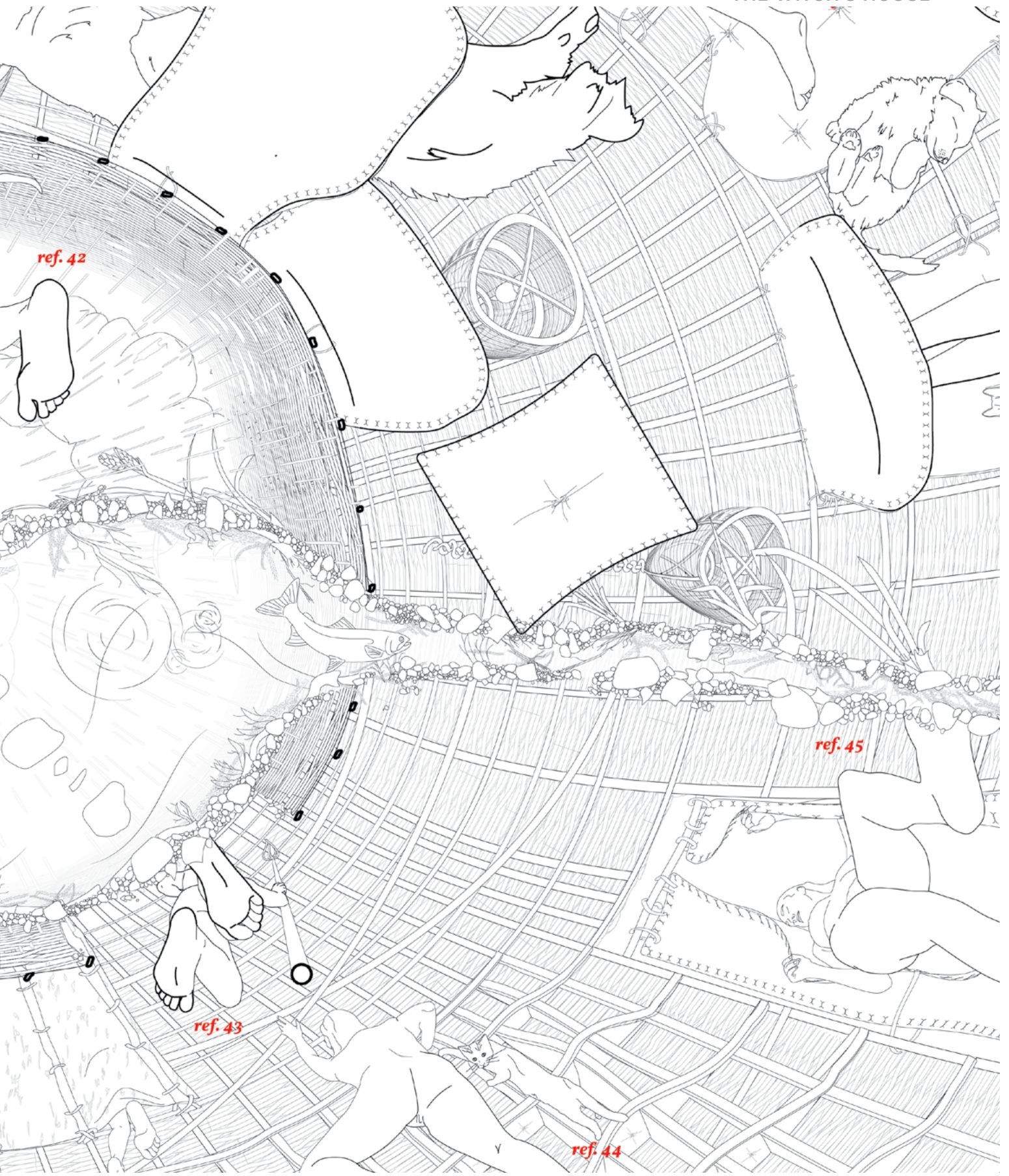


PART 3 THE WEAVER WITCHES' HOUSE

**Fig.3.10. Enlarged View of Weaver Witch House illustration - The Rain Courtyard**

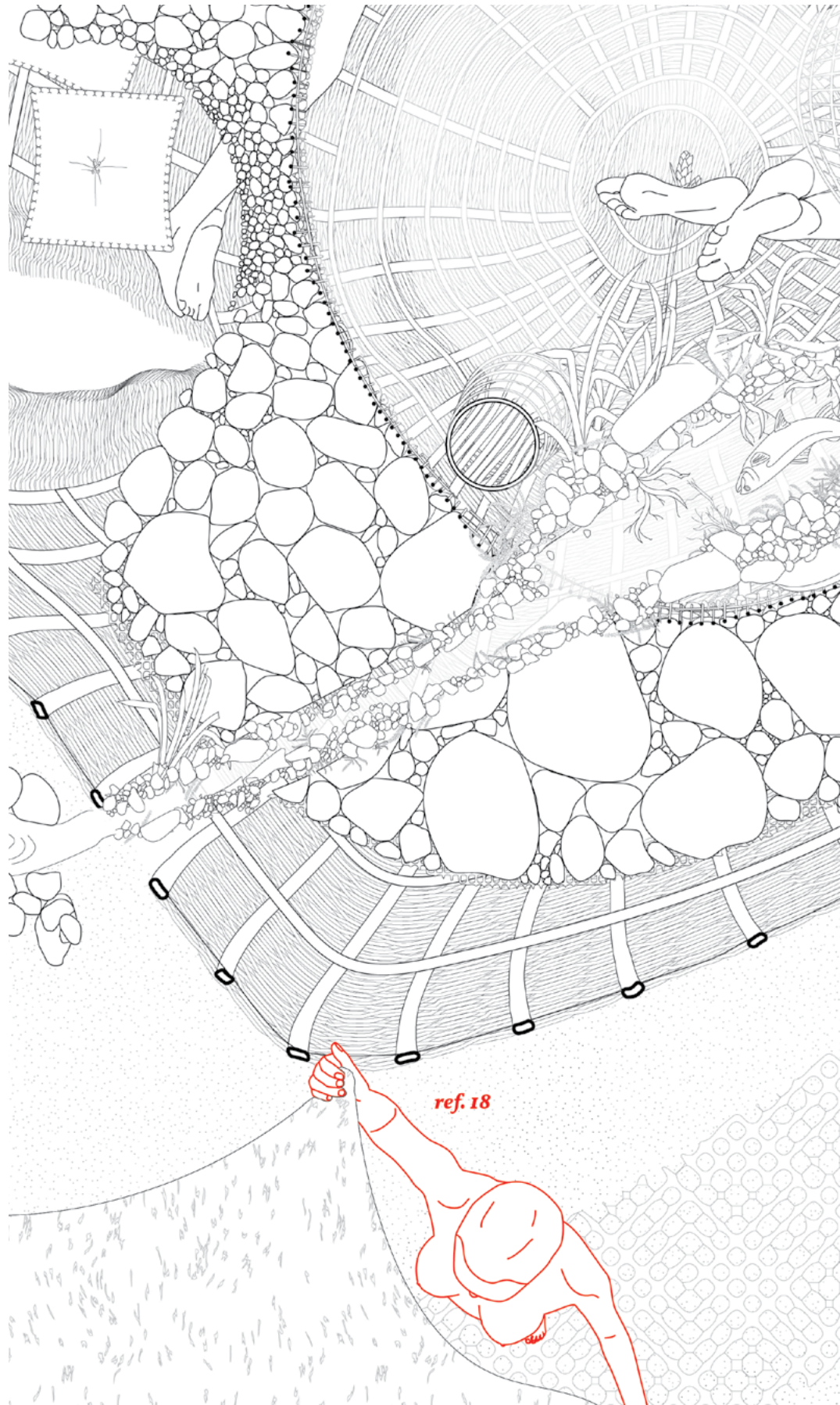
This image shows the central courtyard open to the raining sky above. The women in the center looks up and embraces the sky, the river being filled with the rain.





**PART 3 THE WEAVER WITCHES' HOUSE**

**Fig.3.II. Enlarged View of Weaver Witch House illustration - The Steam Baths**  
A view from below, this third space shows a witch lounging on a steam filled enclosure - hot rocks filling the space, the stream bringing in fresh cold water. The atmosphere of this space is where the rituals take place on the night of the witches' sabbath.





### BEYOND THE WALL HANGING

Here I explore the potential of textiles – as a craft - to inform architectural design and construction; looking at the ways in which weaving as a process can shape the way we think about architecture as craft, imbedded with personal and political narratives.

Textile art is often relegated to the sidelines, considered the realm of 'women's work', and grouped with other crafts that are framed as domestic and feminine. This divide between the craft movement and the fine arts (painting, sculpture, etc.) is a gendered divide. The crafts of textiles, pottery, and other decorative arts often find themselves to be lumped together as 'kitsch', devoid of expression where they might be rich in skill. Textile artists such as Anni Albers and Sonia Delauney were successful in breaking through this barrier, demonstrating the power of expression the crafts can carry. Each are unapologetically textile artists who embrace the 'craft' of their art. Where dec-

orative crafts are perceived as feminine within the art world, ornament is that to the architecture world. Ornamentation – specifically in the minds of modernist architects - is associated with notions of excess, frivolity, and daintiness. It is seen as a simple surface treatment to an otherwise rational, systematic, essential building.<sup>1</sup>

The feminist art movement in the 70s challenged modernism's focus<sup>2</sup> on utility by emphasising the importance of decorative art to embody meaning. This shift of thinking of ornament as excessive to essential by feminist theorists – while important – still maintains the notion that women's art is limited to the decorative. The real challenge would be to argue that ornament is the crux on which architecture should rest. Through a feminist lens, ornament becomes a valuable tool to convey mean-

1 Llewellyn Negrin, "Ornament and the Feminine," *Feminist Theory* 7, no. 2 (2006), 219-235. doi:10.1177/1464700106064421.

2 Norma Broude, Mary D. Garrard and Judith K. Brodsky, *The Power of Feminist Art: The American Movement of the 1970s, History and Impact* (New York: H.N. Abrams, 1994).

Fig.3.12. Excerpt of the zine *Companion 3 - The Woven House*.

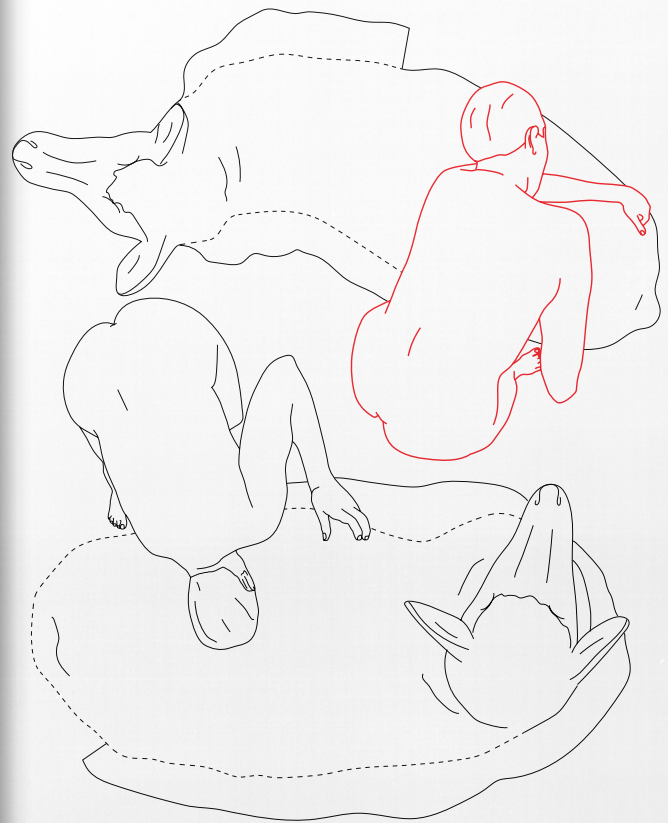


While sheep may seem like periphery figures (simply the material source for fabric, felt, etc.), the sheep within the Weaver Sabbath House are part of an integrated ecosystem of knowledge. As Silvia Federici observes in her book *Beyond the Periphery of the Skin*, the body is in “magical continuity with other living organisms that populate the earth: the bodies of humans and the non-humans, the trees, the rivers, the sea, the stars. This is the image of a body that reunites what capitalism has divided.”<sup>32</sup>

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mentioned. She notes that Cailleach “was a nomadic herds-woman”. As society changed from herding to farming, a move which greatly affected women (a concept Silvia Federici explores at great length), folk stories of the Cailleach changed too, “They say she taught the Irish how to thresh”.

<sup>32</sup> Silvia Federici, *Beyond the Periphery of the Skin* (Oakland, California: PM Press/Kairos, 2020) p.5.



*Companion 1 Fig.1.6. Ref. 7-10*

**Fig.3.13. Excerpt of the zine *Companion 1 - Collective Bodies***

The two orthographic drawing styles used in the Weaver House are plan and worm's eye axonometric. The plan depicts both the exterior landscape and the intermediary space where the women construct their home. This aspect of the drawing illustrates the process of weaving an architecture of textile. The rhythm of steps create a routine, a routine where the collective witches buzz around each other in a dance. There is a uniform quality that fills these spaces; women, sheep, architecture, illustrated with similar line weights are viewed in two dimensions, the objective quality of the space implies the pragmatism of construction of the house. While each witch is a depiction of myself, the multitude of bodies in the plan renders it unclear if the steps are a sequence of the same woman, or a collective of witches working together. This quality evokes the long-held notion that women who come together are both powerful and dangerous to the systems which try to divide them.

In the second drawing style, the worm's eye axonometric projects the viewer from beneath the ground. This viewpoint affords the reader a perspective of the whole interior, illustrating how insulated and protected these spaces are. In these areas of the house, the women are performing rituals together. It tells the story of a woman who enters the home, performs a cleansing, learns the skills needed to create her own cloak of protection (a textile cloak/home) and the gathering in sabbath by a steam bath to further cement the initiation. From this worm's eye view it is visible how the bodies of the witches fit into the woven enclosures, weaving together the armature of the loom with the house itself. The tools are integrated into the house's infrastructure, the woven structure emanating from the center of the house.

Through the house runs a stream, the structure formed around the natural feature, the stream represents the importance of the landscape throughout the house. It is not the removal of the landscape that gives the ritual spaces an atmosphere of interiority (note the center courtyard) but rather the separation from the dangers of society. These interior spaces deal directly with the landscape, reducing the vastness of the heather into concentrated experiences of river, rain, and steam, corresponding respectively to the three different enclosed ritual spaces. There is very little contrast in this drawing, relying on

a very small range of line weights to convey a sense of evenness and expansiveness across the drawing – the three interior enclosure reading as important spaces because of the different orthographic styles used and the richness of detail included.

The zines included with the Weaver Witch are the Appendices and Companions. Appendix A looks at the image of the witch in historical images focusing specifically on iconography that appears in this house. Appendix B is also a series of images, films, and artwork that look at the relationship between women and textile art. The companion zines follow the same organization of the Pyre Witch House, dividing the themes by the body, the tools, and the surroundings of witch. The Weaver Witch zines add onto this pattern with a fourth category – rituals. The zines use a variety of literary tools including photo essay, poetry, Galdralags (Nordic incantations), history, and descriptions of the drawing as a method of design.

The following library shows each zine laid out page-by-page with a small description of what is contained within.

APPENDIX A

*The Witch Found In History*

The images contained in this appendix are historical depictions of the witch from early medieval paintings to 19<sup>th</sup> century fairy tale illustrations. These images are grouped into themes such as the figure of the spinster; the depiction of the distaff as a tool for emasculation; the story of Omphale the spinner and seeress and Hercules; the spinning of fates a form of magic; the distaff as a witch's broom; and fairytale illustrations of the witch as a spinner.

APPENDIX A  
THE WITCH FOUND IN HISTORY



Appendix A Fig.1.1. Spinster

THE SPINSTER

The following images depict older rural (poor) women with cloth.

Notice in these engravings the frequent documentation of women and their association with textiles. The skills of making cloth provided women – specifically older women (i.e. spinsters) – the tools to earn a living without depending on income from their husbands. What is really compelling in these etchings is the emphasis on the 'ugly' and 'hag-like' features of the 'cronies'. They seem only a broomstick away from becoming witches.



Appendix A Fig.1.2. Salomon Savery, Woman Witch Fabric Over Arm, 1630 - 1715



Appendix A Fig.1.3. Salomon Savery, Seated Old Woman, 1652-1654



Appendix A Fig.1.4. Salomon Savery, Seated Woman with Cloth Over Her Arm, 1630-1665

THE EMASCULATING DISTAFF

The importance spinning was to women as a form of knowledge, skill, and therefore autonomy is depicted in the next set of images. They suggest the powers of the distaff (the spinning tool) to emasculate men.

In these engravings, what stands out are the spinning tools, familiars - such as cats - and the wildness of the women.



Appendix A Fig.1.5. Israhel van Meckenem the Younger, 1440



Appendix A Fig.1.6. Israel van Meckenem the Younger, 1495



Appendix A Fig.1.7. Salomon Savery, Devil Bewitches the Spinning 1652-1654



Appendix A Fig.1.12. Jan Harmensz, Three Fates, 1587-1591

**THE WITCH WITH A DISTAFF**

An important theme which appears throughout the story of the Weaver Witches House is one of collective power. Witches who flock together are a force to be reckoned with. A gathering of witches is called a Sabbath. The two etchings which follow illustrate the wild heathen character of the Witches' Sabbath.



Appendix A Fig.1.8. Salomon Savery, Man Receives Beating from Three Women, 1610

**OMPHALE**

In the myth of Hercules and Omphale, Hercules submits to the tasks prescribed by Omphale. He grasps the distaff and the spindle and takes on the role of a woman.

This tale is a perfect example of the powers of women's tools and skills being used to emasculate men; in this particular case, a man known for his strength, power, and health.



Appendix A Fig.1.13. Claude Gillot, Witches' Sabbath at Night, 1673-1722. See close up opposite.



Appendix A Fig.1.9. Anton Eisenhoit, Hercules En Omphale, 1590



Appendix A Fig.1.10. Aegidius Sadeler II, Hercules En Omphale, 1600



Appendix A Fig.1.14. Claude Gillot, Witches' Sabbath, 1700-1720. See close up opposite.



Appendix A Fig.1.11. Bartholomeus Willemsz, Hercules En Omphale, 1589 - 1626

**THE SORCESS SPINNING FATES**

The myth of the Three Fates tells a different story than that of Hercules and Omphale. In this tale three women spin the threads of fates; their distaffs act as a source of power. Their ritual aligns more closely to the history of pagan seeresses in Norse and Viking culture than it does the Christian, where women who had knowledge of spinning were considered 'beneath men'.

**FAIRY TALE ILLUSTRATIONS**

Both spinning and the heath are imbedded in the image of the witch figure in fairy tales. The following illustrations from the Golden Age of Illustrations depict various scenes of witches with distaffs and atop moors.

Concerning the witch's home, what is captivating is the repeated image of the old witch out in a field - a heath - with her hut pictured just beyond.



Appendix A Fig.1.15. Anne Anderson, Briar Rose

PART 1 THE WEAVER WITCHES' HOUSE



Appendix A Fig.1.16. Anderson Anne, *The Millers Daughte*



Appendix A Fig.1.17. Harry Clark, *Grimms Illustration*, 1916



Appendix A Fig.1.18. Arthur Rackman, *Old Woman of Tappington Moor*,



Appendix A Fig.1.19. Arthur Rackman, *The Witches' Sabbath*, 1928

APPENDIX B

*The Witch Abjected*

Appendix B is a compilation of textile and fiber art by women. It includes artists such as Eva Hesse, Sheila Hicks, Magdalena Abakanowicz, Francoise Grossen, and Faith Wildling.

APPENDIX B  
THE WITCH ABJECTED



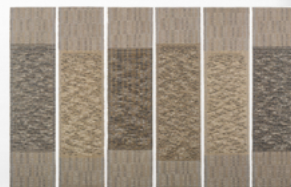
Appendix B Fig.1.1. Textiles

1960S -1980S FEMINIST TEXTILE ARTWORK

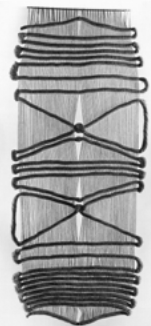
The following appendix documents the feminist textile movement in North America's 70s culture. The art form of textiles: weaving, knitting, felting, crocheting, etc., were often a dismissed medium of art, particularly because of the association with 'women's work'. The feminist movement saw this art form become a way to convey political motivations - helping to empower women crafters. The artists included in this appendix have a diverse and impressive body of work, and the following are only a select few that speak more specifically to the Weaver Sabbath House and the relationship between textiles, wall hanging, and architectural ornament. The artworks are organized chronologically from 1966 - 1986.



Appendix B Fig.1.2. Eva Hesse, Not Yet, 1966



Appendix B Fig.1.3. Anni Albers, Six Prayers, 1966-67



Appendix B Fig.1.4. Grossen, Francoise\_Signe\_1967

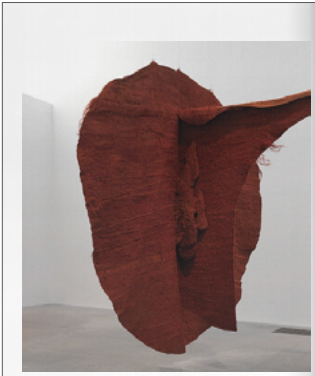


Appendix B Fig.1.5. G. Tawney, Lenore\_Orinoco\_1967

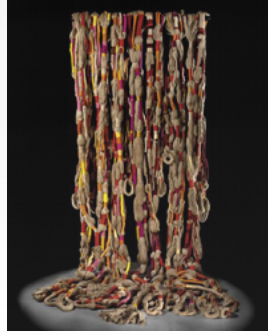


Appendix B Fig.1.6. Hesse, Eva\_Contingent\_1969

PART 3 THE WEAVER WITCHES' HOUSE



Appendix B Fig.1.7. Magdalena Abakanowicz, *Abakan Red*, 1969



Appendix B Fig.1.8. Hicks, Sheila, *The Principal Wife Goes On*, 1969



Appendix B Fig.1.15. Grossen, Françoise, *Museum-Bellevue*, 1976



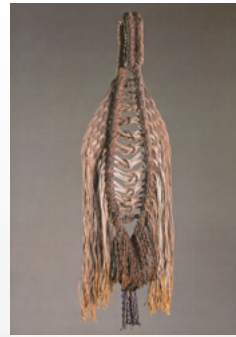
Appendix B Fig.1.16. Muñoz, Aurèlia, *amb l'obra*, 1977



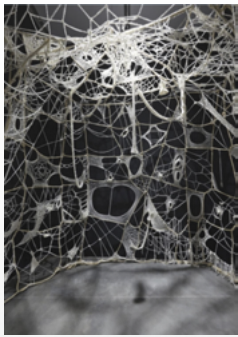
Appendix B Fig.1.9. Hesse, Eva, *Untitled Rope Piece*, 1970



Appendix B Fig.1.10. Luba Krejci, *Knotted Lace, do Not Rip Up My Universe*, 1964



Appendix B Fig.1.17. Grossen, Françoise, *Metamorphosis-III*, 1986



Appendix B Fig.1.11. Wilding, Faith, *Crocheted Environment*, 1972, icaboston



Appendix B Fig.1.12. Grossen, Françoise, *Five White Elements*, 1971



Appendix B Fig.1.13. Muñoz, Aurèlia, *Treballant amb l'obra - Estudi*, Barcelona, 1974



Appendix B Fig.1.14. Muñoz, Aurèlia, *Tres personatges*, 1971



COMPANION 1

*The Witch – Collective Bodies*

Companion 1 highlights the different images of the witch in the plan section of the Weaver Witch House drawing (ref.1 – ref.48). The actions of the women are group based on the type of activity and are explored both spatially and as a form of feminist resistance. Some themes included looking as the process of rolling felt, collecting rocks, and folding fabric. This Zine is inspired by the cadence and rhythm of Jennifer Bloomer's writing.

COMPANION 1  
THE WITCH COLLECTIVE BODIES  
Ref. 1 – Ref. 48



Companion 1 Fig.1.1. Witches Collaborating

COLLECTIVISM AND THE WITCH'S SABBATH

The witches of the Weaver Sabbath House explore the ways in which women with knowledge, skill, and ritual share and pass on their stories<sup>1</sup>, and how this collectivist<sup>2</sup> approach undermines the systems that seek to

<sup>1</sup> Margot Adler, *Drawing Down the Moon: Witches, Druids, Goddess-Worshippers, and Other Pagans in America Today*, Rev. and updated ed. (New York: Penguin Books, 2006) p.217.  
"Feminist 'witches' are seeking their own heritage as women. They are reaching back, beyond five thousand years of patriarchy. Independent of any help from the Craft they have found Her in the past; they have witnessed Her rape in the man-ravaged earth; they have found Her within themselves. What the feminist Witches hold is a new, yet ancient, essence of pure worship. They hold the future. And they come, as the North Wind: with the chill of change, and the freshness of rebirth."

<sup>2</sup> Nicolas Walter, *About Anarchism* (Oakland, California: PM Press, 2019) p.55.  
"The first priority of a free society would be the abolition of authority and the expropriation of property. - These might be called councils or cooperatives or collectives or communes or committees or unions or syndicates or soviets or anything else - their titles would be irrelevant; the important thing would be their function."

divide<sup>3</sup> women. The witch hunter manuals are filled with rhetoric that aims to disband witches who gather in groups<sup>4</sup>. These gatherings of witches are called "sabbaths". Sabbaths are often depicted in European

<sup>3</sup> Iris Marion Young, "Gender as Seriality: Thinking about Women as a Social Collective," *Signs* 19, no. 3 (1994) p.719. <http://www.jstor.org/stable/3174775>.  
"The first step in feminist resistance to such oppressions is the affirmation of women as a group, so that women can cease to be divided and to believe that their sufferings are natural or merely personal. Denial of the reality of a social collective turned women reinforces the privilege of those who benefit from keeping women divided."

<sup>4</sup> Barbara Ehrenreich, *Witches, Midwives & Nurses: A History of Women Healers*, ed. Deirdre English, and ed. (New York: Feminist Press at the City University of New York, 2010) p.44.  
"Any peasant organization, just by being an organization, would attract dissidents, increase communication between villages, and build a spirit of collectivity and autonomy among peasants."

<sup>5</sup> Ehrenreich, *Witches, Midwives & Nurses: A History of Women Healers* p.42  
"Not only were the witches women - they were women who seemed to be organized into an enormous secret society. A witch who was proved member of the 'Devil's party' was more dreadful than one who had acted alone, and the witch

engravings of the fifteenth century", featuring old women riding distaffs into the night, brewing potions and casting vaxes, their breasts out, hair blowing wildly.

The Weaver Sabbath House shows a varying number of ways that women join ranks.

Iris Marion Young explains in *Gender as Seriality* the difference between a group of women who come together because of their shared condition (perchance they are all weavers), and feminists - or witches - who come together as women because they are women "in order to change or eliminate the structures that serialize [i.e. condition] them as women."

hunting literature is obsessed with the question of what went on at the witches' "Sabbaths."

<sup>6</sup> See Appendix A, Fig.1.13 – Fig. 1.14

<sup>7</sup> Young, "Gender as Seriality: Thinking about Women as a Social Collective," p.729

Young, in her article *Gender as Seriality* clarifies how in belonging to the gender "women", an individual situates themselves in what is often mistaken as a collective. However, gender is simply "a vast complex of other objects and materialized historical products, [which] condition women's lives as gendered." It is this condition of gender that collectivizes women, not their gender itself.

Through a textile, a chant, a crafting, a sabbath, the witches come together to share knowledge<sup>8</sup>. It is this social gathering that makes them powerful. The witch is a feminist. She gathers because she believes her knowledge can effect real change to upset the current structural capitalist systems that profit off women's inability to share with one another. Where the Pyre Witch looked at the body of the witch in relationship to nature, sexuality, and identity, The Weaver Witches look at the importance of gathering because of gender, not despite it. The witch, like the woman, is a social figure. There is no universal witch just as there is no universal woman, and yet the conditions (in this case, skilled, loud, powerful, and knowledgeable) which identify one as a witch are what unite witches - or feminists - together.

<sup>8</sup> Walter, *About Anarchism* p.47  
According to Nicolas Walter, author of *About Anarchism*, the role of language - specifically the spoken word - is a key to anarchist mobilization. The witch, as an anarchist, explores the way the spoken word can enchant others to join her movement.

"The word may be written or spoken. Nowadays the spoken word is heard less than it used to be, but public meetings - whether indoors or in the open - are still a valuable method of reaching people directly. The final stage in becoming an anarchist is normally precipitated by some kind of personal contact, and a meeting is a good opportunity for this."

UNFOLDING FABRIC

Creating fabric is like creating a poem/ weaving a poem/ weaving/ a poem/  
As the Weaver Witches stretch out sheets of felt it seems that they might be about to fold the felt in on itself. What are they doing? It is unclear. Maybe they are folding until it is small enough to fit into a linen closet? Stretching it out to lay over the wall of a wicker house? Folding a veil? Unfolding a house? Whatever their actions are, they are a chorus of women returning to this action of folding and unfolding, framing themselves within the space of the Weaver Sabbath House.<sup>9</sup> The stretching of fabric is the material process of taking up space. Unfolding fabric speaks to the accordioning

expansion of poems<sup>10</sup>, bodies<sup>11</sup>, music, books, and maps.

This zine unfolds in a variety of ways, but mainly using references. The images within reference a drawing, unfolding into the space of the Weaver Sabbath House, while the text annotations unfold into a wider discourse of poetry - a medium which has no beginning, no end, but simply creases where the reader might fold it in on itself<sup>12</sup>. Often referencing only fragments of poems,

<sup>9</sup> "Poetry as Matrix W/ Sarah Vap," accessed March 12, 2020, <https://poetryarizona.edu/calendar/poetry-matrix-w-sarah-vap>. Sarah Vap, an erudite poet who teaches a course at the University of Arizona Poetry Centre says in her course description "We create boundaries and frames and invitations --and what is left out of a poem is often as important to the poem as what is inside of it."

<sup>10</sup> The collaborative work of the fabric designer Sonia Delaunay and poet Blaise Cendrars expands and unfolds to a nearly seven-foot-long poem. The poem entitled *Prose of the Trans-Siberian and of Little Jehanne of France* was a poem written by Cendrars and illustrated by Delaunay is it a beautiful piece of text/textile.

<sup>11</sup> Brenda Shaughnessy, "One Love Story, Eight Takes," Brenda Shaughnessy in her poem *One Love Story, Eight Takes*, revisits this relationship of the body to the veil or clothing. With her bold erotic attitude, often associated with the *Gurlesque* movement of poetry, she evokes the relationship between clothing and identity. "The transparent I bought a dress that was so extravagantly feminine you could see my ovaries through it."

<sup>12</sup> Sile Englert, "The Day I Swallowed a Dragonfly". The poem, *The Day I Swallowed a Dragon Fly* by Sile Englert looks like a poem that has left something out. This use of the spacing in each line asks the reader to question if the poem is to be read in columns or left to right like a standard prose

## PART 3 THE WEAVER WITCHES' HOUSE

the zine acts as a guide-book or a sorcery-book. As Max Dashu has said of her book *Witches and Pagans*, "The book is intended as a sourcebook, and on a subject as controversial as this one, documentation is a necessity."<sup>11</sup> I have found her approach not only helpful but also honest and appropriate in an era where witches and their knowledge are devalued and disregarded. I have folded in a series of annotations within my own zine; they act as hexes toward the dispelling of naysayers who question the power of women's knowledge.

### SPINNING FATES

The women gather, their fingers entwine with string/hands to heart/ to wool/ to women. Spinning is one of the most communal activities within the Weaver Sabbath House. Spinning recalls a history of spinning fates, weaving tales, riding (dis)staffs, and winding the thread of life. The witches - fates - shown evoke an Irish text which says "spinning the threads of wisdom"<sup>14</sup>. Spinning and weaving are closely associated with knowledge and prophecy. Pragmatically, chanting in weaving ceremonies was an effective way to share knowledge of the craft. These rituals were more than sharing knowledge; they were prophetic. Weavers called down their goddesses through their poetic chants. There is a strong connection between poetry and weaving. It is recorded that The Goddess of Poetry, Bridgit, is named the first weaver of Ireland<sup>14</sup>.

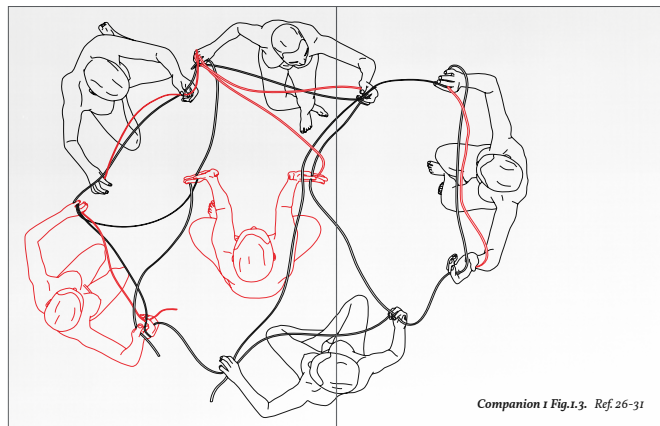
### These practices and traditions of pagan cultures to

<sup>14</sup> Dashu, *Witches and Pagans: Women in European Folk Religion*, 700-1100 p.58

Max Dashu elaborates on the connection between spinning and the concepts of fate, prophecy, and creation.

<sup>15</sup> Dashu, *Witches and Pagans: Women in European Folk Religion*, 700-1100 p.37

text. See excerpt:  
"On a list of objects that don't fit well / in soft hollows a dragon fly is one I didn't think of. / Wing-twitch and jerking limbs, clutching, scratching / for the way out"<sup>13</sup>  
<sup>13</sup> Max Dashu, *Witches and Pagans: Women in European Folk Religion*, 700-1100, Vol. 7, 2017) p.iv.



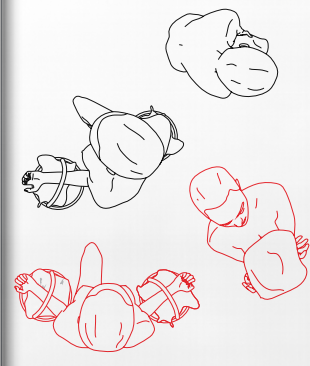
Companion 1 Fig.1.3. Ref. 26-31

Just as the Weaver Witches collect and sort stones for their sauna, I too sort and collect references, ideas, artwork, and history as I write and draw the Sabbath House. The process of writing is like that of sorting potatoes from stones<sup>24</sup>. The picking up/this is a good

at Loughcrew, Ireland, where a gathering of these megaliths of Callesch are found. In her work she recalls how Johnathan Swift transcribes the local oral knowledge of Callesch in his poem. Note his reference of heather near the end.  
"Determined now her tomb to build,  
Her ample skirt with stones she filled,  
And dropped a heap on Carnmore  
Then stepped one thousand yards, to Loar,  
And dropped another goodly heap;  
And then with one prodigious leap  
Gained Carnbeg, and on its height  
Displayed the wonders of her might.  
And when approached death's awful doom,  
Her chair was placed within the womb  
Of hills whose tops with heather bloom."

<sup>24</sup> Bloomer, *Architecture and the Text: The Scripts of Joyce and Piranesi* p.31

Jennifer Bloomer creates an assemblage of stones and potatoes in her text *Architecture and the Text*. The ability to recover, dig up, and munch on those potatoes is up to the reader. "It is well known that the potato is a root vegetable that grows in stony soil and has Irish affiliation. The potato, which grows



Companion 1 Fig.1.4. Ref. 23-24 and Ref. 32-34

one/aghgh/another bad stone/while mushy this might be a potato.<sup>24</sup> Architecture is more than a built wall or an assemblage of materials. It is the process of sorting potatoes from rocks, gathering references, designing, drawing.

A final architecture of the witches' house is indistin-

in the dark, sports grotesque protuberances known as eyes. When digging for those tubers, one must sift through many (STONE)'s before finding all the potatoes contained within the volume of soil at hand. There are seven potatoes in the children's rhyme and there are seven potatoes in this stony text. It may take some digging to find them. I've since then sifted and sorted my potatoes. One of which I believe is *Architecture and the Text*.

<sup>25</sup> Matthea Harvey, "In Defense of our Overgrown Garden." Matthea Harvey is a Gurlusque poet. Gurlusque is the feminist performance of poetics. An aesthetic theory which embraces 'girly' topics, reclaiming - through performance - the femme in feminism. Gurlusque poetry might be confused for a stone by those not familiar with the secret/not-so-secret richness of the movement. Any potato as Matthea Harvey illustrates in her poem *In Defense of Our Overgrown Garden* is a good potato.

"The water in the rainbarrel has overflowed and made a small swamp I think the potatoes might turn out slightly damp don't worry if there is no fog on the day you come home I will build a bonfire"

guishable from the drawing of the witches' house. The Weaver Sabbath House shapes the spaces within the drawing/zine and becomes the drawing, and yet is contained within the zine. The house is shaped by references of art, poetry, and the suppressed history of witches.<sup>26</sup> The zine, the witch, the Weaver Sabbath House, feminist art, etc., are part of an interconnected (felt even - see *Shearing Sheep + Harvesting Wool* below) process of design. Just as the collection of rocks

<sup>26</sup> Brenda Coultas, "An After Hour." Brenda Coultas, "An After Hour." Collecting rocks, sorting potatoes. The architecture of the space morphs and forms into an archi-texture. A text. The final space indistinguishable from its making - its process of building. The poem *An After Hour* by Brenda Coultas (excerpt included) explain this quality of an archi-texture.

"When one thing is becoming another, when writing is morphing, when the writing of an hour becomes the desire to write at all hours and into the night, fueled on caffeine or wine and desiring instruments of writing, typewriters, even a nib and ink well, and considering all the ways of stretching a space, digital or hard copy, hard copy, an ugly expression for printed matter, and for that matter, printed matter is efficient but lacks beauty. Page, a soft and elongated word; page, an extension of the end of my fingers; page, a screen that holds dreams and desires; the page of legal document that bind. The page is a promise. I read all sides, turning the page counter-clockwise and turning the page over for what I may have missed."

prophesize through weaving and spinning, using chanting, weaving knives, distaffs, and looms as sacred parts of ceremony, are well known today because of their frightfully common appearance in the demonizing texts of Christianized Europe. These texts (and images) declare women/weavers to be witches, casting curses and vices upon good Christian men through their spinster magic.

This association with weaving as a collective practice, one which ritualizes poetry, prophecy, and knowledge sharing, is called on in various forms throughout this zine.

While Freud might hypothesize inaccurately that weaving originated from the plaiting of women's pubic hair to mask the absence of a phallus,<sup>16</sup> it is clear that women have a long history with weaving. Ann L.T. Bergren in her article *Language and the Female in Greek Thought* again hypothesizes that "women's weaving is as grammata implies, a 'writing' or graphic art, a silent, material representation of audible, immaterial speech."<sup>17</sup> I would argue here that weaving is not a representation

<sup>16</sup> Beatriz Colomina and Jennifer Bloomer, *Sexuality & Space* (New York, NY: Princeton Architectural Press, 1992).

<sup>17</sup> Ann L.T. Bergren, "Language and the Female in Early Greek Thought," *Arethusa* 16, no. 1 (1985) p.71-73. <http://www.jstor.org/stable/44650723>.

of speech, it is not the transcribing of words into/onto a woven form to be translated later, but rather it is an altogether different form of communication. It is the string, it is the process of weaving, it is the chants, it is the goddess. Weaving can be thought of as a precursor to written text, in fact weaving is the origin of the word 'text'<sup>18</sup>

For how the concept of weaving can become spatialized we can look again to the PIE word "teks." This root word for text is shared with the word architecture.<sup>19</sup> Jennifer Bloomer cleverly notes this in the title of her book *Architecture and the Text*. Bloomer brings the concept of weaving as a form of "text" throughout her book, looking at how text operates as a texture, a patchwork.<sup>20</sup>

<sup>18</sup> "teks-," accessed Mar 1, 2020. [https://www.etymonline.com/word/teks-?ref=etymonline\\_crossreference](https://www.etymonline.com/word/teks-?ref=etymonline_crossreference). The word text comes from the Proto-Indo-European (PIE) word \*teks (weave, fabricate)

<sup>19</sup> "teks-,"

<sup>20</sup> Jennifer Bloomer, *Architecture and the Text: The Scripts of Joyce and Piranesi* (New Haven: Yale University Press, 1993) p. 175. Jennifer Bloomer uses the bed of pebbles laid by Deleuze and Guattari in *Thousand Plateaus* to explore how a patchwork is architecturalized.

"PATCHWORK"

### GATHERING ROCKS AND HEATING THEM UP

The Weaver Witches circling the Weaver Sabbath House demonstrate their collective building of the sauna room. Each one moves around, picking up rocks, heating them up in a fire, and placing the rocks in enclosed wicker gabion benches. Full of hundreds of rocks, the wicker house is an act of collective energy, knowledge, and focus.

This picking up of stones by witches and dropping them along a landscape has historical roots in Irish oral stories. The megaliths of Callesch<sup>22</sup> (the old Celtic Goddess) are told to be large stones dropped and tossed from her apron and spread out along the fields of Ireland. These stones are megaliths, cairns (entrances to chambers and caves with cremated remains found in large stone basins called 'passage-graves'), and ceremonial sites tied to knowledge of the sun-movements.<sup>23</sup>

<sup>22</sup> Dashu, *Witches and Pagans: Women in European Folk Religion*, 700-1100 p.175

Callesch, a word with Indo-European etymological roots comes from the form "caille" (mantle/veil). This is different from the etymology of the word "veil" which is "wag" (to weave a web). Note the relationship between weaving and concealing.

<sup>23</sup> Jonathan Swift, "Loughcrew,"

In *Witches and Pagans*, Max Dashu documents the monuments

While the PIE root of the word text, "teks means to weave or fabricate, it also specifically meant to wicker or wattle walls of a house.<sup>21</sup> I explore this spatial representation of language through weaving in *Companion 3. Wicker House*.

Sewing/"severing"/dissemination, collectivity, piecework, the feminine, raggedy, of rags, (of rage), related to [WEAVING] (the poetic), stains of pricks/ blood and bleeding, the prick of the shuttle in "Sleeping Beauty [ROCKET] eye patch, patching holes, garden patch, working a little bit of something,"

<sup>21</sup> "teks-,"

by the Weaver Witches are part of the process of building a sauna of healing<sup>27</sup>. The sauna needs to exist before the rocks are placed, and yet without the rocks, it could never be built/let alone drawn.

While this Sabbath House of the Weaver Witches intertwines historic findings of specific goddesses from folklore with more contemporary conceptions of weaving, stones, stories, and other objects/themes which invoke these histories, the house focuses specifically on the sharing of knowledge among women as a condition which brands them as witches.

### SHEARING SHEEP + HARVESTING WOOL

The Weaver Witches are working in a communal system as they shear the sheep. The wool they harvest is either turned into felt or scoured for spinning<sup>28</sup>. Regardless, these decisions are made collectively<sup>29</sup>.

<sup>28</sup> Félix Guattari and Gilles Deleuze, "1440: The Smooth and the Striated," in *A Thousand Plateaus: Capitalism and Schizophrenia* University of Minnesota Press, 1980) p.476. Deleuze and Guattari look at the two materials of felt and woven fabric. What they might call a striated space (woven) - one which contains and constrains, and a smooth space (felt) - one which opens and expands. These felting and weaving concepts appear in the Weaver Witch House. They work in parallel as a means to explore the different ways material and fabric acts as a spatial language of collectivity.

"Do we not detect two very different conceptions or even practices of weaving, the distinction between which would be something like the distinction between fabric as a whole and felt? For among sedentaries, clothes-fabric and tapestry-fabric tend to annex the body and exterior space, respectively, to the immobile house fabric integrates the body and the outside into a closed space. One the other hand, the weaving of the nomad indexes clothing and the house itself to the space of the outside, to the open smooth space in which the body moves."

<sup>29</sup> Silvia Federici, *Caliban and the Witch*, 1st ed. (New York: Autonomedia, 2004) p.70.

On the effectiveness of the open-field system, Silvia Fed-

<sup>27</sup> See Companion 4. Rituals, HOT AIR for spatial exploration of the sauna within the weaver witch's house.

The sheep are not property of the witches, they are part of a collaborative work between witch and non-humans. The magic they create together<sup>30</sup> makes the witch such a threat to systems that attempt to squash the witch, casting her as a lover of animals, or a beast herself. The knowledge of open-field and foraging skills that women had in folklore is best demonstrated by the wise old woman Cailleach.<sup>31</sup>

eric notes "it encouraged a democratic way of life, built on self-government and self-reliance, since all decisions - when to plant or harvest, when to drain the fens, how many animals to allow on the commons - were taken by peasant assemblies."

30 Tristan Tzara and Susan de Muth, "Dress Poems," Art in Translation 7, no. 2 (2015), 304-308. Susan de Muth translates the poems of Tristan Tzara into English in *Dress Poems*. She elaborates then on the collaboration between Tzara and Sonia Delaunay transforming the poems into dresses. (Although Delaunay used wovens fabrics like crepe-de-chine or cotton and printed their surface, this technique would have rendered the poetry of the "robes-poemes" (dress-poems) only as a surface decoration instead of providing their very structure. In these precocious experiments by Delaunay and Tzara, the wearer would have to become at once an ideal carrier of meaning—in the linguistic as well as material sense.)

31 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.190. Max Dashu writes of Cailleach, the Irish Goddess previously



Companion 1 Fig.1.5. Ref. 23

While sheep may seem like periphery figures (simply the material source for fabric, felt, etc.), the sheep withed in the Weaver Sabbath House are part of an integrated ecosystem of knowledge. As Silvia Federici observes in her book *Beyond the Periphery of the Skin*, the body is in "magical continuity with other living organisms that populate the earth: the bodies of humans and the non-humans, the trees, the rivers, the sea, the stars. This is the image of a body that reunites what capitalism has divided."<sup>32</sup>

mentioned. She notes that Cailleach "was a nomadic herdswoman." As society changed from herding to farming, a move which greatly affected women (a concept Silvia Federici explores at great length), folk stories of the Cailleach changed too. "They say she taught the Irish how to thresh."

32 Silvia Federici, *Beyond the Periphery of the Skin* (Oakland, California: PM Press/Kairos, 2020) p.5.



Companion 1 Fig.1.6. Ref. 7-10

**FOLDING + PRESSING + POUNDING**

Individuals work together to make a collective fabric. The process of a conversation is what constitutes a language. The witch did not learn to speak only to herself.<sup>33</sup> Crafting fabric is a way to spatialize the body. Bringing it outside the home, into the commons.<sup>34</sup>

33 Muriel Rukeyser, "Effort at Speech between Two People". Muriel Rukeyser, a feminist poet, speaks to the thump-thump-thump of a collective voice which harmonizes after repetitive chanting/singing/enchantment/vocalizing. You could say a chant came to the lips of two witches in Muriel Rukeyser's poem *Effort at Speech Between Two People*. See excerpt: "Speak to me. Take my hand. What are you now? I will tell you all. I will conceal nothing."

34 Brenda Shaughnessy, "Dress Form". Brenda Shaughnessy folds back into this conversation that of the dress. The ornamentation of clothing, the transforming of clothing into space, into identity, and back into space. See previous mentions in the zine for other excerpts from this author's work:

"Myself I'm like a dress my mother made me, a fabric self split open with a sigh as I grew and—bewildered or proud tattoo needles don't use thread but ink to mark a place in this ever-moving skin and that wound is ornament. But who?" Dress Form"

Connecting with a process of crafting a fabric has the power to influence our conception of time (history<sup>35</sup>, future oracles, and more importantly, the present). As a witch presses, whacks, pounds, and flattens wool she enters an ecstatic state. Where the Pyre Witch entered "Mud-Space" through bodily sensation, the Weaver Witches achieve *imbas forosnai*, a mantic sleep induced state, where inspiration or illumination comes through song.<sup>36</sup> For the Weaver Witches, prophetic inspiration, chanting, weaving, is a harmony of voices.

35 Clarice Lispector, *The Passion According to GH*, 1988 Edition ed.U. University of Minnesota, 1964) p.10. In *Passion according to GH* by Clarice Lispector, GH seems to hold a knowledge of her ancestral past.

"I'm the vestal priestess of a secret I've forgotten," 36 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.67

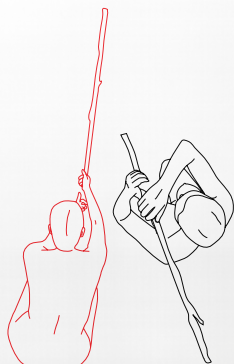
**ROLLING FELT**

In the Weaver Sabbath House, the witches are rolling felt, gathering wool, pounding it down. They are working together as an entanglement.<sup>37</sup> The weaver witches see their relationships with the non-human and non-living as essential. The feminist scholar Donna Haraway calls this age of inter-species relationships the Chthulucene.<sup>38</sup> The witches, together<sup>39</sup> with their

37 Guattari, "14.40 The Smooth and the Striated," in p.745 Felt, as described by Deleuze and Guattari is a way to think of something beyond a material. In this drawing I explore it as a material, a language, a process among women to entangle themselves with one-another collectively. Felt explores a gender of seriality/communality. "Felt is a supple solid product that proceeds altogether differently, as an anti-fabric. It implies no separation of threads, no intertwining, only entanglement of fibers obtained by fulfilling (for example by rolling the block of fibers back and forth). What becomes entangled are the microscale of the fibers."

38 Donna Jeanne Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham: Duke University Press, 2016) p.55.

39 Emily Dickinson, "To Make a Prairie," Emily Dickinson's Poem *To Make A Prairie* evokes the magic of the bee to organize through revery. To make a prairie it takes a clover and one bee,



Companion 1 Fig.1.7. Ref. 14-15

familiars, are a Chthulucene hive<sup>40</sup>. They partake in the dancing of craft, they are bees<sup>41</sup> who move around, territorializing their space with rhythm, chanting, poetry, and oracle.

This zine attempts to connect experiments in moving, chanting, dancing, writing, weaving, and building, to weave the story of the Weaver Sabbath House. Scouring for History, the Weaver Witches bend over, wool in hand. They are scouring, making clean, mending, taking care of their stories. When searching for the true history of the witch, as a keeper of knowledge and power, women must scour folk literature, reading between the lines. When the true story underneath cannot

One clover, and a bee, And revery. The revery alone will do, If bees are few.

40 Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* p.52. Haraway even draws on Potnia Melisse, the Mistress (Goddess) of the Bees as an Icon for the Chthulucene.

41 Max Dashu, "The Pythias," in *Secret History of the Witches*, 2009) p.19. Note Melisse as the name of the Bee Goddess chosen by Haraway. "Like snakes and doves, bees also possessed oracular power. The sacrosanct *pangaei priestesses* of the women's *Mysteria* at Eleusis were called *melissae*, "bees."

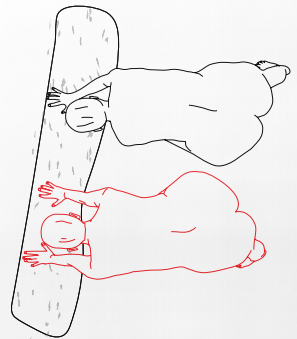


Companion 1 Fig.1.8. Ref. 16

be revealed, women follow the lead of Margaret Atwood and write new histories.<sup>42</sup>

42 Margaret Atwood, "Marrying the Hangman," "The fact is there are no stories I can tell my friends that will make them feel better. History cannot be erased, although we can soothe ourselves by speculating about it. At that time there were no female hangmen. Perhaps there have never been any, and thus no man could save his life by marriage. Though a woman could, according to the law."

He said: foot, boot, order, city, fist, roads, time, knife. She said: water, night, willow, rope hair, earth belly, cave, meat, shroud, open, blood. They both kept their promises."



Companion 1 Fig.1.9. Ref. 20-21

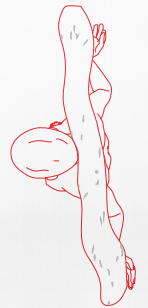
**BUILDING A WALL**

Around the perimeter of the Weaver Sabbath House is what might be considered a wall, a fence, or maybe a second enclosure. Shown in plan, the details of how enclosed that space might feel are limited. What comes up in my work, specifically in the house of the Weaver Witches, is the question of how a community that is rooted in inter-species relationships views enclosure. A wall might be nothing more than a divider, as Brenda Shaughnessy said in *One Love Story Eight Takes*, "because two sides hold up nothing but each other."<sup>43</sup> How can the witch - who is seeking an anarchist, collectivist, society<sup>44</sup> - engage in building a wall, even if that wall protects her coven from the praying, monetizing 'big-bad-daddy-capitalism'. This wall keeps the anti-feminist out, but it by no account attempts to keep the witch in. The wall is not a way to divide land, demarcate property, or even create a "territory". The wall is intended for protection<sup>45</sup>, from the gaze, from society,

43 Shaughnessy, "One Love Story, Eight Takes,"

44 Walter, *About Anarchism* p.12 "If I have a loaf of bread and you are hungry, it is yours not mine. If I have a coat and you are cold, it belongs to you. If I have a house and you have none, you have the right to use at least one of my rooms."

45 Bloomer, *Architecture and the Text: The Scripts of*



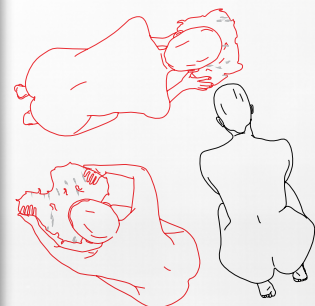
Companion 1 Fig.1.10. Ref. 22

**from a harsh wind<sup>46</sup>.**

The Weaver Witches create a space of safety through community, rituals, and knowledge. The wall the Weaver Witches build starts with the door - or the interval<sup>47</sup> - allowing women within the Weaver Sabbath

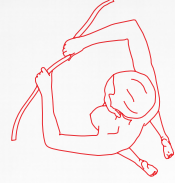
Joyce and Piranesi p.79 "In the Labyrinth, the walls are the presence, but the walls are not the substance. Only the space captured by the walls, the way, occupies the wanderer". 46 Emily Brontë, "All Hushed and Still within the House", 1832 - Emily Brontë is well equipped to talk of the enclosure of women in society, and the illusion of the house as a sanctuary. What follows is an excerpt of the poem *All Hushed and Still Within the House*. "All hushed and still within the house; Without - all wind and driving rain; But something whispers to my mind, Through rain and through the waiting wind, Never again. Never again? Why not again? Memory has power as real as thine."

47 Bloomer, *Architecture and the Text: The Scripts of Joyce and Piranesi* p.166 Jennifer Bloomer speaks of the interval as a way to escape, like the space between the pitch of two sounds in music. It is a flight out of an enclosure. "An interval is a connection, an intervention, a hole in the wall, a space of incision, a place of alluvial soil. It is the space between the walls proper, the space of the joint."



Companion 1 Fig.1.11. Ref. 11-13

## PART 3 THE WEAVER WITCHES' HOUSE



Companion 1 Fig.1.12. fig. 1-2

House a way to escape any feelings of being caged in, enclosed, imprisoned and domesticated.<sup>48</sup> The walls are as wild as the witches who live within them.

48 Anne Carson, *The Glass Essay* (Poetry Foundation, 1994).  
 Anna Carson in *Glass Essay speaks of enclosures found within the poetry of Emily Bronte*  
*"Yet her poetry from beginning to end is concerned with prisons, vaults, cages, bars, curbs, bits, bolts, fetters, locked windows, narrow frames, aching walls. "Why all the fuss?" asks one critic. "She wanted liberty. Well didn't she have it? A reasonably satisfactory homelife, a most satisfactory dreamlife—why all this beating of wings? What was this cage, invisible to us, which she felt herself to be confined in?" Well there are many ways of being held prisoner, I am thinking as I stride over the moor. As a rule after lunch mother has a nap"*

### HA-HU-HA-HUUUHH

The experiments within these zines and drawing attempt to bring the story of the Weaver Witches beyond the page. One study - see Companion 4\_Rituals - creates chants full of alliterations, and onomatopoeias<sup>49</sup>. It is an experiment in using the voice and participation<sup>50</sup> of the

49 Hannah McBride, "Issue 4: The Prose of the Trans-Siberian / Blaise Cendrars," *Nowhere Magazine*, 2015, <https://nowheremag.com/2011/04/the-prose-of-the-trans-siberian-and-of-little-jeanne-of-france-blaise-cendrars/>. The poem by Blaise Cendrars, as translated/transformed into a book with artist Sonia Delaunay, begins to dissolve near the end into a felted gurgling of alliteration. An alliteration asks to be rattled out of the mouth with SOUND, giving a vocal grounding to the moment. See the excerpt "Jeanne Jeannette my pet my pot my poot My me mama poopoo Peru Peepee cuckoo Ding ding my dong Sweet pea sweet flea sweet bumblebee Chickadee beddy-bye Little dove my love Little cookie-nookie Asleep".

50 Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* p.42  
 "The winged figure is also called Potnia Melissa, Mistress of the Bees, draped with all their buzzing-stinging-honeyed

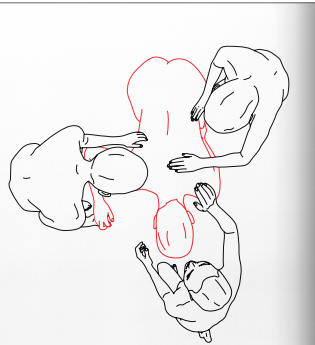
reader<sup>51</sup> to navigate a space, a story, a history. This story requires the reader and the witch to harmonize together like the bee.<sup>52</sup>

gifts. Note the acoustic, tactile, and gustatory senses elicited by the Mistress and her sympoietic, more-than-human flesh."

51 Carolyn Kizer, "Ingathering," .

"The poets have come home To the melodious language That settles in their heads like moths alighting, This language for which they starved In a world of gutturals, Crude monosyllables barked by strangers. Now their own language enfolds them With its warm vocables. The poets are home."

52 Dickinson, "To make a Prairie," To make a prairie it takes a clover and one bee, One clover, and a bee, And revery. The revery alone will do, If bees are few.



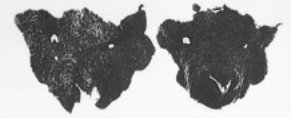
Companion 1 Fig.1.13. Ref. 3-6

COMPANION 2

*The Witch – Felting Tools*

This zine looks the concept of felting as an artifact, process, history, and art form, and the various ways that it informs architectural space. Included in this zine is a wide number of references to show the literature, art, architectural critique I relied on to make connections between craft, gender, and architecture.

COMPANION 2  
THE WITCH\_FELTING TOOLS



Companion 2a Fig.2.1. Collage of Felted Masks

FELTING AS...

The un-woven wool textile (felt) within the Weaver Sabbath House has a 'life of its own' as a process, a piece of clothing, cushioning, art, and insulation. The art of felt-making gives us a way to think through space, language, architecture and ideas. Taking on an animist view, the Weaver Witches view the art and technology of felting as having its own magical essence.

The origins of felting are indisputably Central Asian, Mongolian, Turkish, Kyrgyzstan, and Kazakhstan cultures - to name a few - have developed some of the most impressive felting cloths and artworks such as Mongolian Yurts and Turkish carpets, tents, and shoes. This zine does not question the origins of this knowledge and skill, but instead seeks to establish the relationship between women and textiles as a source of magic in a Western and Northern European context.

FELTING AS PROCESS

The process of felting is a long and physical activity. The Weaver Witches, after having sheared the sheep, soak and press the combed wool in hot water and fermented urine, causing it to shrink and compress.

This creates a firm and sturdy cloth. This process is called fulling, waulking, and tightening. To ease the physical strain of this process the weaver witches work collectively, pounding to the tune of a waulking-song.<sup>1</sup>

1 Frances Tolmie et al. "Songs of Labour," *Journal of the Folk-Song Society* 4, no. 16 (1911), 196-244. The process of felting in Northern Scotland has strong traditions of singing while wringing felt. In the Gaelic song *Oran Teannachaidh*, translated as A Song for Tightening the Cloth, women sing:  
"13. Then goest up the mountains panting, [literally, "where will be the panting"] 14. to gather the eggs among the heather; 15. and my share doubtless will be forthcoming 16. from the bosom of thy linen shirt."

FELTING AS CLOTHING

The witches in the Weaver Sabbath House are clearly naked within the drawing. Clothing often functions as a layer between our bodies and the outside world. Within their home, the witches are not in need of protection, so their bodies remain exposed. Clothing and its relationship to architecture follow a natural line of thought; what happens to our buildings when the boundary between our body and the space is blurred?

The Weaver Witches see the impact clothing can have on our relationship to our surroundings. Felt, specifically notable for its strength and insulating properties, has a history of being infused with magic by witches. Jenny Jochens in *Women in Old Norse Society* explains that þófi, a felt cloth, was the common material for "magical coats and shirts provided by female magicians to protect their male favourites."<sup>2</sup> These clothes were said to be strong enough to resist the cut of a blade.

2 Jenny Jochens, "Chapter 5 - Work," in *Women in Old Norse Society* (Ithaca: Cornell University Press, 1995a), p.115-139.

FELTING AS MOLDED CUSHION

The witches in the Weaver Sabbath House are seen slumbering upon heaps of felted cloth. This cloth is bundled, pressed flat by the witches' bodies, strengthened by their sweat. Felt is formed by the intentional pressing of entangled fibers. The ground is lined by felt, and the walls are draped in it. The witches, as they move about, slowly form and mold<sup>3</sup> the felt to both their bodies and their house.<sup>4</sup>

The felt cushions appear to be fully fluffed in the Weaver Sabbath House drawing but it is not hard to imagine that as the witches dance and séance about, it become imbued with sorcery.

3 See Appendix B, Fig. 1.6  
4 The viking answer lady, 2020, <http://www.vikinganswerlady.com/masks.shtml>. The history of molding felt to the body is seen in the image of the Norse artifact which is shown in the collage on this zine's cover. This image depicts two witches wearing this artifact - a felted sheep's mask. This mask was one of a pair, the other being a cow found in the 10 century Viking city of Hedeby, Denmark. ArchaeologistS have assumed their purpose was for ceremony.

FELTING AS INSULATION

The felt in the Sauna House is useful to the Weaver Witches specifically because it is a naturally fire- and water-resistant textile.<sup>5</sup> Due to the lanoline properties in the wool, the þófi (felt) blankets placed on top of the stone benches resist both the heat and water from the steam. During intense periods of ceremony when temperatures reach high levels, the witches pull the blankets over their faces to keep their heads from overheating. Acting as an improvised wool hat, the felt blankets keep the face cool, while the felt draped over the outside of the Sauna House keeps the heat in.

I imagine that these "wool hats" - as the Weaver Witches continue their craft - morph into þófi masks.

5 Jenny Jochens, "Chapter 6 - the Economics of Home-span," in *Women in Old Norse Society* (Ithaca: Cornell University Press, 1995b), p.141-160.

COMPANION 2

*The Witch – Weaving*

To contrast the previous zine, here I highlight the tools of weaving as symbols for witch's power. The various distaffs that appear in the house are highlighted here, each a representation of a iron or wooden distaff that appears as a staff for divining in Old Norse culture.

COMPANION 2  
TOOLS - WEAVING



Companion 2b Fig.2.1. In Sheep's Clothing

ANIMIST TOOLS

Animism is the belief that animals and non-living things - wind, leaves, rocks, streams, clouds, storms - have a spiritual essence, a soul. This is captured in the phrase which refers to something as having a 'life of its own'. Animism in the Weaver Sabbath House is extended to ideas, words (written or spoken), objects, and even woven textiles.<sup>1</sup> The witches' tools have names and a spirit of their own. In Viking burials, large rocks were placed over Volvas to keep their magic grounded in the world of the dead. Also found under rocks were Volvas' distaffs, suggesting that they were powerful in their own right.<sup>2</sup>

1 "Animism," last modified Mar 27, accessed March, , <https://en.wikipedia.org/wiki/Animism>.  
2 Max Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100*, Vol. 7, 2017 p.104.

THE DISTAFF

The distaff, as well as its little sister the spindle, are both essential tools in creating homespun thread. The distaffs of the Weaver Witches are typically large wooden sticks with a 'cage' structure on top. This 'cage' is made of between 4-12 rods that hold carded wool. The witches hold the distaffs between the legs, propped up on the ground or grasped in one hand. Drawing the wool from the top of the distaff, they spin it into thread with a spindle.<sup>3</sup> These seemingly domesticated and 'simple' tools come to occupy much of the Weaver Witches' time, becoming close and essential companions<sup>4</sup> of the witches.<sup>5</sup>

3 See Appendix A, Fig 1.4 - 1.17  
4 "Companion" here alludes to the idea that these tools might also be familiars.  
5 Marianne Guckelsberger, "Harðsnúin Fræði. Spinning and Weaving in Viking Times and its use in Seidr" <https://www.academia.edu/>, University of Iceland, 2017).

THE VÖLUR

The enchanted distaff was called the Völur in Viking times<sup>6</sup>. Imbued with the power of the witch (Völva), Völrs often took on the names of their withes. These staffs, made of steel, iron, and wood, are used by the Weaver Witches for a variety of purposes beyond holding carded wool for spinning<sup>7</sup>. Used to control the weather, cast spells, and ride into the night, the distaff is also a form of supernatural power. In the story of the Weaver Sabbath House, the witches spin wool to weave and felt large cloaks that render the wearer invisible. Protecting the women who flock to them for guidance, the Weaver Witches spin a web of protection around women exposed to the structural gender violence inflicted on them.<sup>8</sup>

6 Guckelsberger, "Harðsnúin Fræði. Spinning and Weaving in Viking Times and its use in Seidr"  
7 See Appendix A, Fig 1.4-1.11  
8 Silvia Federici, *Witches, Witch-Hunting and Women* (Oakland, CA: PM Press, 2018) p.47.

CREATE YOUR OWN DISTAFF

Rituals with the Distaff are only limited by the imagination (and power) of the witch in question. The shape, size, and material of the distaffs are all important factors to consider when deciding which one to use.

Some examples of things to consider:

Type of Ritual	Materials of the Distaff	Purpose of Spells
Chanting	Wood	Weave Fates
Sleeping	Steel	Share Knowledge
Riding	Iron	Disrupt Society
Sitting Out	Live Tree-Branch	Build Connections
Ceremonial Spinning		Hex Predators
		Cast Protection

EXAMPLES OF THE DISTAFF AND THE VÖLUR

The following distaffs and Völrs illustrate the variety of shapes and forms these tools take. The drawings depict a range of artifacts that have been recovered from various burial sites of Vikings and Norse<sup>9</sup>, as well as more recent recreations of historical distaff styles.

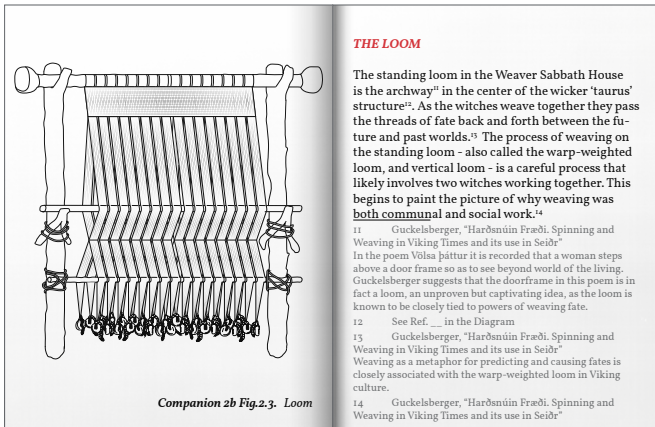
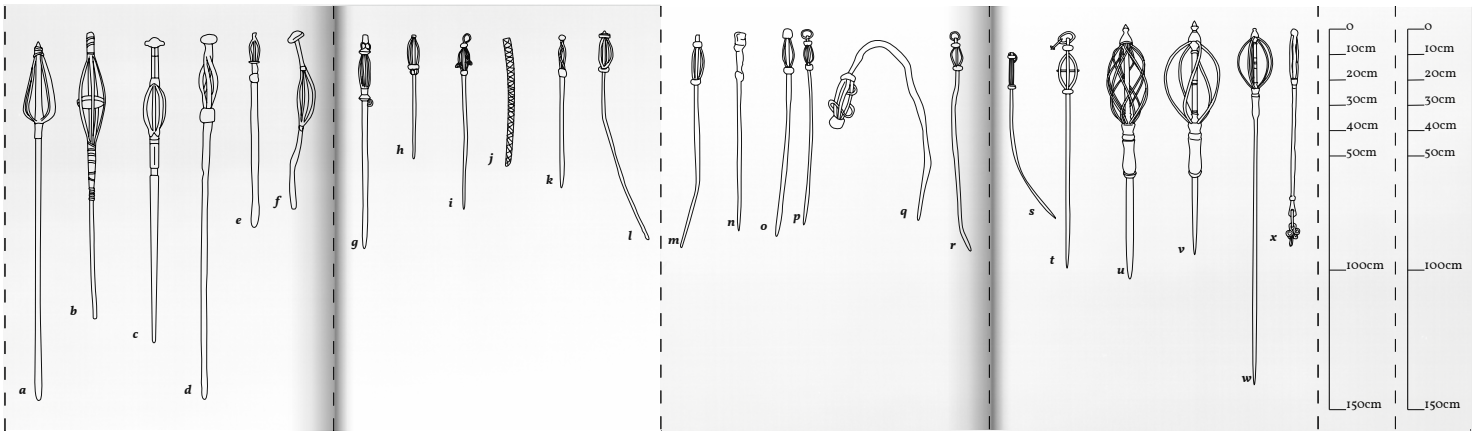
- a. Distaff - English: Approx. 1100-1200
- b. Distaff - French: Approx. 1100-1200
- c. Völur - Kinta, Sweden: Date Unknown
- d. Völur - Denmark: Date Unknown
- e. Völur - Gensta, Sweden: 900-1000 AD
- f. Völur - Kinta, Sweden: 900-1000 AD
- g. Völur - Jägarbacken, Sweden: 900-1000 AD

- h. Völur - Kilmainham, Ireland: 900-1000 AD
- i. Völur - Kaupang, Norway: 900-1000 AD
- j. Völur - Hemdrup, Denmark: 900-1000 AD
- k. Völur - Fuldby, Denmark: 900-1000 AD
- l. Völur - Arnestad, Norway: 900-1000 AD
- m. Völur - Øvre Hoyum, Norway: 900-1000 AD
- n. Völur - Veke, Norway: 900-1000 AD
- o. Völur - Myklebostad, Norway: 900-1000 AD
- p. Völur - Hilde, Norway: 900-1000 AD
- q. Völur - Gutdalen Stryn, Norway: 900-1000 AD
- r. Völur - Hopperstad, Norway: Date Unknown
- s. Völur - Kvåle, Norway: 900-1000 AD
- t. Völur - Særim, Norway: 900-1000 AD
- u. Distaff - London, England: Present
- v. Distaff - London, England: Present
- w. Distaff - London, England: Present
- x. Völur - Gavle, Sweden: Date Unknown

9 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.100-109 Ref. a-d, t, are from this source  
10 "Pre-Christian Religions of the North: Sources", accessed March 10, 2020, <https://skaldic.abdn.ac.uk/>. Fig. e-s, u-x are from this source

Companion 2b Fig.2.2. Loom

## THE WITCH'S HOUSE



### THE LOOM

The standing loom in the Weaver Sabbath House is the archway<sup>11</sup> in the center of the wicker 'taurus' structure<sup>12</sup>. As the witches weave together they pass the threads of fate back and forth between the future and past worlds.<sup>13</sup> The process of weaving on the standing loom - also called the warp-weighted loom, and vertical loom - is a careful process that likely involves two witches working together. This begins to paint the picture of why weaving was both communal and social work.<sup>14</sup>

<sup>11</sup> Guckelsberger, "Harðsnúin Fræði. Spinning and Weaving in Viking Times and its use in Seiðr" In the poem *Völsa þáttur* it is recorded that a woman steps above a door frame so as to see beyond world of the living. Guckelsberger suggests that the doorframe in this poem is in fact a loom, an unproven but captivating idea, as the loom is known to be closely tied to powers of weaving fate.

<sup>12</sup> See Ref. in the Diagram

<sup>13</sup> Guckelsberger, "Harðsnúin Fræði. Spinning and Weaving in Viking Times and its use in Seiðr" Weaving as a metaphor for predicting and causing fates is closely associated with the warp-weighted loom in Viking culture.

<sup>14</sup> Guckelsberger, "Harðsnúin Fræði. Spinning and Weaving in Viking Times and its use in Seiðr"

Companion 2b Fig.2.3. Loom

COMPANION 3

*The Woven House*

This Zine is an essay entitled *Beyond the Wall Hanging*. Here I look at the relationship between architecture and the political and personal stories of feminist textile artists. This essay explores themes or ornamentation and how textile as a craft can inform the creation of both space and social conditions.

BEYOND THE WALL HANGING

Here I explore the potential of textiles – as a craft – to inform architectural design and construction; looking at the ways in which weaving as a process can shape the way we think about architecture as craft, imbedded with personal and political narratives.

Textile art is often relegated to the sidelines, considered the realm of 'women's work', and grouped with other crafts that are framed as domestic and feminine. This divide between the craft movement and the fine arts (painting, sculpture, etc.) is a gendered divide. The crafts of textiles, pottery, and other decorative arts often find themselves to be lumped together as 'kitsch', devoid of expression where they might be rich in skill. Textile artists such as Anni Albers and Sonia Delaunay were successful in breaking through this barrier, demonstrating the power of expression the crafts can carry. Each are unapologetically textile artists who embrace the 'craft' of their art. Where dec-

orative crafts are perceived as feminine within the art world, ornament is that to the architecture world. Ornamentation – specifically in the minds of modernist architects – is associated with notions of excess, frivolity, and daintiness. It is seen as a simple surface treatment to an otherwise rational, systematic, essential building.<sup>1</sup> The feminist art movement in the 70s challenged modernism's focus<sup>2</sup> on utility by emphasizing the importance of decorative art to embody meaning. This shift of thinking of ornament as excessive to essential by feminist theorists – while important – still maintains the notion that women's art is limited to the decorative. The real challenge would be to argue that ornament is the crux on which architecture should rest. Through a feminist lens, ornament becomes a valuable tool to convey mean-

<sup>1</sup> Llewellyn Negrin, "Ornament and the Feminine," *Feminist Theory* 7, no. 2 (2006), 219–235. doi:10.1177/14647001060664421.

<sup>2</sup> Norma Broude, Mary D. Garrard and Judith K. Brodsky, *The Power of Feminist Art: The American Movement of the 1970s, History and Impact* (New York: H.N. Abrams, 1994).



Companion 3 Fig.3.1. Anni Albers in her weaving studio at Black Mountain College, 1937



Companion 3 Fig.3.1. Sonia Delaunay and two friends in Robert Delaunay's studio, rue des Grands-Augustins, Paris 1924

ing, history, and values. Instead of shaving off the ornament from the façade of a building, - treating all surface decoration as excess - absorbing the ornamentation into the structure of the building provides an opportunity to explore the potential of an ornamental architecture.

Textile art is one of the most evocative examples of how women's work can move beyond the quilt, the wall hanging, the stitch, and become a sculpture, a partition, a space. Taking lessons from textile art and its scalability, it becomes possible to imagine what an architecture might look like when the form starts from a place of ornamentation. How can we scale up the craft of textiles (ie. weaving) to the site of building, city, and landscape so that ornament moves past its role as surface treatment and starts to navigate the realm of shaping space.

From the 60s and 70s emerge a rich body of work from textile artists such as Francoise Grossen, Claire Zeisler, Lia Cook, Lenore Tawney, Sheila Hicks, and Magdalena Abakanowicz who brought

fiber arts into the public purview. These artists experimented with the ways in which textiles can embody personal narratives. In a utilitarian sense, weaving often begins on a loom and when it leaves it becomes a form of clothing or blanket. The tapestry, a large woven fabric hung on walls, was often used in medieval chambers of the wealthy. Their functional purpose was to keep in heat, but the richness of imagery on these tapestries suggest that equally important was the need to story-tell and convey narratives. Probably the most well studied tapestry is the Bayeux Tapestry from 1066. This 70m long embroidered cloth is a surviving example of what would have been a well established 'narrative needlework'. This tapestry is largely representative; the figures and scenes depicted on the cloth illustrate the history of the Battle of Hastings. Being an embroidery, it is not a 'true tapestry', and despite its narrative richness it treats the embroidery as a surface mark. While these medieval wall hangings demonstrate their ability to convey

<sup>3</sup> "What Makes the Bayeux Tapestry an Embroidery?" , accessed April 1, 2020, <https://www.bayeuxmuseum.com/en/>.



Companion 3 Fig.3.1. In Sheep's Clothing



Companion 3 Fig.3.2. Francoise Grossen installing artwork, 1970s



Companion 3 Fig.3.3. Lia Cook kneeling on artwork, 1973



## THE WITCH'S HOUSE



Companion 3 Fig.3.4. Lenore Tawney amidst work



Companion 3 Fig.3.5. Claire Zeisler in Workshop, 1970s



Companion 3 Fig.3.6. Sheila Hicks in Workshop, 1970s



Companion 3 Fig.3.7. Magdalena Abakanowicz, 1969

narrative, they fall short in becoming embodied ornament – remaining ‘on the wall’ as additions. The feminist artists mentioned above begin the process of ‘weaving as wall building’ where the woven textiles don’t stand apart from the construction of the space but are essential to it. Where a modernist architect might adhere a solid white cloth (with no embroidered depictions) to a concrete wall, a feminist architect would craft a new wall out of woven textiles, paying special attention to each thread.

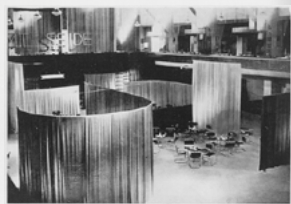
As woven textiles move beyond the wall hanging, they can start to transition to larger scales, and in this way, they begin to take on more spatial properties; textiles as furniture, textile as building, and textile as landscape. Wicker is an obvious example of how the techniques of weaving create objects and furniture. Constructed of woven willow, wicker chairs and baskets are associated with kitsch and tackiness, characteristics often attributed to ornament. Scale up this process and the history of wattle houses emerge. Wattle and Daub<sup>4</sup> houses were a

4 Hamed Niroumand, M. F. M. Zain and Maslina

Northern and Central European Neolithic building vernacular (but the technique is found all over the world in various forms) that involved the weaving of branches together to form a sturdy woven panel used in the construction of buildings. Wattle houses are categorized as ‘primitive houses’ and despite their effective passive housing qualities, they are not embraced by the architectural community today. These examples of tapestries, wicker furniture, and wattle houses demonstrate the craft of weaving at different scales to create space.<sup>5</sup> The process of constructing wattle comes the closest to understanding how architecture can embody the craft of textiles at the scale of the building. This vernacular – deconstructed as simply a building

Jamil, “Various Types of Earth Buildings,” *Procedia - Social and Behavioral Sciences* 89 (2013), 226–230. doi:10.1016/j.sbspro.2013.08.839.

5 Jesse Reiser and Namiko Umemoto, “25 – Diagram Deployment,” in *Atlas of Novel Tectonics*, 1st ed. (New York: Princeton Architectural Press, 2006), 118–121. In the *Atlas of Novel Tectonics*, the Deleuzian ‘Diagram’ is employed at the different scales of architecture, using the image of a textile to negotiate its role at different scales of site.



Companion 3 Fig.3.8. Lilly Reich and Ludwig Mies van der Rohe – Café Sait & Seide. Integration of textiles into modernist architecture.



Companion 3 Fig.3.9. Reconstruction of wattle and daub viking house.

technique – lacks emphasis on art and expression that is crucial to exploring the ways in which the narrative quality of decorative arts can become fundamental to the creation of an ornamental architecture. Where fiber art is associated with the feminine, wicker furniture with kitsch, and wattle with the ‘primitive’, textiles have yet to experience their full potential in architectural discourse.

The argument that craft and ornament are a crucial part of creating an architecture that conveys meaning would be incomplete if the Arts and Crafts Movement was not mentioned. This movement which influenced decorative art, craft, and architecture in the late 19<sup>th</sup> century England and Germany sought to introduce craftsmanship back into these fields and pushed against industrialization and mass production<sup>6</sup>. Arts and Crafts buildings are typically built using traditional building construction with a variety of materials. The aesthetics of the Arts and Crafts Movement varied wildly de-

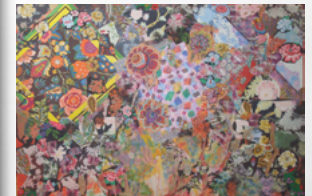
6 “Arts and Crafts,” last modified Jan 1, accessed April 1, 2020, <https://www.architecture.com/knowledge-and-resources/knowledge-landing-page/arts-and-crafts>.

pending on the medium of art. The decorative arts were influenced by imagery of nature and gothic style, while architecture was more concerned with utility and material craft. What is interesting here is that ornamentation – even within a movement which greatly valued decoration – was not included in the architectural language of building. This movement is influential in this discussion as it demonstrates how ornamentation and craft are means to allow for the individual expression of the creator – something that mass production did not leave room for. The Arts and Crafts Movement was built on the understanding that the craft, especially of essential objects such as cups, chairs, clocks, plates, and fiber arts, was considered a piece of artwork. Unlike the high art of painting and sculpture, the crafts were a form of artistic expression in everyday objects. This relationship between the objects and the crafts person is present in the art of textile.

It is from The Arts and Crafts Movement that we can begin to garner how the relationship between



Companion 3 Fig.3.10. ‘The Great Coxwell Barn.’ Inspiration for architectural style in the Arts and Crafts Movement.



Companion 3 Fig.3.11. Miriam Schapiro, *Beauty of Summer*, 1973–74. An example of Femmage.

the material and the crafter is necessary when considering how textiles can start to create buildings of art. Where brick, stone, and wood are the materials of crafting for the Arts and Crafts buildings, textiles and weaving (women’s work) offer a new way to consider the role craft can play in the process of shaping space. We can look now to the term ‘Femmege’ coined by Melissa Meyer and Miriam Schapiro as ‘activities that were practiced by women using traditional women’s techniques to practice their art – sewing, piecing, hooking, cutting, appliqué, and the like’<sup>7</sup>. The two activists, artists, and scholars examine the art form of women which focuses on the collecting and combining of found materials. Femmege, a word which evokes the art of collage, photomontage, and decoupage, speaks to the process of stitching together found images, objects, and materials to express personal and political narratives. What is critical in Fem-

7 Miriam Schapiro and Melissa Meyer, “Waste Not, Want Not: An Inquiry into What Women Saved and Assembled – Femmege,” *Artcritical*, June 24, 2015. <https://artcritical.com/2015/06/24/femmege-by-miriam-schapiro-and-melissa-meyer/>.

mage is less so the aesthetic result, and more the relationship between craft and crafter. This is also true for the Arts and Crafts Movements, where the cabinet maker is essential to the character and life of the cabinet. However, unlike the construction of Arts and Crafts buildings made of stone, brick, and wood, where the skill of the crafts person is related to the material, the craft of textile art is more closely related to femmege, where it is the process of working with found materials (wool, string, hair, plants, branches, grasses, etc.) that inform the art<sup>8</sup>. The weaving of different materials into an artwork to express personal narratives is what turns everyday objects into artifacts of political resistance and personal expression, often conveying secret messages that are understood only by other women. The integration of textile process into the architectural form is a means to shift the notion of the ornament from excess to essential. An architecture which utilizes the process of weaving and stitching materials together as a form of artistic expression

8 Schapiro, “Waste Not, Want Not: An Inquiry into what Women Saved and Assembled – Femmege.”

to create space, is an architecture which centers the ornament – or decorative arts – as a structural component of building. The feminine becomes integral to the language of the building.

As textiles move beyond the wall hanging, into the realm of both ‘high art’ and now taking up a place in architecture, looking to feminist fiber artists helps to understand how the craft of weaving can inform the shaping of space. The spun wool can link hands with willow branches, weaving in plants, found string, sinew, and other repurposed artifacts to begin the construction of a floor, a wall, a bench, a door. Where the weave might pull apart to let light in, a window is formed. Where the tight knit starts to curl, a rounded seat might emerge. The roof might interweave filled wool in between layers of wattle to form an insulated felted cover, which slopes down becoming the ground, sinking like roots into the earth as a foundation. The woven space becomes a narrative.

COMPANION 4

Witch Rituals

The final zine is written in the format of a Galdralag – a Norse poem chanted by witches. Adopting the format of the song I explore the magical qualities of the interior spaces. Creating informal imagining of how the spaces might be used.

COMPANION 4  
THE WITCH\_RITUALS  
ref: 37 - 39, 41 - 42, 46 - 49, 53, 56



Companion 4 Fig.4.1. Pebbles

THE GALDRALAG

Like the *Galdrakonas*<sup>1</sup>, or chant-women, of the Norse, the Weaver Witch sits out on the land waiting for the prophesy of what's to come to bubble at her lips in the form of a *galdralag*, a magical verse meter. The chanting is a ritual, a process of seeking knowledge. The Weaver Witches are exactly that - knowledgeable - and their singing, enchanting, sonorous voices bring out the magic of the gods. They teach their community of pagans' knowledge of the heathens and how to overturn the patriarchy through the sacred art of collective weaving. The process of writing a *galdralag* requires the use of alliteration and kennings<sup>2</sup>. As alliterations are specifically effective when vocalized, the following rituals are intended to be read aloud. Chanted.

Creating a Galdralag

- 1 Max Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100*, Vol. 7, 2017) p.95.
- 2 Galdrakonas are Norse seeresses who chanted. Related to the Anglo Saxon female-chanted "Galstre"
- 3 Kennings are two words that together mean something else. A popular example is 'wave-horse' meaning ship.

[Lines 1 and 2 are paired by alliteration]  
[line 3 has its own alliteration]  
[lines 4 and 5 are again paired by alliteration]  
[line 6 has its own alliteration]  
[line 7 reiterates line 6 but does not need to have the same alliteration]  
[line 8 reiterates line 6 but does not need to have the same alliteration as line 6 or 7]  
[any lines preceding should follow the pattern of 8 and 7]

Use kennings for particularly wonderful things. Such as a "flax-fate" to denote a witch.

SITTING OUT ON THE LAND

Here, situated as a seeress, as a prophetic, the witch sits out on the land. Acting as entrance-keeper to the Weaver Sabbath House, this *galdrakona* calls a chant to her lips<sup>3</sup>. Eyes closed she foretells the fate of what is to come. She is a guardian of the home. Like the witches of folk tales this heathen sits atop a rock predicting the actions of the world. As she sits, she listens<sup>4</sup>, and as she listens, she be-

- 3 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.115  
A chant came to her lips is a phrase that frequently reappears in Norse writing when speaking of *Völva* (seers).
- 4 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.118  
Heathens, or wild women, were known to practice the rituals of sitting out on the land. "Sitting out on land as a heathen dreamer"
- 5 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.120  
The close relationship between listening and sitting is noticed in the medieval German word 'hlidarsaza' which means hearing while sitting to divine knowledge.

gins to know. In a trance, night falls<sup>6</sup>, and the fates come, warning her of an enemy's approach.

- 6 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.153  
"Other ways of divination include listening in grain fields by night".

Listening-Sitting

- [Lines 1 and 2 are paired by alliteration]  
1. Sit among the grass  
2. you'll hear a *galdrakona*,  
[line 3 has its own alliteration]  
3. listening to a whispering wind.  
[lines 4 and 5 are again paired by alliteration]  
4. Enchanted in her *gynecaea*<sup>7</sup>  
5. spinning "galdr (incantation) cloths."  
[line 6 has its own alliteration]  
6. Weaving webs of words, like bees  
[line 7 reiterates line 6 but does not need to have the same alliteration]  
7. chanting woven spells of honey.

- 7 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.36 *Gynecaea* was the Frankish term for the places women would weave.



Companion 4 Fig.4.2. Ref. 49

# THE WITCH'S HOUSE

## HEAT AND HEATHENS

Sitting in the sauna, atop a bed of rocks, the wyfes visit with their ancestors. These rituals involve intense heat to bring about ecstatic knowledge.<sup>8</sup> The witches stare into the fire<sup>9</sup>. The wicker sauna

<sup>8</sup> Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p. 71

In German and Anglo-Saxon Pagan (Pre-Christian) rituals, animist beliefs were central. This explains the importance of places and landmarks in witch ceremonies. "The Stones could be large boulders or rock 'beds' in which women who desired to conceive a child would lie, or small stones that could be tied on the mother's body or used in other ways."

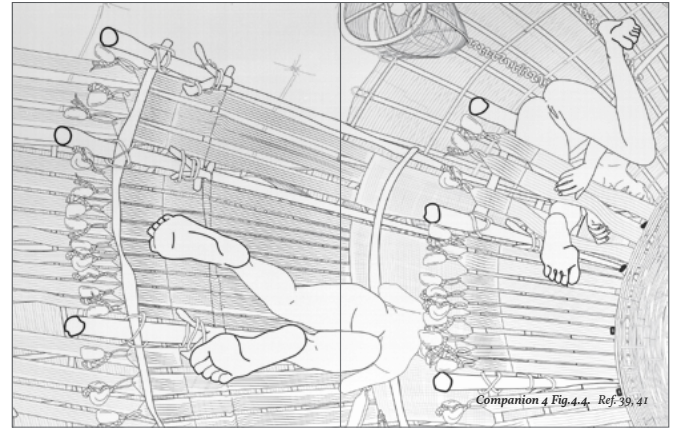
<sup>9</sup> Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p. 67

The Irish practice of chanting incantations to achieve gaining knowledge were abolished by St. Patrick. "[D]ifferent kinds of offerings were made for imbas forasnai and teinn laida. These 'heathen rites' were the reason that 'Patrick' abolished them."

<sup>10</sup> Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p. 153

The ritual of fire-gazing was a ritual practice associated with wisw witches in the 1300s; "fire-gazing" among various prohibited divinatory and healing practices."

surrounds a bench of rocks that cover the entrance to the burial caverns of historical witches. As the knowledge of witches is slowly erased from history, these galdrakonas protect their ancestors' graves, often a rich source of information about the history of witches. They lay on felt blankets atop steaming rocks, guarding their history.



Companion 4 Fig. 4.4. Ref. 39, 41

## Teinn Laida Sauna Sabbaths

1. Heat up rocks on fire, and [Lines 1 and 2 are paired by alliteration]

2. hide in from the heather

3. Lips are wet from chanting, teeth chattering [line 3 has its own alliteration]

4. biting into hot-potatoes; [Lines 4 and 5 are again paired by alliteration]

5. steam spilling out in poems

6. There she lays in boulder beds [line 6 has its own alliteration]

7. dreaming of where she's headed. [line 7 reiterates line 6 but does not need to have the same alliteration]

8. Splayed out on headstone, a "passage-grave" [line 8 reiterates line 6 but does not need to have the same alliteration as line 6 or 7]

<sup>11</sup> A hot potato is something someone doesn't want. A cooked potato can hold a lot of heat, due to their water content, and is dropped quickly because of this.

<sup>12</sup> Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p. 184

Passage graves are collective burial sites in Ireland.

## WEAVING ON THE LOOM

Weaving while singing and chanting is closely associated with witches. The loom is a tool used by women to create textiles. The Weaver Witches' loom is built into the structure of their wicker house<sup>9</sup>. The tool becomes the space. As the weavers pass wool back and forth along the weft of the loom they sing collectively, teaching through song. Their songs teach of specific patterns, skills, and techniques which they share with one another. Weaving is a chance to come together and work on a shared goal. In this way, witches, banding together to learn, undermine the structures which seek to see women divided.

<sup>13</sup> Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p. 41

Max Dashu describes what twelve Valkyries do in the skaldic poem *Darradarljóð* "They enter the dyngja [woman's weaving quarters] set up a loom. It's warp and wool are men's entrails, and their heads the loom weights. [...] As they weave, they sing a poem: "Let us wind, let us wind the weaving of the pennant."

## The Saga of the Weiriding Witch

[Lines 1 and 2 are paired by alliteration]

1. Gazing into river streams!

2. eye-to-eye with rainbow trout.

[line 3 has its own alliteration]

3. Washing wicker reflections away.

[Lines 4 and 5 are again paired by alliteration]

4. A glimpse down stream

5. Another seidr<sup>18</sup> storytells of

[line 6 has its own alliteration]

6. She who wakes the well;

[line 7 reiterates line 6 but does not need to have the same alliteration]

7. The gala<sup>19</sup> of the watering-spring

<sup>18</sup> Seidr is the Norse name for magical practice.

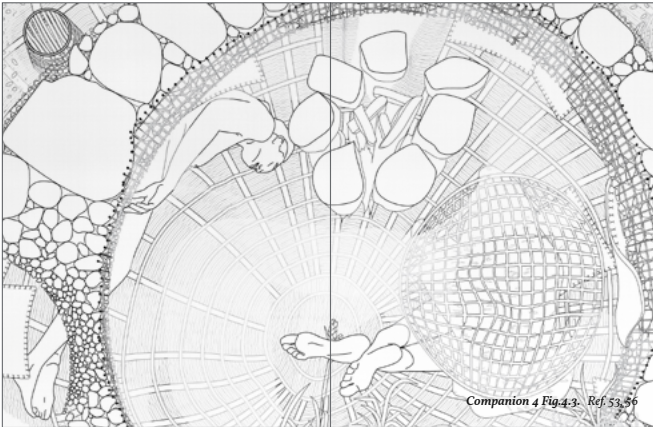
<sup>19</sup> Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p. 120

Gala is the Norse word which means to chant.

## SLEEPING WITH ANIMALS

Witches are often associated with bestiality and other heathen rituals. The Weaver Witches often sleep with animals, not placing a hierarchy on human vs non-human life. This empathizing with animals and looking to them for guidance was demonstrated by the use of animal masks by Norse, Irish, and Anglo-Saxon witches. There are many names for "witch" that corresponds with the meaning "shapeshifter". These witches turned into animals such as bears, ravens, and wolves. To spin means to turn; to transform. It can be understood that the power to transform is closely tied to the powers of turning - or spinning - time. This history is primarily remembered by damning Latin texts which negatively interpreted these powers and beliefs as bestiality and satanism<sup>20</sup>. The Weaver Witches with their spinning skills turn sheep - or maidens - into wolves evoking the phrase; 'a wolf in sheep's clothing'.

<sup>20</sup> Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p. 81



Companion 4 Fig. 4.3. Ref. 53, 56

## A Fate drops off a Loom

[Lines 1 and 2 are paired by alliteration]

1. Weighed down by the warnings of men

2. The warp sags into the weft (woof).

[line 3 has its own alliteration]

3. Knife slides in, fates follow

[Lines 4 and 5 are again paired by alliteration]

4. slipping into a future-fold<sup>14</sup>

5. fiercely weaving folklore; foretold

[line 6 has its own alliteration]

6. Spinners singing destiny again.

[line 7 reiterates line 6 but does not need to have the same alliteration]

7. Spell-casters<sup>15</sup> of the loom, again.

[line 8 reiterates line 6 but does not need to have the same alliteration as line 6 or 7]

8. Songs passed down from spinners.

<sup>14</sup> Kenning of prophesy

<sup>15</sup> Kenning of weaver

## GAZING IN WATER

Gazing in the water, the young woman who enters the Weaver Sabbath House begins her journey into becoming a witch by washing away the male gaze. As she dips her face into the rushing water<sup>16</sup>, she starts to learn the magic of gazing at the elements. Where the witches in the wicker sauna gazed at the fire, here the young witch watches for fate in the rushing stream<sup>17</sup>.

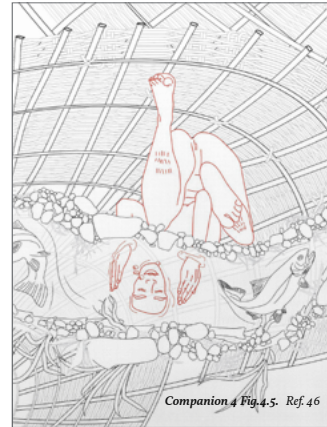
<sup>16</sup> Anne Waldman, "Makeup on Empty Space," in *Helping the Dreamer: Selected Poems 1966-1988* (Minneapolis: Coffee House Press, 1989).

I cup my hands in water, splash water on empty space  
water drunk by empty space  
Look what thoughts will do  
Look what words will do  
from nothing to the face  
from nothing to the root of the tongue  
from nothing to speaking of empty space

<sup>17</sup> Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p. 153

Just as fire-gazing invoked insight, so too did water-gazing in Germanic Pagan rituals.

"[Witches] watched the flow of water, wind and fires, as ancient Germanic priestesses gazed into rushing waters."



Companion 4 Fig. 4.5. Ref. 46

## Dreams of Spell-craft

[Lines 1 and 2 are paired by alliteration]

1. Veiled in masks of the grave goddesses,

2. are Nine Galdrakonas; a glaring<sup>21</sup>.

[line 3 has its own alliteration]

3. Each wears a cat face, a clowder<sup>22</sup> of nine.

[Lines 4 and 5 are again paired by alliteration]

4. Clawing at tapestries of folk-tales

5. of the cloaked folk<sup>23</sup> who travel as familiars.

[line 6 has its own alliteration]

6. Sinking into a cat nap, visiting tombs of heathens.

[line 7 reiterates line 6 but does not need to have the same alliteration]

7. The cunning-women<sup>24</sup> drift off, herded towards fate.

<sup>21</sup> A group of cats is called a glaring

<sup>22</sup> A group of cats is also called a clowder.

<sup>23</sup> A variation of the word folks - a gender-inclusive term to describe women -

<sup>24</sup> Kenning name for the witch

## TAKE THE CLOTH

Just as weaving is closely tied to the concepts of spinning-fates, the resultant cloth is a sacred piece of witch-craft. It is often said that one can "weave a web of mystery". A web (a place where women weave) was often closed off to men. It offered a sacred place where women could congregate safely. The cloths made in these webs were as full of magic as the rituals and witches themselves<sup>25</sup>. The weavers here place the cloth over the new young witch. The cloak (woven or felt) then begins to heal the woman as she meditates. The woven cloak is a way to reveal all knowledge<sup>26</sup> while concealing the witch. Called mantles or veils, a witch's cloth was known to have the power to conceal, or to render invisible the wearer.

<sup>25</sup> Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p. 42

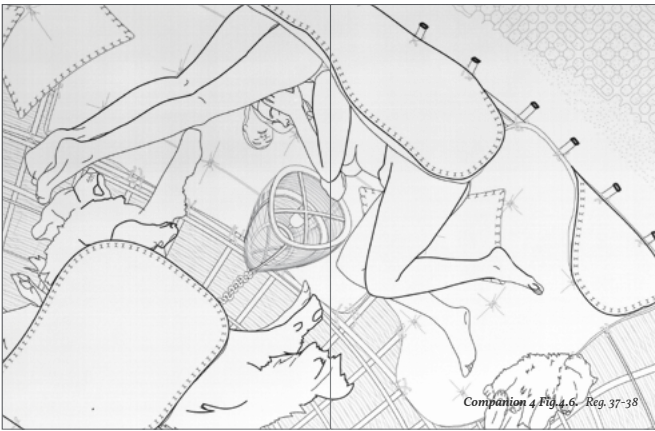
Max Dashu explains the importance of blessed cloths; "Placing a blessed a cloth on the sick person or animal was a widespread pagan method of healing."

<sup>26</sup> Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p. 37

Feldem was the name of an Irish seer. In the *Táin Bó Cuailnge*, a pre-Christian 1<sup>st</sup> century Irish epic; "The prophetess says solemnly, 'I am Feldem. I hide nothing.'"

<sup>25</sup> Mantic sleep is a trance-like state that was common in medieval Irish ceremonies.

## PART 3 THE WEAVER WITCHES' HOUSE



### A Wicked Cloth

[Lines 1 and 2 are paired by alliteration]

1. Covered and concealed,
2. Wrapped up in cloth.

[Line 3 has its own alliteration]

3. The wyrd warm each other.
4. Woven felt on shoulders. Heavy,

[Lines 4 and 5 are again paired by alliteration]

5. the cloak hides the heathen.

[Line 6 has its own alliteration]

6. The web of women protects

[Line 7 reiterates line 6 but does not need to have the same alliteration]

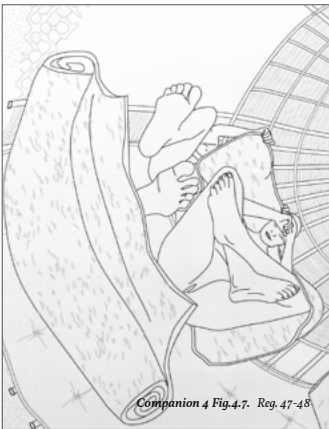
7. The paternal gaze prevented

### IN THE RAIN

The wicker house that stands out in the open is susceptible to the clouds, the storms, the wind. As a heathen, the Weaver Witch lives amongst the heather. As a sorceress, she has knowledge of weather. The witch's tool - her distaff - was thought to control the storms and render land fertile.<sup>28</sup>

Like the rain, the weaver witches are wild. They stand naked under the sky, they call upon their forgotten history, they are unafraid.

<sup>28</sup> Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.54  
 Max. Dashu, speaks of the power of the witch's distaff. "Spiritually inspired to discover "a fountain of living water." She used her distaff to increase its flow and lead the water to her abbey."



### Rain Chants

[Lines 1 and 2 are paired by alliteration]

1. Call upon the cunning-witches;
2. The weather-women, the wyfjes.

[Line 3 has its own alliteration]

3. Chant them, enchant them, charm them, entrance them.

[Lines 4 and 5 are again paired by alliteration]

4. Ask for the women who know the spells.
5. The cloud-dripper, the fate spinner.

[Line 6 has its own alliteration]

6. They will come as rain

[Line 7 reiterates line 6 but does not need to have the same alliteration]

7. spring-melts on your skin.

#### Bibliography

Dashu, Max. *Witches and Pagans: Women in European Folk Religion, 700-1100*. Secret History of the Witches. Vol. 7 2017.  
 Waldman, Anne. "Makeup on Empty Space." In







## THE CAVE WITCH'S HOUSE

*The Underground*

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“The threat of being in the wrong place is not just the feminization of the man, but the feminine per se. If the woman goes outside the house she becomes more dangerously feminine rather than more masculine. A woman’s interest, let alone active role, in the outside calls into question her virtue. The woman on the outside is implicitly sexually mobile. Her sexuality is no longer controlled by the house.”

*Mark Wigley, 335 Sexuality & Space*

The Cave House swallows the unwanted people, objects, natural elements, of society. The blood, wind, babies. The witches beneath toil and turn this excess into fire and warmth. Like the heretical women of Medieval Europe, these troll-hags provide to society what is not allowed and consume what is forbidden. Meeting in underground networks to exchange information, medicine, and heretical ideas.

*Walking along the cold rock at night a child wanders the mountain, abandoned by their parents. Then suddenly with a loud creaaaak, the ground beneath them begins to open and they are swallowed into the earth sliding down through the cold tunnel into a warm dark cave. Here the troll-hags have gathered, mushrooms are growing all around, bats are flitting overhead. Smells waft from cauldrons as young maidens mount brooms covered in salve, their voices flying through the cave. A pool of steamy water is in the center of the cave, children bathing together. Mothers are crying out in pain as some give birth and others beg for abortions. Old crones are throughout guiding everyone through songs and rituals, offering comfort and kindness. They wrap the tiny babies up in their arms and lift them up through the hole in the ceiling. Babies are passing through women, women are moving through tunnels, and the spaces blend into one another.*

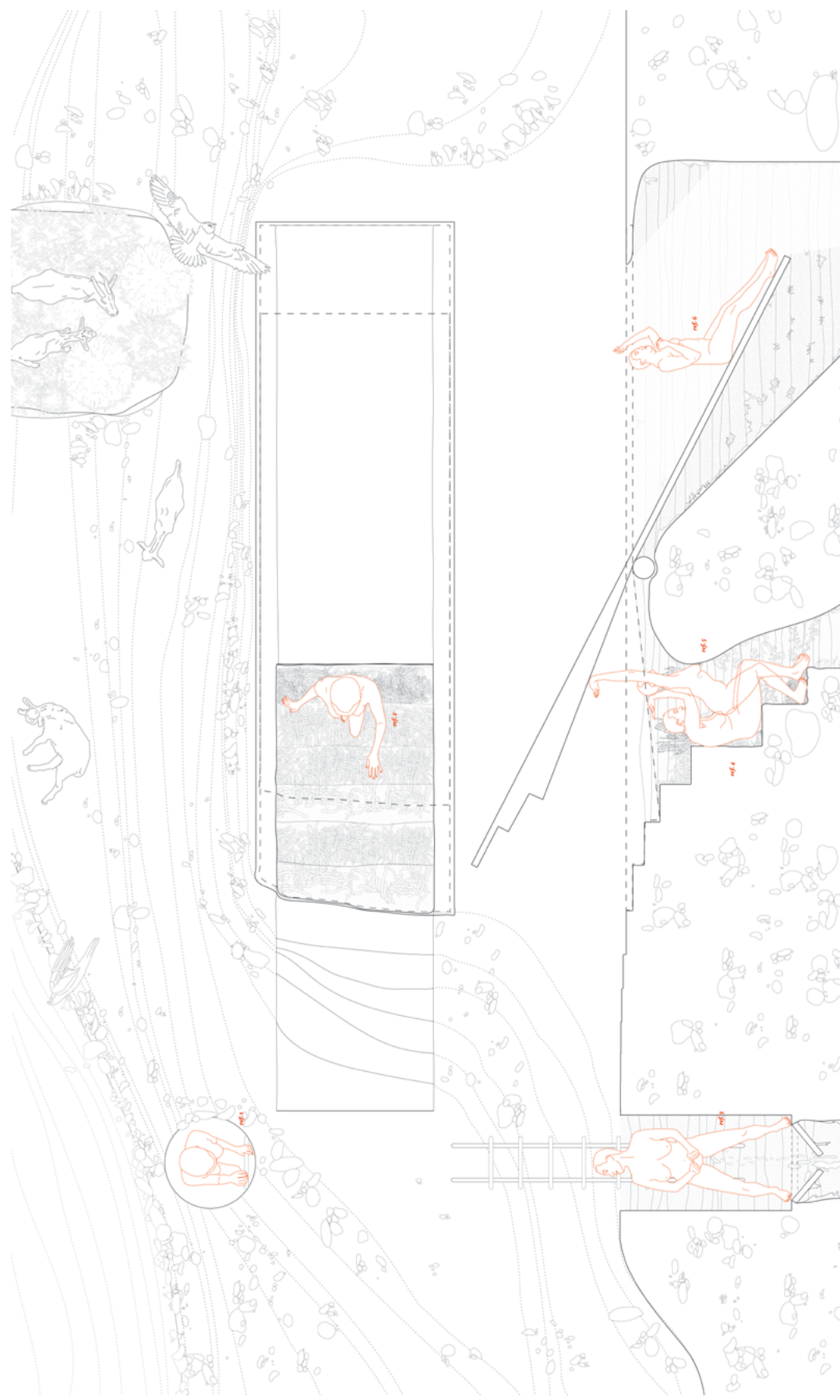
The Cave House

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The Cave House looks at the relationship between domestic spaces and interior spaces. Drawing from the rich folk lore of women as troll-hags who welcomes disabled children

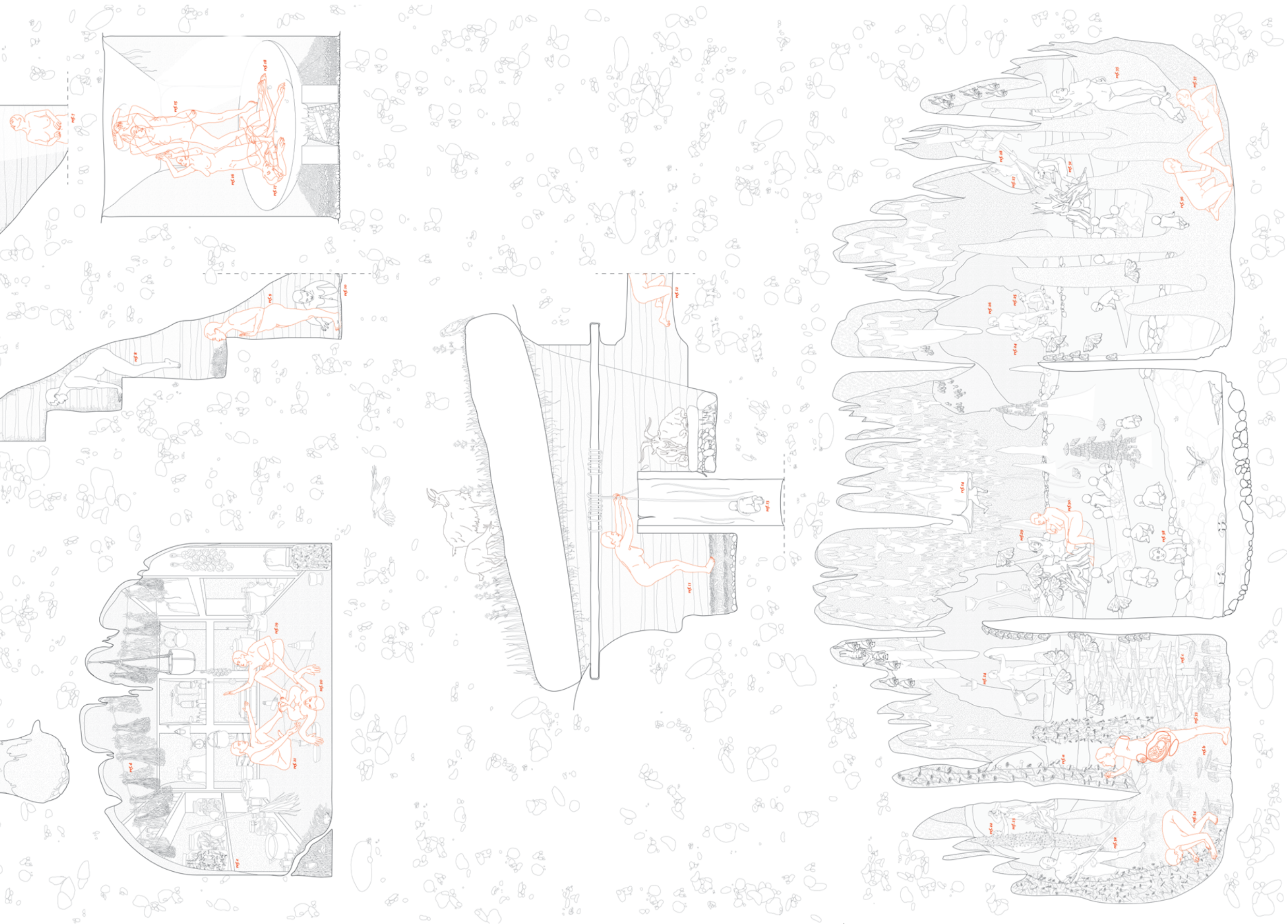
PART 3 THE CAVE WITCH'S HOUSE

**Fig.3.14. Illustration of the Cave Witch's House.**  
The original image stands at 4'x8' printed on mylar.





THE WITCH'S HOUSE



who have been cast out from their families. These women are midwives and healers, alchemists and herbalists. The Cave House is situated deep in the womb of the earth. The cave is the 'primitive origin' of the witch who is animalistic and wild in nature. The house explores how the opening of the cave; the passage or tunnel into the cave; and the deepest recess and chamber are three aspects of an interior spaces that can be found throughout contemporary architecture. The house of the witch is anything but domestic. Though she engages in midwifery, reproduction, cooking, cleaning, and emotional labour, her space and her body are primal and free.

The house of the troll-hag resonates with the history of pagan witches in Ireland. The Cave house - embedded deep into the earth - is inspired by the "womb tombs" or passage graves of Neolithic times. The cave is a spiritual place that connects women to the regenerative powers of agriculture and reproduction. The deep interior of the cave is a womb that women have control over. The troll-hags control what is reproduced, what comes and goes from their house, and the entrances and exits are monitored.

The feminist art that informs this house is the work of: Alice Aycock whose installations and sculpture work redefines notions of interiority; Georgia O'Keefe who uses painting to illustrate voids, drawing relationships between women and openings evoking women's orifices; and Nancy Holt who creates tunnels and passageways in the landscape which draw the viewer to the interior. These three artists are just a sample of the way art and architectural discourse inform the notion of gendered space and the politics of women in domestic interiors.

The house of the cave witch focuses on the movement of women: the movement of fluids within their bodies, the movement of their bodies in space, and the movement of their space between inside and outside. It begins from a point of understanding how ingesting and excretion are forms of abjection as fluids move past the boundaries of the body. Eating babies, gorging on hallucinogenic mushrooms, menstruation, abortions, and giving birth are some of the ways this is demonstrated in the Cave House. The Cave House is a series of holes, tunnels, and caves evocative of women - their orifices, throats,

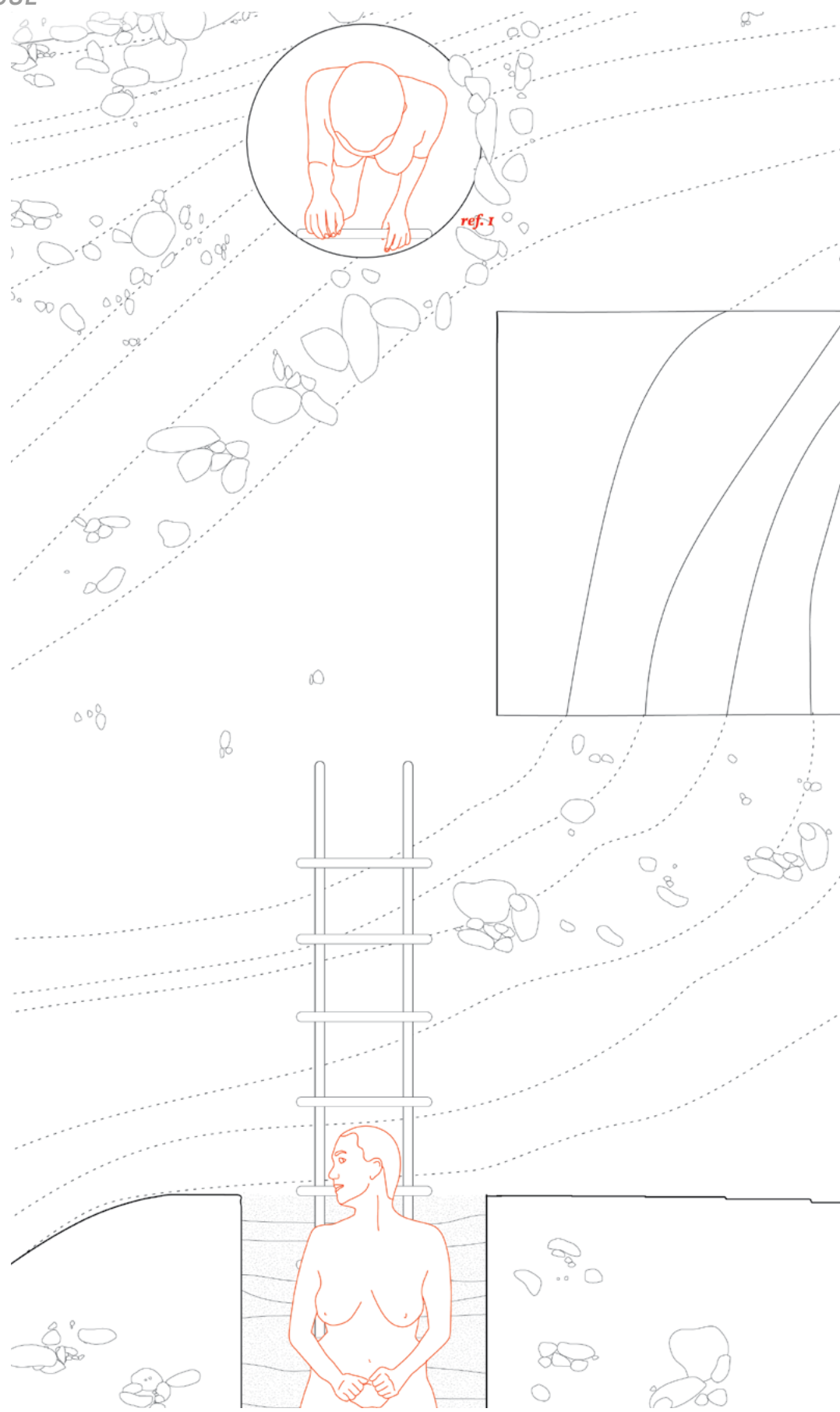
vaginal canals, and wombs. The Cave House begins to unpack how women's bodies are perceived as interior spaces, and by entering interior places (often seen as the woman's place) the woman's body is colonized and owned.

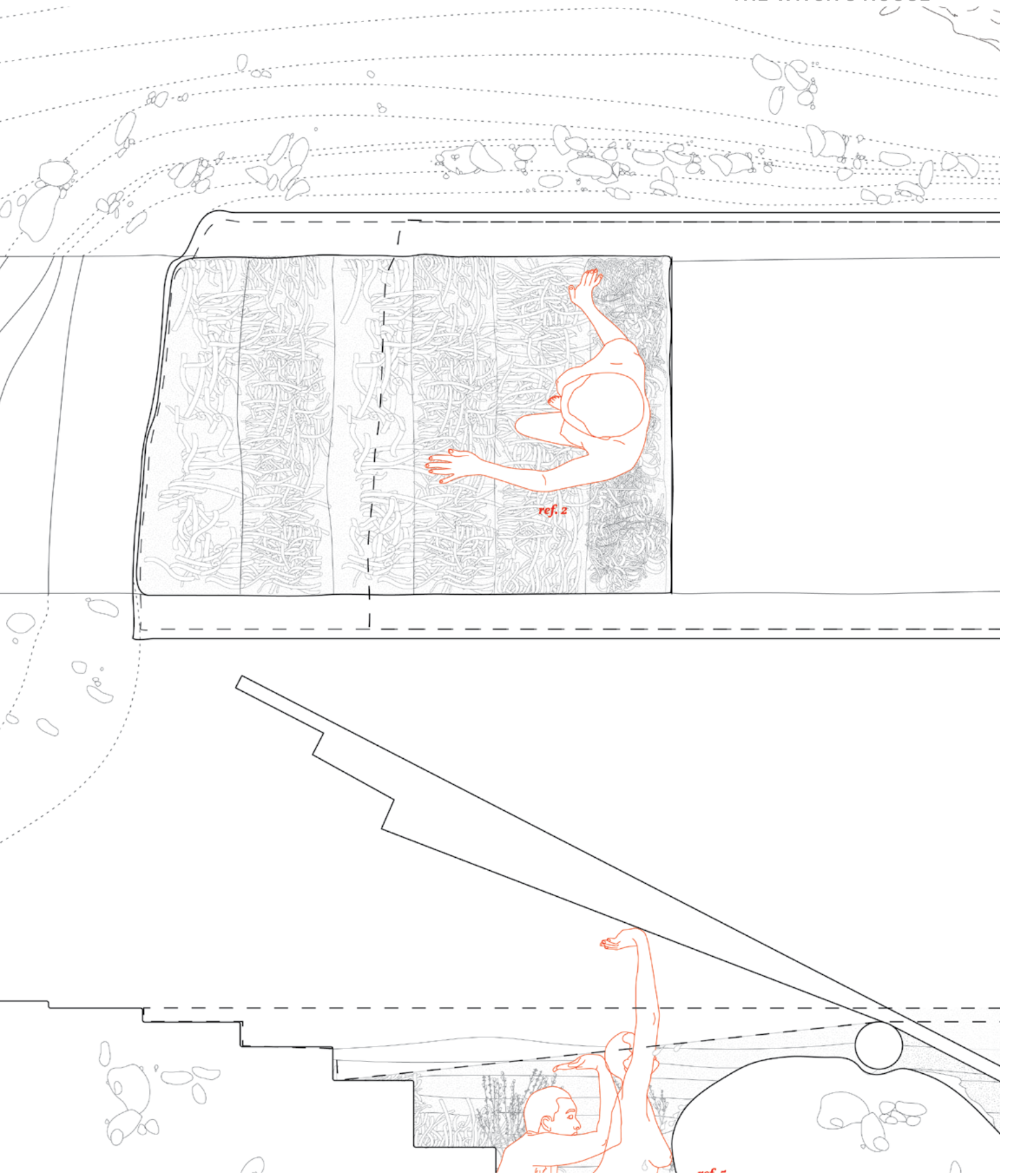
The cave is the site of the Cave House. It informs the idea of architecture as a subtractive process, digging away and carving out places of ritual. In opposition to the theories of architectural theorists including Gottfried Semper, Vitruvius, and Le Corbusier, who claim the original architecture was an additive construction resembling a small shelter, the house of the troll-hag witch is dug out of the ground, burrowing deep into the surface. The witch is a shrew, she is the artist Ana Mendieta, she has control over the openings, the interior, the hallways and staircases, the wells. The Cave House explores all these different sides of the witch, the witch as troll-hag, as artist and collector, as medicinal healer, and as feminist.

**PART 3 THE CAVE WITCH'S HOUSE**

**Fig.3.15. Enlarged View of Cave Witch's House Illustration.**

This view shows the plan portion of the drawing, focusing on the holes of the Cave House - the openings, doorways, thresholds.



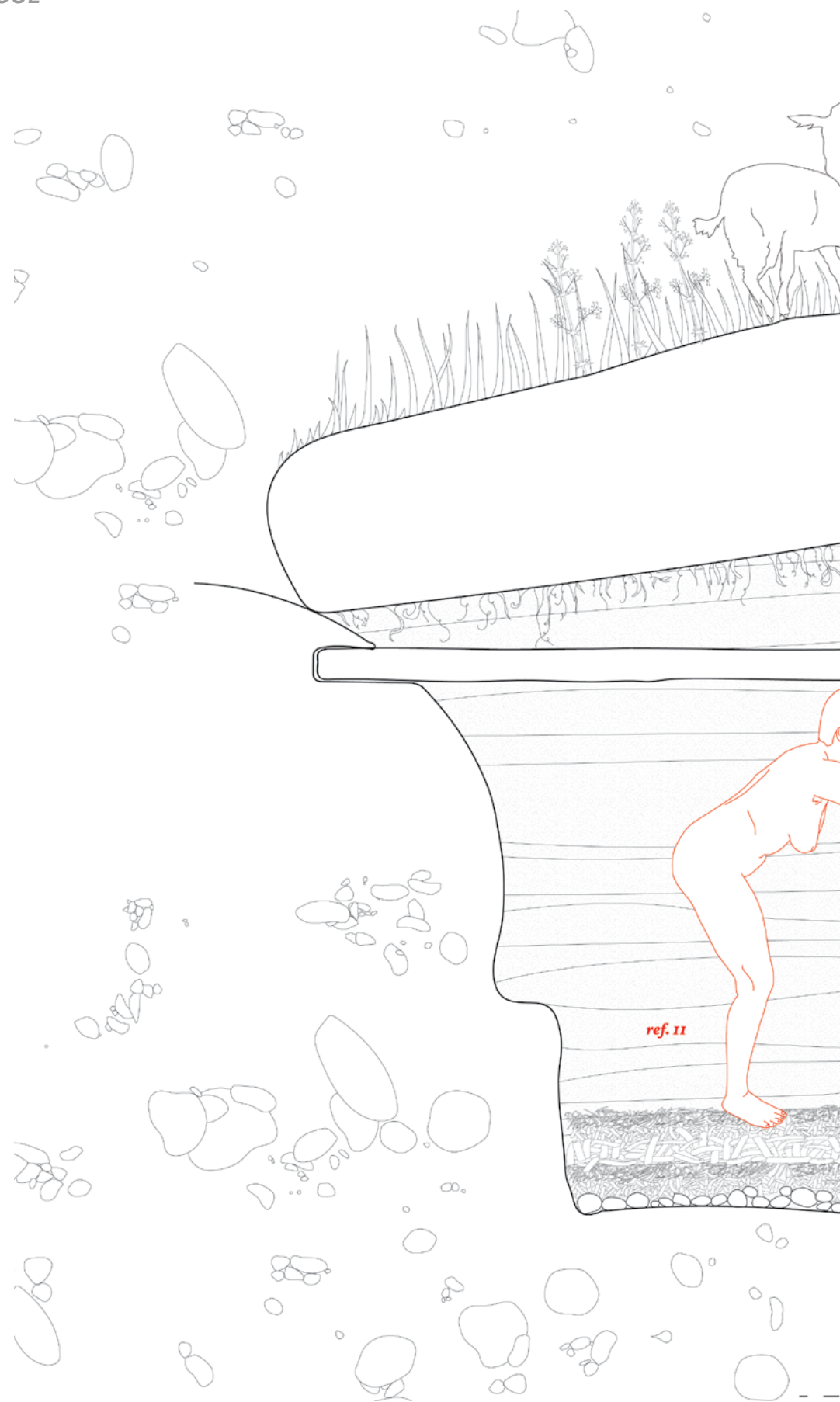


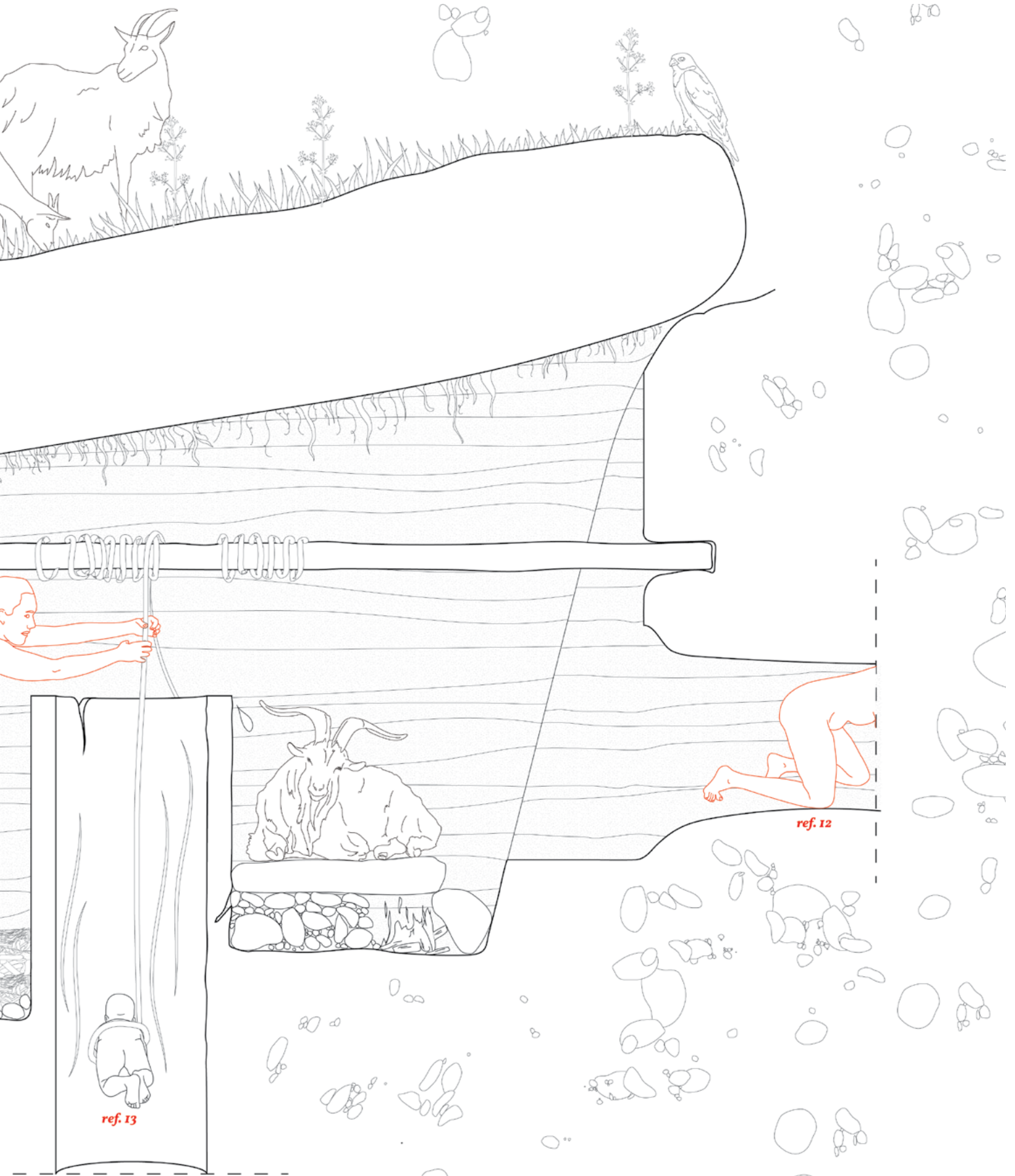
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PART 3 THE CAVE WITCH'S HOUSE

**Fig.3.16. Enlarged View of Cave Witch's House Illustration.**

This is one depiction of a section in the drawing. Looking at movement of bodies (babies) through space.





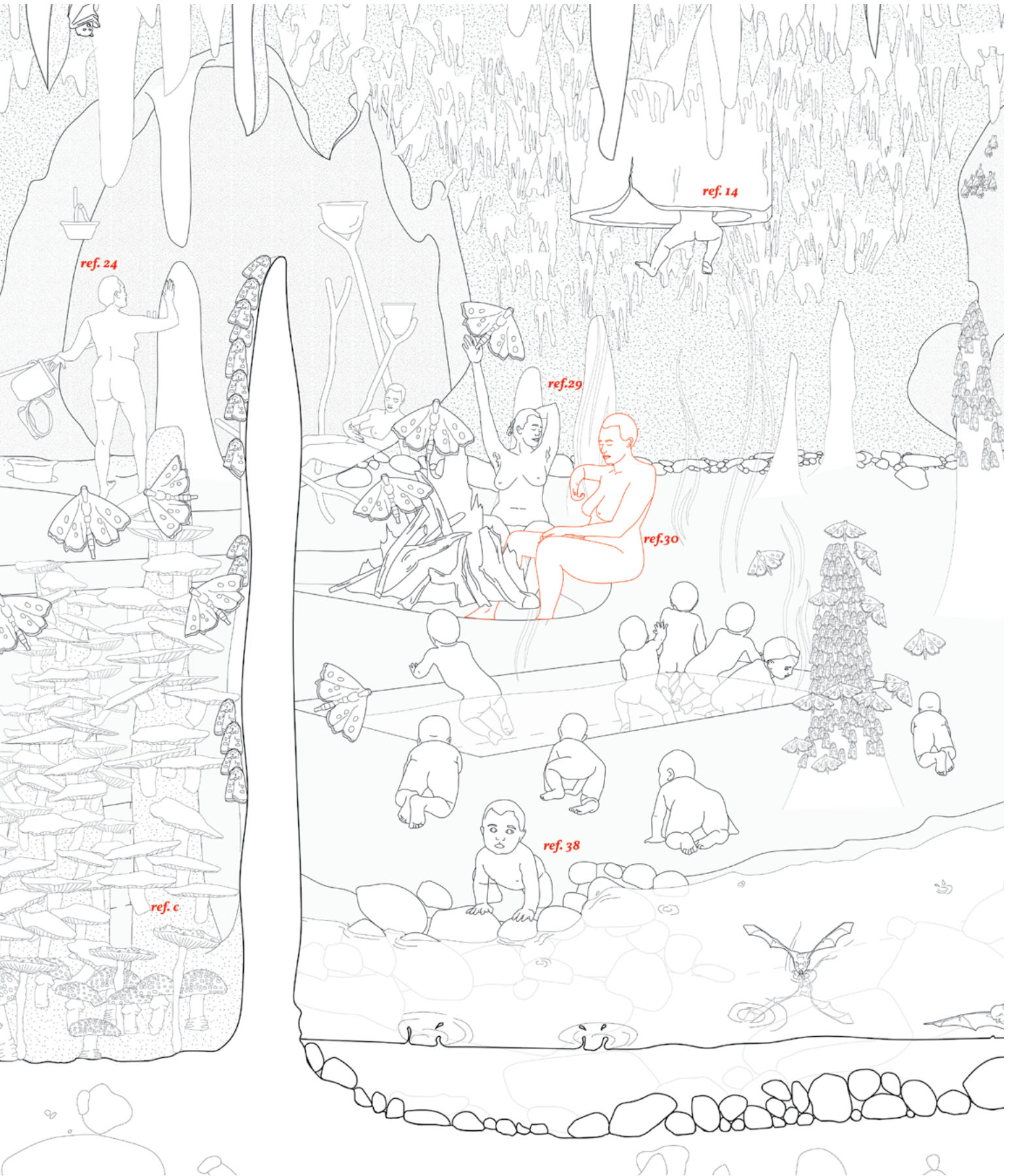
PART 3 THE CAVE WITCH'S HOUSE

**Fig.3.17. Enlarged View of Cave Witch's House Illustration.**

The most intricate perspective view, this is the deepest recess of the cave and explores the similarity between women's wombs and interior spaces.









**Plan 1 Fig.1.6.** *Animal Painting in Lascaux Cave*

its gaping and ominous quality, is the mouth of the cave<sup>4</sup>. In the western canon, the origin of architecture is widely cited as the “primitive hut”. Semper<sup>5</sup>, Laugier<sup>6</sup>, Vitruvius<sup>7</sup>, and Corbusier all qualify the origin of architecture as an additive erection on the landscape: a hut; a cabin; an entablature, pediment, and columns. The cave – despite being attributed

4 See fig Plan 1 fig.1.5

5 See Plan 1 fig.1.6 for an image of the Semper's Primitive hut. Semper wrote in: *The Four Elements of Architecture* about the Primitive hut as the origins of architecture. *Gottfried Semper, Four Elements of Architecture*, trans. Harry F. Mallgrave and Wolfgang Herrmann, 1989th ed., 1851).

6 -Antoine Laugier published in 1753 *Essay on Architecture* which references the primitive hut (which he calls the little rustic cabin) as the origin of architecture. See Plan 1 fig.1.7 for an image *Marc-Antoine Laugier, Essai Sur L'Architecture (Essay on Architecture)*, 1755).

7 Marcus Pollio Vitruvius stated in his writing that the “caves nor woods, nor groves could satisfy [the needs of men gathering]” who needed a place of shelter. Hence, the “primitive hut”. See the Plan 1 fig.1.8 Ece Küreli Gülpınar, “Laugier Vs Durand: Revisiting Primitive Hut in the Classical Architectural Discourse,” (2016) p.112. doi:10.17484/yedi.60302.

**Fig.3.18.** Excerpt of the zine *Plan 1 - Reflections on the Thresh-hole*

**WITHIN THE WOMB**

The womb – with its dark, warm, wet, rhythmic beating – represents the spatial interior of the woman<sup>1</sup>. Here I explore the body of the woman, creating parallels to the interiority of space and its inherent gendering as womanly or feminine<sup>2</sup>. These themes are closely tied to readings of abjection<sup>3</sup> – that which has been cast off (or out) from

<sup>1</sup> See PRELUDE 1 – Who is Tere for an understanding on gender. I use the word woman here not as a self-identity, but as a social construct.

<sup>2</sup> Mark Wrigley notes the woman as being relegated to the most interior of spaces, “Women are to be confined deep within a sequences of spaces at the greatest distance from the outside world while men are to be exposed to the outside.” Mark Wigley, “Untitled: The Housing of Gender,” in *Sexuality and Space*, ed. Beatriz Colomina (New York, New York: Princeton Architectural Press, 1992) p. 332.

<sup>3</sup> Abjection, a theory coined by Julia Kristeva in her book *The Powers of Horror*, is summarized by Zuzana Kovar in *Productive Leakage* as “The abject is that which has been expelled from a body and therefore transgressed the boundary between the interior and exterior. Abjection then, presents an ambiguity, resisting classification and allowing for an investigation only into its state of in-betweenness – the ephemeral state of the fall.” This transgression is what distills

the body, whereby becoming a threat to the identity and health of the body. The theories of abjection as explored by feminist artists in North America from the 50s onward represent an understanding of the concept that is rooted in the site of the body<sup>4</sup>. However, as a social theme, abjection takes on a rather vague umbrella term of anything that is immoral, taboo, excess, and unwanted<sup>5</sup>. Still these themes of abjection, while having moved away from the body, are not spatial.

**Here, I explore how the abject can be embodied**

a sense of horror, the abject as it has entered a wider audience as becoming assumed feminine. The abject is that which leaks out from within, all things society associated with women.

Zuzana Kovar, “Productive Leakages: Architecture in Abject(Ion)” RMIT University, 2014, p. 38.

<sup>4</sup> See Perspective 2 Fig. 1.5 below. The artists Judy Chicago, Cindy Sherman, Carolee Schleman, and Kiki Smith look at the abjection of women within society by emphasizing the physical abjection of fluids and discharge within their own bodies.

<sup>5</sup> Abjection in this sense, is the horror of being faced with anything that is ‘other’ or does not belong. It threatens the safety and surety of the existing social entity – of the social norm.

Fig.3.19. Excerpt of the zine *Perspective 2 - Suppressed History of Women - Caves*

The Cave House looks at the spatial relationship between interior and exterior and the political implications that carries for women in domestic spaces. The drawing is organized by three types of interior space: cave, tunnel, and opening. The drawing gradually shifts between these spaces from the bottom of the drawing to top. The lateral organization of these spaces does not indicate their literal depth, but rather the intensity of their interiority; in others ways the further down the page, the more interior a space is.

The first and lowest area, the cave, is the most interior of the space. It is represented using section perspectives. The perspective as an architectural tool is used to demonstrate depth, but also the experiential quality of the space. It is considered one of the most subjective views as opposed to other orthographic perspectives. All the section perspectives focus on the scale of the body. In the lower cave, witches are eating, digesting, excreting. In the witches' cold storage, three trollhags perform magic, jars of animals, plants, dried herbs, and vegetable surrounding them. It is where the excess gets made, harvested, cured, stored and saved by the witches. The cremation pit serves the opposite purpose, where women tumble into the stone room and are turned into the ash. The trollhags deal with the full life cycle of the landscape, animals, plants, and human bodies, it is their fearlessness to address all aspects of human life that makes them so fearsome. These perspectives – appear subjective – are the most fantastical and narrative spaces in the drawing. They intertwine folk tale with the suppressed history of women's magic so that fantasy and fact are blurred. The style of the perspective lends itself well to these narratives and further cements the idea that the interior of the witch's body and her home are mysterious, whimsical, and free.

From the cave-like caverns of The Cave House tunnels appear, connecting the interior of the house to the exterior. Illustrated through the orthographic representational style of sections, these spaces capture the movement of witches through space. These long tunnels: corridors, staircases, passageways, holes, ladders, and slides, evoke movement, time, placelessness. As an architectural style, sections are useful in demonstrating the relationships between different spaces, connecting spaces that would otherwise look disconnected in different orthographic

projections. The section can be a useful tool in fudging a project - within a section there is a false sense of closeness, rooms that are disconnected might appear to have a strong relationship to one another. The flatness of the drawing - everything is projected onto a single plane - creates an illusion of objectiveness. The narratives told in these areas of the drawing are similarly intentionally ambiguous. It is unclear which way the witches are moving in the drawing - if they are leaving or entering a space, trying to escape or seek refuge in the cave. The figures moving through the sections are in the state between woman and witch, illustrating the relationship between the two.

The third orthographic tool in this drawing is the plan. Perceived within architectural education as a universal tool for representation, the plan in this drawing illustrates the least whimsical aspect of the Cave House. Showing the opening up of the spaces into the landscape, these areas of the Cave House appear as holes and orifices in an otherwise uniform surface. They illustrate the presence of a boundary and a skin that is containing fluids, women, and space. In the plan drawings of the Cave House, the mouth of the cave appears to be leaking, the cave seeping out through the tunnels onto the cliff side.

These three different levels of representation in the drawing of the Cave House are paralleled in the Cave House zines. They are grouped according to cave (perspective), tunnel/passage-way (section), and hole (plan). Within each category is a zine in the form of a photo-essay that explores the relevant ideas of interiority as it relates to either the cave, tunnel, or hole. Along with these zines are the two appendices which appear in the other houses. Appendix A documents historical depictions of the witch focusing on themes of harvesting, eating, midwifery, the cave, trolls, and child eating. Appendix B is a gathering of work by feminist artists who use sculpture, film, painting, and installation art to capture experiences of abjection, challenge domesticity, evoke the interior, and recreate experiences of movement in underground networks. The references in the Appendices buttress the other zines as well as the drawing by providing context and source images to allow the reader to further explore that line of flight.

The following library shows each zine laid out page-by-page with a small description of what is contained within.

APPENDIX A

*The Witch Found In History*

Appendix A curates images from the early medieval witch-hunting era to the 20<sup>th</sup> century golden age of illustrations. Images are grouped into themes included: depictions of witches using a flying ointment (hallucinogenic salve), the flying initiation of women, paintings of old meg (dulle grit) a German cave witch, folk-lore of troll-hags, and images of witches gathering magic mushrooms. This is the historical framework which informs how the witches in the Cave House are depicted and the spatial arrangement of different programs.

APPENDIX A  
THE WITCH FOUND IN HISTORY



Appendix A Fig.1.1. John Bauer's Troll-Hag

FLYING OINTMENT

The flying ointment is a salve made of mushrooms with hallucinogenic properties that women would apply to their vaginal and armpit glands by "riding" a broom, or other such object such as a stang or distaff, which had been covered in the medicinal salve. Absorbing the ointment this way prevented stomach pain which would occur if ingested.

Flying here refers to the sensation of flying that is caused by hallucinogenic mushrooms. This is where the images of women flying on brooms originates from.

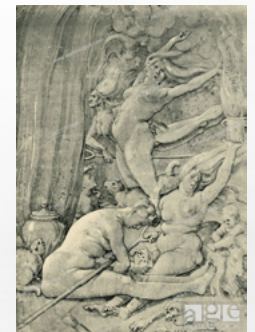
- Take notice within the drawing:
- Stang (a v-shaped stick)
  - Jars full of flying ointment
  - Applying the ointment to the body
  - Witches in ecstasy



Appendix A Fig.1.2. Hans Frank after Hans Baldung Grien, *Witches Preparing for the Sabbath Flight*, 1515



Appendix A Fig.1.3. Hans Baldung Grien, *Ecstatic Witches Rubbing Ointments*, 1514



Appendix A Fig.1.4. Hans Baldung Grien, *Witches Preparing for Flight*, 1514



Appendix A Fig.1.5. Hans Baldung Grien, *Witches Sabbath Preparing for Flight*, 1514

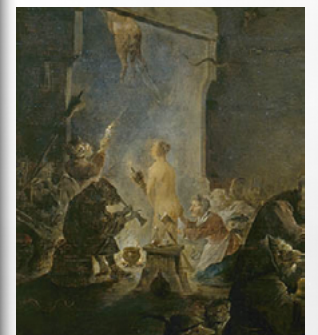
FLYING INITIATION

Often the witch, such as Dulle Griet, goes through an initiation ritual – a ritual where an ointment is distributed so flying can be achieved. Young women come to the witch to acquire this ointment. In this painting, observe the cave-like atmosphere of the painting, whereby the fire a young woman is receiving a flying initiation by a witch, or an old-meg.

- Take notice within the drawing:
- Cave
  - Darkness and fire
  - Toiling away on concoctions



Appendix A Fig.1.6. David Teniers II, *Witch's Initiation*, 1640. See close up opposite.



Appendix A Fig.1.7. Zoom in of David Teniers II, *Witch's Initiation*, 1640

**DULLE GRIET - OLD MEG**

Old Meg, or Dulle Griet, is the name used to describe a woman who acts out of place. She is depicted in Northern European paintings, engravings, and stained-glass windows as a shrewish, argumentative woman. Dulle Griet is seen as a witch who goes into the otherworld with demons and devils - into the darkness and into the cave.

- Take notice within the drawing:
- Young woman by the fire
  - Old witch applying ointment
  - Ointment being built by the fire
  - Ritual
  - Demons, ghouls, and animals



Appendix A Fig.1.8. David Teniers II, *Witch Scene*, 1630-1690



Appendix A Fig.1.14. John Bauer, *The Boy Who Was Never Afraid*, 1912



Appendix A Fig.1.15. Arthur Rackman, *The Enchanted Cave of Cesh Corran*, 1900s

**TROLL-HAGS**

In Scandinavian folk-lore, troll-hags represent powerful women who live in caves. They are like witches with their long noses, old bodies, and secret knowledge. The trolls depicted in the following images are from the Golden Age of Illustration where they are shown inhabiting holes, caves, and tunnels, and luring young women and children into their homes. The depiction of women as trolls with their innate animalistic qualities is representative of the imagery of women as being wild, shrewd, ugly cave dwellers who lurk in the dark using their knowledge to steal and eat children.

- Take notice within the drawing:
- Trolls
  - Young children
  - Caves
  - Dark holes



Appendix A Fig.1.9. David Teniers II, *Dulle Griet*, 1640

**HARVESTING MUSHROOMS**

The mushrooms used to create the flying ointment are depicted in fairy tales. The images that follow have hidden in their scenes mushrooms popping up along the ground. The two most common mushrooms depicted are the Fly Agaric mushroom and the Liberty Cap mushroom. Fly Agaric (note the word fly in the name) is the red rounded mushroom with white spots. The Liberty Cap is the smaller brown lidded mushroom with a thin stem. Women and witches have long been associated with collecting, harvesting, and using these mushrooms for their hallucinogenic properties.

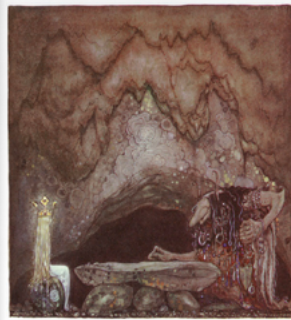
- Take notice within the drawing:
- Fly Agaric mushrooms
  - Liberty-Cap mushrooms
  - Brooms and distaffs
  - Flying
  - Lost children



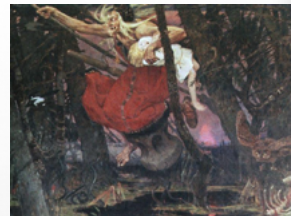
Appendix A Fig.1.16. Ivan Biliben, *Baba Yaga House*, 1899



Appendix A Fig.1.10. John Bauer, *Witch of Hulta Wood*, 1912-1915



Appendix A Fig.1.11. John Bauer, *Troll Mother Seeks A Wife*, 1915



Appendix A Fig.1.17. Victor Vasnetsov, *Baba Yaga*, 1917



Appendix A Fig.1.18. Ivan Biliben, *Vasilisa The Beautiful: Baba Yaga*, 1900



Appendix A Fig.1.12. John Bauer, *The Witches and The Trolls*, 1913



Appendix A Fig.1.13. John Bauer, *Magic Herbs*, 1912



Appendix A Fig.1.19. Ivan Biliben, *Vasilisa The Beautiful*, 1900

APPENDIX B

*The Witch Abjected*

The images in Appendix B form a collection of work by feminist artists who explore themes of abjection, excretion, the interior (of the body and the home), spaces of ritual, and work that upsets traditional notions of domestic space. Artists include Alice Aycock, Georgia O'Keeffe, Nancy Holt, Carrie Mae Weems, and Senga Nengundi.

APPENDIX B  
THE WITCH ABJECTED



Appendix B Fig.1.1. Mary Beth Edelson  
*Shape Shifter*

1940S - PRESENT FEMINIST ARTWORK ON INTERIORITY

The following artworks by feminist artists are evocative of holes, tunnels, caves, and openings. These works illustrate the dynamic between women and their perceived relationship to orifices, interior spaces, and the entering and exiting of these spaces. These feminist artists utilize the mediums of painting, sketching, installation, film, and performance art to highlight their foray "beyond the womb", to a place where women fill a role beyond reproductive labour.

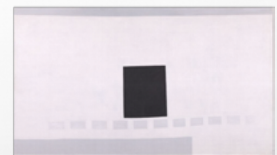
The drawing of the Cave Witch House is inspired by the works of these artists who I believe have re-occupied their own wombs and orifices for themselves. The artwork in this appendix is a reclaiming of the interior spaces that women are so often relegated to - in an attempt to cage and domesticate them - in Western society.



Appendix B Fig.1.2. Georgia O'Keeffe, *American Black Hole*, 1947



Appendix B Fig.1.3. Georgia O'Keeffe, *Pelvis Series*, 1947



Appendix B Fig.1.4. Georgia O'Keeffe, *My Last Door*, 1952-54



Appendix B Fig.1.5. Betye Saar, *Samsara*, 1960



Appendix B Fig.1.6. Betye Saar, *Les Enfants d'Obscurité*, 1961



THE WITCH'S HOUSE



Appendix B Fig.1.7. Nancy Holt, *Views Through a Sand Dune*, 1972



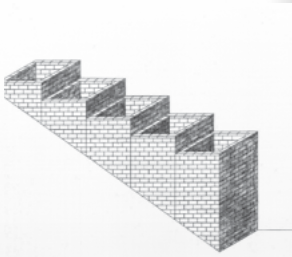
Appendix B Fig.1.8. Nancy Holt, *Sun Tunnels*, 1973-76



Appendix B Fig.1.15. Howardena Pindell, still from *Free, White and 21*, 1980



Appendix B Fig.1.16. Carrie Mae Weems, *Shape of Things (female)*, 1993



Appendix B Fig.1.9. Alice Aycock, *Five Wells Oblique Exterior*, 1975



Appendix B Fig.1.10. Alice Aycock, *Simple Network - Exterior*, 1975-2011



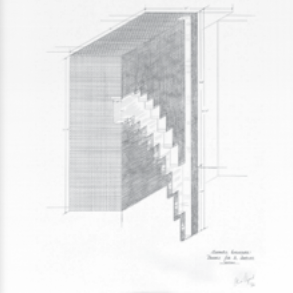
Appendix B Fig.1.17. Carrie Mae Weems, *Nikki's Place*, 2005



Appendix B Fig.1.18. Céline Sciamma, *Portrait of a Lady on Fire. Kiss in a cave scene*, 2019



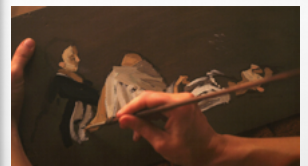
Appendix B Fig.1.11. Alice Aycock, *Simple Network - Interior*, 1975-2011



Appendix B Fig.1.12. Alice Aycock, *Masonry Enclosure Isometric Section B*, 1976



Appendix B Fig.1.19. Céline Sciamma, *Portrait of a Lady on Fire. Applying flying ointment scene*, 2019



Appendix B Fig.1.20. Céline Sciamma, *Portrait of a Lady on Fire. Painting of an abortion scene*, 2019



Appendix B Fig.1.13. Mary Beth Edelson, *Memorials to the 9,000 Women Burned as Witches in the Christian Era Workbook*, 1977



Appendix B Fig.1.14. Senga Nengundi, *Performance with InsideOutside*, 1977

PLAN 1

*Reflections on the Threshold*

This zine explores how the existence of an interior space suggests the preexistence of a skin or boundary that contains the space (and people) within. A photo-essay, this zine draws on architectural theory of the origin of architecture, as well as work by Henry Geiger to illustrate how the hole – entry way, door, fenestration – is perceived as resembling the female body with its many leaking orifices.

PLAN 1  
REFLECTIONS ON THE THRESH-HOLE



Plan 1 Fig.1.1. The Entrance

THE HOLE

The hole represents the orifice of the building, the opening between one space and another, the leaking ears, the gaping mouth, the dripping vagina. In architecture, the hole in the house is the breaking of the enclosure that attempts to hold in air, heat, and people. Formally, an entrance is the space that bridges the interior and exterior space of a building, that liminal space people pass through. To "enter" is to go into a space. This interior requires the seamless encasing of a skin – or a wall – to hold it all together. In architecture, this skin, or boundary between interior and exterior, is what separates private and public life as well as the wild natural world and the controlled, domesticated world.

The entrance in many ways is the point of control. A shut mouth is a controlled expression; a closed door is a prison. Women are controlled by the en-

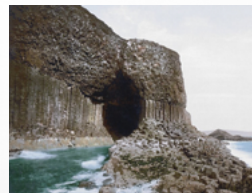
1. Note the other definition of "enter" is penetration (of a woman). "Definition of Penetration," accessed July 10, 2020, <https://dictionary.cambridge.org/dictionary/english/penetration>.

tries (and exits) of a house; the openings of doors, windows, and basement tunnels<sup>2</sup> are restricted to women, who are bound to the interior of the space<sup>3</sup>. When considering that buildings require an "interior", it is clear that the entrance signifies this quality. The more interior a building is, the less entrances it has and the more controlled those entrances are.

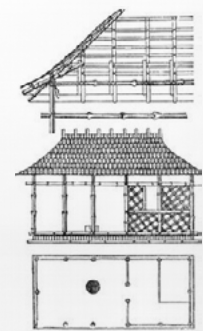
The most yonic architectural threshold, because of

2. Mark Wigley notes the control of entryways in domestic spaces. "The spatial structure of the house is maintained by both the systems of locks, bars, bolts, and shutters that seal the openings and a controlling eye. In this way, the woman can be held to the thresholds of the house, the doors and windows" Mark Wigley, "Untitled: The Housing of Gender," in *Sexuality and Space*, ed. Beatriz Colomina (New York, New York: Princeton Architectural Press, 1992) p.338.

3. In her essay *The Split Wall: Domestic Voyeurism*, Beatriz Colomina analyses the representation of women in ads of Le Corbusier's homes. "Here again the woman is placed "inside," the man "outside," the woman looks at the man, the man looks at the world." Beatriz Colomina, "The Split Wall: Domestic Voyeurism," in *Sexuality and Space*, ed. Beatriz Colomina (New York, New York: Princeton Architectural Press, 1992) p.105.



Plan 1 Fig.1.2. Fingal's Cave, Isle of Staffa, UK



Plan 1 Fig.1.3. Gottfried Semper, "Primitive Hut", 1851



Plan 1 Fig.1.4. Marc-Antoine Laugier, "Frontispiece - The Primitive Hut", 1753



Plan 1 Fig.1.5. Le Corbusier, "Le Cabanon", 1951



Plan 1 Fig.1.6. Animal Painting in Lascaux Cave

its gaping and ominous quality, is the mouth of the cave<sup>4</sup>. In the western canon, the origin of architecture is widely sited as the "primitive hut". Semper<sup>5</sup>, Laugier<sup>6</sup>, Vitruvius<sup>7</sup>, and Corbusier all qualify the origin of architecture as an additive erection on the landscape: a hut; a cabin; an entablature, pediment, and columns. The cave – despite being attributed

<sup>4</sup> See fig Plan 1 fig.1.5  
<sup>5</sup> See Plan 1 fig.1.6 for an image of the Semper's Primitive hut. Semper wrote in: *The Four Elements of Architecture* about the Primitive hut as the origins of architecture. Gottfried Semper, *Four Elements of Architecture*, trans. Harry E. Mallgrave and Wolfgang Herrmann, 1989th ed., 1851).  
<sup>6</sup> Antoine Laugier published in 1753 *Essay on Architecture* which references the primitive hut (which he calls the little rustic cabin) as the origin of architecture. See Plan 1 fig.1.7 for an image  
 Marc-Antoine Laugier, *Essai Sur L'Architecture (Essay on Architecture)*, 1753).  
<sup>7</sup> Marcus Pollio Vitruvius stated in his writing that the "caves nor woods, nor groves could satisfy [the needs of men gathering] who needed a place of shelter. Hence, the "primitive hut". See the Plan 1 fig.1.8  
 Ece Kürüli Gulpınar, "Laugier Vs Durand: Revisiting Primitive Hut in the Classical Architectural Discourse," (2016) p.112. doi:10.17484/yeid.60302.



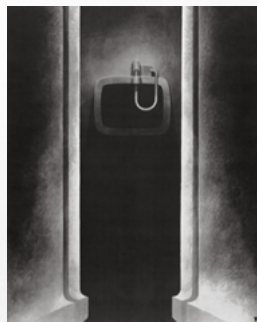
Plan 1 Fig.1.11. Georgia O'Keeffe, "Pedernal - from the Ranch 1", 1956



Plan 1 Fig.1.12. Photograph of Georgia O'Keeffe's Abiquiú house, New Mexico.

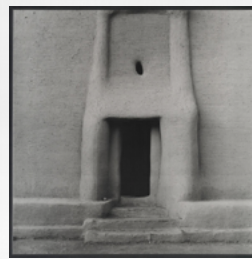
as the origin of language and art<sup>8</sup> – is largely considered non-architectural and animalistic<sup>9</sup>. The archaeological finds of Megalithic "womb tombs" in Northern Europe are left out of the modern discourse of the origins of Western European architecture<sup>10</sup>, despite their enchanting and inspiring feats of engineering.

The cave, its opening, and its recalling qualities of the woman's interior frighten the phallogocentric discourse of western architecture. The work of H.R.



Plan 1 Fig.1.7. H.R. Giger, "Passage IV", 1973

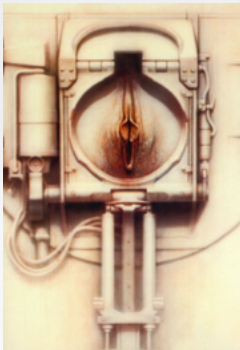
<sup>8</sup> See the Plan 1 fig.1.9 for an image of the Lascaux Cave which is attributed as the origin of art within the Western Cave.  
<sup>9</sup> "Language begins in caves (Vico). Art begins in caves (Batizille). But architecture begins with the primitive hut (Laugier) – Western architecture is, by its nature, a phallogocentric discourse". Jennifer Bloomer, *Architecture and the Text: The Scripts of Joyce and Piranesi* (New Haven: Yale University Press, 1993) p.166.  
<sup>10</sup> "Where Asia has a significant spiritual relationship with the cave western architectural culture has come to leave the cave behind". Peter Langford, "Uninhibited Dwelling: Constructing the Primitive Cave in Contemporary Architecture." University of Newcastle, 2012), p. 17.



Plan 1 Fig.1.13. Carrie Mae Weems, "Africa", 1993

flesh-like nylons stuffed with sand in her 1977 *Inside/Outside* artwork, exposes the woman's organs to comment on the physically wrenching ways women (and particularly racialized women) are forced to fit into societal constraints. Georgia O'Keeffe<sup>11</sup> often uses the iconography of the hole and the flower in her artwork to evoke the female genitalia, not in the dark frightening way Giger imagines, but as a window to the sky. And last, Carrie Mae Weems<sup>12</sup> notes the absence of the powerful yonic entrance from western architecture. These feminist artists illustrate the power of the hole as a threshold to the interior and understand the importance this opening between the boundaries of interior and exterior is to the liberation of women.

gundi's installation *Inside/Outside*.  
<sup>13</sup> See the Plan 1 fig.1.4 – 1.15 for Georgia O'Keeffe's painting.  
<sup>14</sup> See the Plan 1 fig.1.16 for The photograph by Carrie Mae Weems.



Plan 1 Fig.1.8. H.R. Giger, "Passage XXIX", 1973

Giger demonstrates this fear. As an artist, educated as an architect, Giger has been an influential force in western architecture for his surrealist aesthetic and his engagement with the grotesque. His series, *The Passage of H.R. Giger*, is his interpretation of a dream where he enters into a dark enclosed space with no exits, aside from a dark metal hole obstructed by a safety pin<sup>11</sup>. Giger envisions the claustrophobic interior space where he cannot lift his arms as being specifically gendered. He draws the hole that controls his exit as a vulva. He is trapped in the womb.

Unlike Giger's fear of the interior cave-like space, feminist artists have focused on the hole as a form of fascinations and empowerment. Georgia O'Keeffe, Senga Nengundi, and Carrie Mae Weems look to yonic entrances as being indicators of an interior that is powerful and, instead of controlling women, is controlled by women. Senga Nengundi's<sup>12</sup> use of

<sup>11</sup> See the Plan 1 fig.1.10 – 1.11 for images of Giger's paintings of this experience. Notice the yonic references of the space.  
<sup>12</sup> See the Plan 1 fig.1.12 – 1.13 for images of Senga Nengundi's installation *Inside/Outside*.



Plan 1 Fig.1.9. Senga Nengundi, "Inside Outside", 1977



Plan 1 Fig.1.10. Senga Nengundi, Performance with "Inside Outside", 1977

SECTION 1

*Suppressed History of Women - Tunnels*

Pulling from images within the drawing of the Cave House, this zine looks at the existence of the tunnel as a space of liberations. Drawing from historical examples of Neolithic megaliths, relationships are made between the tunnel and the movement of women through space as an act of resistance.

SECTION 1  
SUPPRESSED HISTORY OF WOMEN\_TUNNELS  
Ref. 6-10, 12-13



Section 1 Fig.1.1. Emerging

PASSING THROUGH THE TUNNEL

As the woman moves in the underground world she passes through tunnels, along basement corridors, and dark alleyways. While a woman was prohibited from moving freely through society and relegated to the dark and mysterious hidden passages, it was this secrecy that also gave her power and control. Only she knows the inner workings of society and she carries with her secrets and knowledge that is inaccessible to others. The tunnels are her in-between realms where she moves between the outside public world and the interior, private spaces.

<sup>1</sup> Barbara Ehrenreich and Deirdre English talk about the history of witches as healers. "When witch-healers were persecuted for being practitioners of 'magic.' It was witches who developed an extensive understanding of bones and muscles, herbs and drugs - So great was the witches' knowledge that in 1527, Paracelsus, considered the 'father of modern medicine' burned his text on pharmaceuticals, confessing that he 'had learned from the Sorceress all he knew.'" Barbara Ehrenreich, *Witches, Midwives & Nurses: A History of Women Healers*, ed. Deirdre English, 2nd ed. (New York: Feminist Press at the City University of New York, 2010) p.52."

PASSAGE GRAVES

In Western Europe there are scattered a number of passage graves from the Neolithic Age. These passage graves resemble long underground passages that lead to a tomb or a series of sub chambers. These structures were used for more than burials, but also ritual ceremonies and solar wisdom. Often the passages line up with the sun to illuminate the back chambers with light on either the winter and summer solstices. These passages - lined with megalithic stones and covered with engravings - represent the passage from one world to another. The longer the passage, the further away from the outside world the inner ritual space was, and the more sacred. It would only be on these solstice days that the light would join these two spaces together, and worlds would collide as the internal opens to the outside world<sup>2</sup>.

<sup>2</sup> In describing a passage grave at Gillhög, Western Skane, Sweden, Tilley captures the dark tight enclosure of the passage. "Entering the chamber one experiences a great sense of height and airiness compared with the constricted passage and associated with this is a passage from light to darkness and an echoing cavernous interior." Christopher Tilley, *The Dolmens and Passage Graves of Sweden*, Vol. 2016 Routledge,

Pagan traditions have long been rooted in place and location on the land. The passages - astronomically aligned - welcome in the stars to the center. The passage graves create a ceremony and ritual that transports visitors to a sacred place<sup>3</sup>. As people move between these worlds, their bodies are pressed and compressed<sup>4</sup> in these spaces until they emerge into the larger cavernous space - passing<sup>5</sup> from the outside into a womb-like tomb.

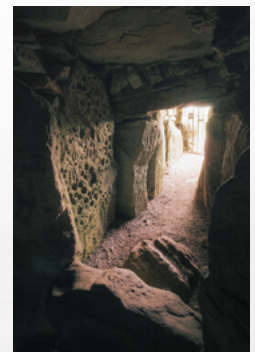
<sup>3</sup> Christopher Tilley highlights the importance of the entrance in the passage grave. "A person moving down the passage would be passing through doorways marking entrances to another world, the hallowed sacred space with ancestral bones."

Tilley, *The Dolmens and Passage Graves of Sweden*.

<sup>4</sup> Christopher Tilley illustrates the compression and expanding qualities of the passage grave; "to move down the passage, one must crawl or stoop, only being able to stand fully upright in the chambers."

Tilley, *The Dolmens and Passage Graves of Sweden*.

<sup>5</sup> The etymology of passage is "passare" which means to step; cross; walk; it is derived from the Proto-Indo-European word "pete" which means to spread. "Passage (N.)", accessed July 10, 2020, <https://www.etymonline.com/word/passage>.



Section 1 Fig.1.2. The inner passage of Cairn T Rob Hurston



Section 1 Fig.1.3. Newgrange Solstice



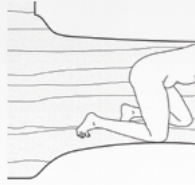
Section 1 Fig.1.4. A view of the entrance from the floor of

## THE WITCH'S HOUSE

### THE COMPRESSED PASSAGE

The passages from the womb-like caves\* to the surface are compressed and dark. They squeeze the body and press down on the woman moving through the tunnel. There is a sense of endlessness, of a damp winding corridor. The woman trusts her instincts and she knows how to navigate the mysterious and the unknown<sup>6</sup>.

6 The passage graves of Northern Europe (especially Ireland and Sweden) are also known as womb-tombs where it is speculated that women would have come to seek collective ancestral knowledge and blessings of progeneration. Max Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100*, Vol. 7, 2017 p. 186.  
7 See Appendix B Fig. 1.6, See Appendix B Fig. 1.11-1.12



Section 1 Fig.1.5. Ref.12

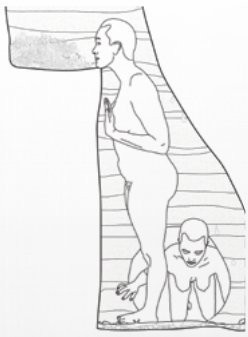
### ILLUMINATING THE BACK OF THE THROAT

As the woman pushes open the surface of the staircase, the sunlight streams in, illuminating the back of the throat. Out storms a pitter-patter of feet and women<sup>10</sup> tumble through the surface. The passage graves, designed to be dark and hidden, are opened up to the outside world on specific occasions<sup>11</sup>.

10 Or trolls, or hags, or witches.  
11 On the equinox or solstice, the passage graves of Northern Europe let the light stream in and illuminate the backstones - large stones that are engraved with spirals and concentric circles resembling vulvas. As Max Dashu says in her book *Witches and Pagans*, "They are primeval, pulsing with concentric circles, curving lines, solar patterns, portals - and deeply engraved vulvas, portals of life and rebirth, carved into the bones of Earth herself." Max Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100*, Vol. 7, 2017 p. 185.



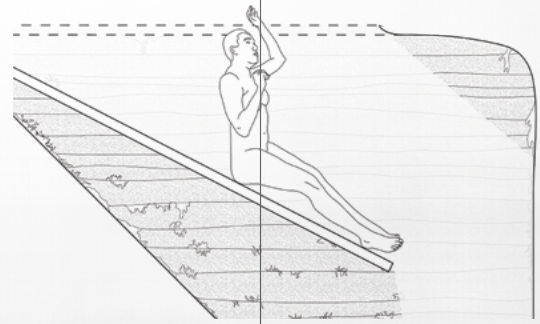
Section 1 Fig.1.10. Ref.13



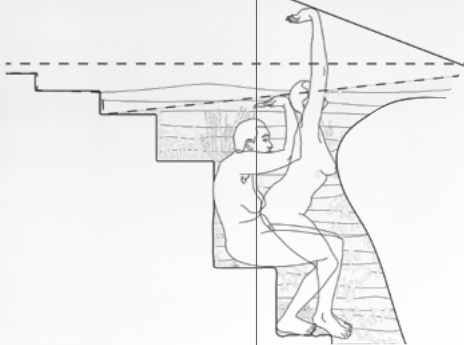
Section 1 Fig.1.6. Ref.9-10



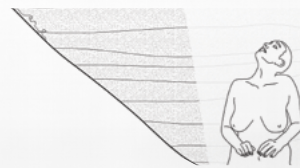
Section 1 Fig.1.7. Ref.8



Section 1 Fig.1.11. Ref.6



Section 1 Fig.1.8. Ref.5-5a



Section 1 Fig.1.12. Ref.7

### EXCHANGE OF BODIES

As women pass babies through their bodies, midwives are responsible for helping along this process. From the womb emerges the child. Women are caged to the interior space and to pass through different realms defies their assigned place. The witch or the troll in folk lore<sup>8</sup> represents the woman who is willing to transgress these rules put upon her. The troll-hag is a woman who takes what society does not want, that which is given to her by way of a hole, a tunnel, a passage<sup>9</sup>.

8 See Appendix A Fig. 1.10 - Fig. 1.15  
9 Often in Norwegian, Irish, and North England folk lore, trolls represent the beings who take children that are unwanted and trade them for different children. This exchange happened with the help of a tunnel or a hole, that people passed through to create a change in the body. As this child passes through this tunnel it evokes the story of passing a child through a hole in Northern European folk lore. A Mén-an-Tol stone is a circular domed stone in Cornwall, United Kingdom from the Neolithic age. Folk lore says that changeling babies (babies with a disability) were passed through the Mén-an-Tol holed stone so that the 'original' child would be returned to the mother. "Legends of Cornwall's Stones", accessed July 10, 2020, <https://www.timetravel-britain.com/articles/stones/mystcorn.shtml>.



Section 1 Fig.1.9. Men-an-Tol Cornwall - UK <https://en.wikipedia.org/wiki/M%C3%AAAn-an-Tol/>

SECTION 2

*Reflections on the Passage*

This zine continues to look at the section aspects of the drawing to demonstrate how the tunnel and passage is perceived in both language and architecture a space for the other. Reserved for illicit activities, the tunnel is secret, mysterious, forbidden, and rebellious. This photo-essay compares the similarities between ancient passage graves and contemporary images of women and passages in feminist art and film.

SECTION 2  
REFLECTIONS ON THE PASSAGE



Section 2 Fig.1.4. The Section

THE TUNNEL

In this zine, I try to understand how the tunnel - as a symbol of underground movements' which subvert the existing structures of control - can inform the creation of a feminist space of liberation. Architecturally, the tunnel is a long narrow passage, typically dark, cold, and underground, that moves people from one area to another. While not always strictly secretive or hidden, the tunnel often evokes a sense of something cryptic<sup>1</sup> occurring. The tunnel is tied to themes of movement and passage<sup>2</sup> where people, ideas, and objects are being

1 "Underground" in this context is being referred to in one of three ways, and is often sliding to more than one of the three definitions. As stated by Your Dictionary: "an underground space or passage a secret movement organized in a country to oppose or overthrow the government in power or enemy forces of occupation an underground movement in media, films, music, etc." "Underground Definitions", <https://www.yourdictionary.com/underground>.  
2 The definition of crypt if two fold; first is a concealed underground chamber, and the second is something that is secretive or hidden.  
"Crypt Noun", accessed July 10, 2020, <https://www.merriam-webster.com/dictionary/crypt>.  
3 The word passage means either a way of exiting or

exchanged illegally. It's in these spaces that women, often consigned to the confines of the home (domus<sup>4</sup>) are able to create a network of connections that are rooted in shared knowledge, support, and power.

The tunnel, as an architectural space, is used in contemporary films, television shows, and artwork to portray the undercover complex organization of women and their hidden power. The more rigid and structured an environment is, the more powerful and disruptive role the tunnel plays. Within institutional settings such as schools, hospitals, psychiatric centers, and universities, the networks of tunnels and basements are where people scheme how to overthrow the governing power. In feminist films, this visual of the underground tunnel reappears as a cinematic space of the moment-just-before-liberation. Films such as *Girl, Interrupted*, *The Favourite*, and *Us* use the tunnel as a metaphor for entering, or a long corridor. (Merriam-Webster 2020)

4 The home is interior space where women are expected to live domestic lives.

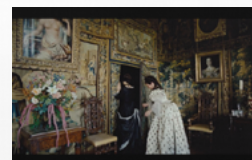
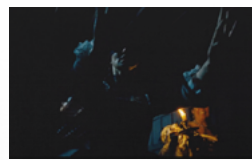
the unconscious, repressed world; a site the marginalized inhabit, and the cast-off members of society retreat to. While the tunnel is full of shadows, murky, and hauntingly mysterious, for those who are not safe to be themselves in the brightly lit public spaces of society, the underground world offers them refuge.

In *Girl, Interrupted*<sup>5</sup>, the tunnels below the psychiatric institution are where the main characters - who are both women and patients - are free to be themselves. It is also where, ironically, they act the most 'sane'. In the movie *The Favourite*, the secret passage allows the women characters to move between each other's bedrooms as they conduct a taboo queer love affair. The passage allows the women to secretly move between spaces that they

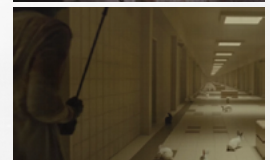
5 See Section 1 Fig. 1.5 for a still from the movie *Girl, Interrupted*.  
6 "The girls' descent into the tunnels therefore represents an exploration of their repressed unconscious." PG. 191  
7 See Section 1 Fig. 1.6 for a still from the movie *The Favourite*.



Section 2 Fig.1.5. Film stills from *Girl Interrupted* of characters in the underground tunnels



Section 2 Fig.1.6. Film stills from "The Favourite" of the secret passageways



Section 2 Fig.1.7. Film stills from "Us" by Jordan Peele of the underground tunnels

would otherwise be denied access to. In the third film I draw from, *Us*<sup>8</sup> by Jordan Peele, the tunnel is the underground network of forgotten people. It's where the shadows lurk, and the site where the main characters are confronted with the stark reality that their peaceful world was built on the backs of the unseen, unheard, marginalized voices underground.<sup>9</sup> In all these films, the subversive network of tunnels creates a space – or a set – for the films' characters to unfold. In these gloomy and obscure passageways, the characters become fully realized.

The tunnel as a narrative tool in film is echoed by the wide breadth of feminist artwork that uses this space to explore the masked reality of women within society. The tunnel becomes a space of freedom and expression, as well as movement and mobilization. The artist Alice Aycock in her two series, *A Simple Network of Underground Wells and Tun-*

<sup>8</sup> See Section 1 Fig. 1.7 for a still from the movie *Us*.  
<sup>9</sup> Being underground makes the tunnels the literal foundation upon which the world is built. The prosperity of some is built upon the suffering of others.

*nels, and Project For 5 Wells Descending a Hillside*, uses the tunnel (or the well) as a space to move beneath the surface and explore the unknown<sup>10</sup>. Her work is part of a larger body of 'primal land art' installations that work to facilitate the innate connection humans have to the land. In contrast to the work of Alice Aycock, Annie Sprinkle creates a tunnel into the interior of the body. Her famous performance art piece *A Public Cervix Announcement*<sup>11</sup> allows viewers to view the cervix, a piece of anatomy that is shrouded in mystery. Where Aycock recreates the unknown, Sprinkle unveils it.

While Alice Aycock's work is contemporary, and uses the architectural materiality of bricks and ladders, she conjures a memory of the suppressed history of pagan underground ritual spaces. While tombs and other burial sites appear all over the world, the specific history of the Northern European passage graves is the focus here. Passage graves,

<sup>10</sup> Alice Aycock creates a subterranean network of passages set up for the purpose of operating below the surface of the earth. Section 1 Fig. 1.8  
<sup>11</sup> See Section 1 Fig. 1.10

Revisiting the construction of the passage grave as an additive process, it is interesting to note that while the architecture of the passage resembles closely the tunnels of both Alice Aycock's work and the sets in the films mentioned above, this tunnel is not excavated. The passage and resultant interior chamber are built before the mound that covers it. In a sense, the interior space comes first.

This writing hopes to understand how the tunnel can become an architectural concept which allows women – and those in opposition to the existing powers – to move through society spatially, without excavating the literal conditions of a tunnel. Here the passage grave comes closer to this goal. As an additive construction, the passage is created not to circumvent the existing and accepted ways of movement from one place to another, but rather to serve as central to the access of coveted and powerful knowledge. The way 'passage' and 'cryptic' as spatial nouns have come to represent a broader meaning of a social concept of concealment, how

can the tunnel become more than a metaphor for discarded and marginalized people, but rather an architectural tool for transporting those same people to spaces where their power and autonomy can be fully realized. Where is the contemporary passage-grave?

or 'womb tombs' are megalithic structures found all over the United Kingdom, Northern Ireland, Sweden, and Norway. These passage graves, dated to the Neolithic times, are assumed to be places of burials<sup>12</sup>, rituals, and astronomical knowledge. Passage graves are generally long compressed pathways that lead towards an inner chamber. These sites are not excavated from within the ground, despite their sub-terranean feel, but are rather constructed and then covered with a larger earthen mound. The long passage<sup>13</sup> is lined with large kerbstones<sup>14</sup> and leads to a series of inner chambers that are covered in engraved artwork which evokes the imagery of vulvas and the cervix<sup>15</sup> (see Section

<sup>12</sup> These sites are all littered with human remains and what appear to be collective burial sites. Engravings on bones suggest the remains were used in rituals.

<sup>13</sup> See Section 1 Fig. 1.9 are the

<sup>14</sup> Kerbstones are large stones covered swirls, concentric shapes, and vulvas, of which many date back to 3600-3400 BCE. Section 1 Fig. 1.11

<sup>15</sup> Another common engraving on these large stones are cupules – a series of deep round holes that are found all over the world and often associated with fertility and conception rituals). "Like women in other parts of the world, they

would have touched, rubbed, painted, made ablutions, or ground out rock from the cupules, making them deeper over the millennia". (Dashu 2017)  
<sup>16</sup> In *The Dolmens and Passage Graves of Sweden: An Introduction and Guide* by Christopher Tilley, he comments on the experiences of moving through the passage grave. "These architectural details and the internal structuring of space in the tombs were clearly designed to have definite experience effects on anyone entering and moving around in them." Christopher Tilley, *The Dolmens and Passage Graves of Sweden*, Vol. 2016Routledge, 1999).

2 fig.11 and note the similarity to Annie Sprinkles cervix). The direction of this tunnel is astronomically aligned so that on the winter solstice the sun illuminates the deep interior. These megaliths, with their cosmic alignment and covered with symbolic art, are undoubtedly places of worship. The long and constricted passages create a tension between the outside and the interior chamber. Exiting the passage into the main ritual space there is a sensation of 'opening up' and a moment of arrival<sup>16</sup>. The passage is the place of movement where the body is held in a liminal space between interior and exterior, moving between the world of the living and the ancestral world.



Section 2 Fig.1.8. Alice Aycock



Section 2 Fig.1.9. Passage Graves



Section 2 Fig.1.10. *A Public Cervix Announcement*, Annie Sprinkle



Section 2 Fig.1.11. *The Hag's Chair* at Cairn T, Loughcrew, Westmeath

PERSPECTIVE 1

*Mushrooms, Midwives, and Magic*

This zine is a historical lesson on how different activities based in the exchange and production of medicines, knowledge, and food, could render a woman in Medieval Europe a witch.

**PERSPECTIVE 1**  
**MUSHROOMS, MIDWIVES, AND MAGIC**  
 Ref. a - e, Ref. 4, 15-21, 33-38



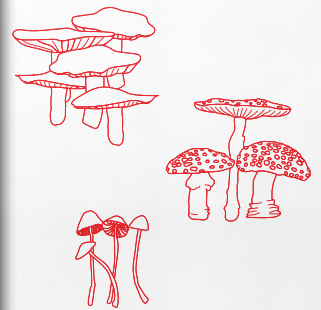
Perspective 1 Fig.1.1. Witch and Midwife

**MUSHROOMS**

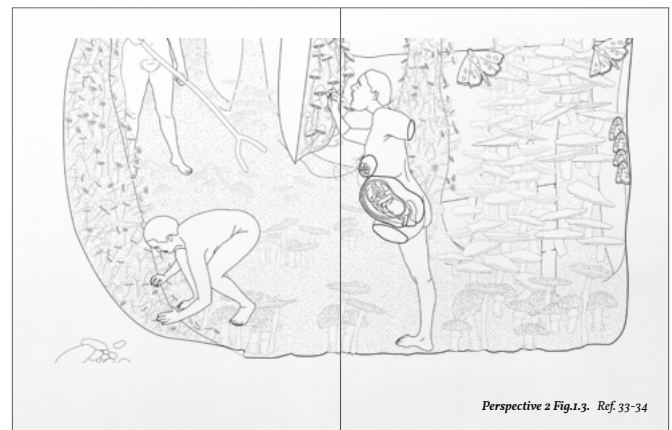
The mushrooms in the deepest part of the cave are being harvested by the women/troll hags/witches for their hallucinogenic properties. The species of mushrooms depicted are the Fly Agaric<sup>1</sup>, the Liberty Cap, and the Spectacular Rustgill. These mushrooms have long been associated with magic rituals in Europe<sup>2</sup> and their place in the witch's cave highlights women's knowledge of plants with medicinal properties. See Zine *Perspectives 2* for more information on these practices.

<sup>1</sup> The Fly Agaric, otherwise known as the Fly Amanita or by its scientific name *Amanita muscaria*, has a red cap and white speckles. When absorbed through the skin, this mushroom causes feelings of relaxation and lessened anxiety. David Arora, *All that the Rain Promises and More* (Berkeley, California: BioSystems Analysis, Inc, 1991) p. 77.

<sup>2</sup> These mushrooms are found under trees and in damp spots. Their connection to European rituals is well understood and imagery of these mushrooms are used to indicate a magical grove or grotto. "Any culture which stressed the association between high mountain caves and oracular incubation could not have overlooked one of nature's most colourful species growing in their midst" Daniel Attrell, "Dionysian Semiotics: Myco-Dendrolatry and Other Shamanic Motifs in the Myths and Rituals of the Phrygian Mother" University of Waterloo, p. 25.



Perspective 1 Fig.1.2. Ref. a - c



Perspective 2 Fig.1.3. Ref. 33-34

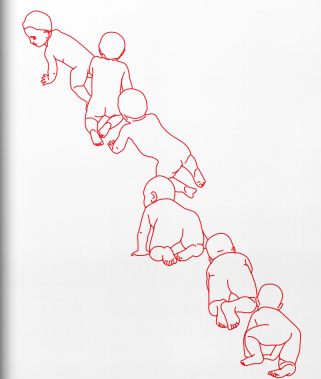
**MIDWIVES: BIRTH AND ABORTION**

Women have long been the knowledge seekers and keepers of the skills needed to perform abortions, deliver babies, and prevent miscarriages. Midwives were responsible for helping women find autonomy over their own bodies<sup>3</sup>. By providing support, medicine, knowledge, and experience, midwives became fundamental and powerful members of the community<sup>4</sup>. It is no surprise that the midwife was a prime candidate to be accused of being a witch during the European witch hunts.

<sup>3</sup> As Barbara Ehrenreich & Deirdre English observed, "The witch is accused not only of murdering and poisoning, sex crimes and conspiracy - but of helping and healing." - *witches midwives and nurses A history of women healers*.

Barbara Ehrenreich, *Witches, Midwives & Nurses: A History of Women Healers*, ed. Deirdre English, 2nd ed. (New York: Feminist Press at the City University of New York, 2010) p. 44.

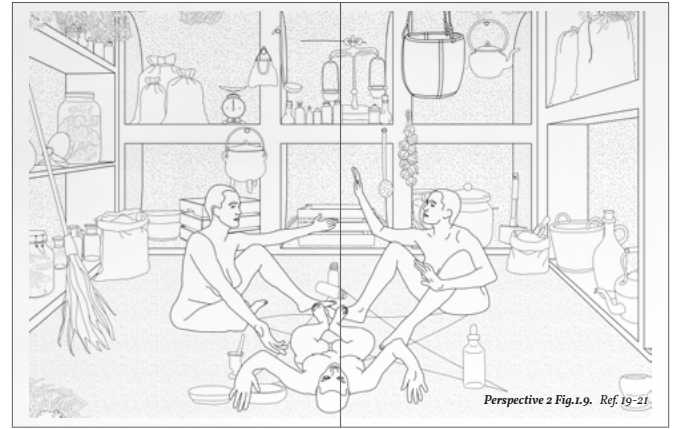
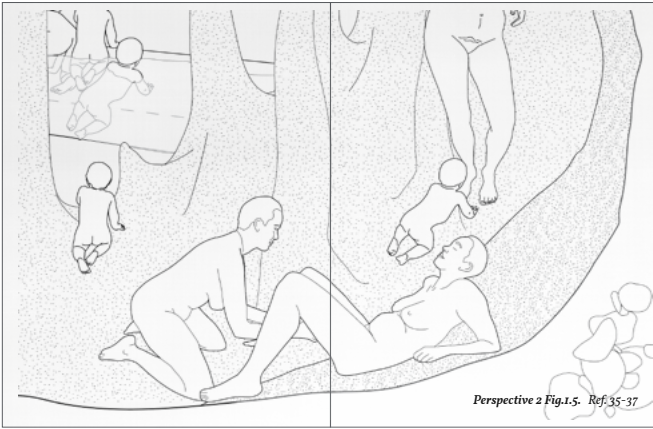
<sup>4</sup> The power of the midwife was her access to the interior of women's lives. She was welcomed into the bedroom, witnessed the pain and joy of birth and death, and was able to enjoy the liberties of moving through different social spaces. Kristen J. Sollee, "Midwives," in *Witches, Sluts, Feminists: Conjuring the Sex Positive*, Stone Bridge Press, 2017).



Perspective 2 Fig.1.4. Ref. 38



## THE WITCH'S HOUSE



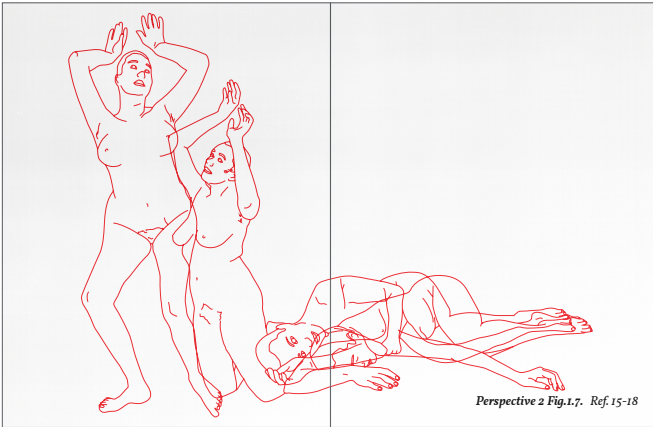
### EXCRETEMENT AND DEATH

"Witch" is not only a name for a woman who nurtures the creation of life, but also one who facilitates death. The midwife distributes concoctions that bring about abortions, cares for still births, and alleviates pain for miscarriages. The witches in this drawing are also the caretakers of death. They deal with the excrement, discharge, and decay of women's bodies that society would otherwise ignore. The witch is producing life with her right hand and death with her left. As the body decomposes, mushrooms sprout from the remains, and the witch plucks these mushrooms, finding a line of flight between life and death.



<sup>5</sup> Kristen Sollee notes the cyclical relationship between birth and death that the midwives facilitate: "they dealt with the mysterious, liminal space between birth and death, sickness and health." Sollee, "Midwives,"

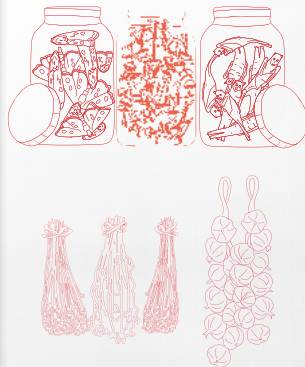
Perspective 2 Fig.1.6. Ref. 4



Perspective 2 Fig.1.7. Ref. 15-18

### STORAGE

The witch engages in an exchange based on ingesting and excreting. She takes that which society does not want and creates with it what society refuses to allow women to have. Her root cellar is the storage of all these goods: dried mushrooms, dead carcasses, mortar and pestles for grinding down dried flowers, adding them to potions and remedies to provide to the undeserved, poor women. The root cellar of the witch holds all her secrets underground. It is where she stores everything she needs to survive the winter, and make it through a life indoors. It was the woman's meticulous and measured approach that made her knowledge of medicinal plants so threatening to society<sup>6</sup>, but in her root cellar, within her cave, the witch is free to tinker, experiment, and learn.



Perspective 2 Fig.1.8. Ref. d-e

<sup>6</sup> Ehrenreich and English reference the midwives' use of the senses to create a knowledge of pharmaceuticals, "she relied on her sense rather than on faith or doctrine, she believed in trial and error, cause and effect - she trusted her ability to find ways to deal with disease, pregnancy, and childbirth" Ehrenreich, *Witches, Midwives & Nurses: A History of Women Healers* p. 48

PERSPECTIVE 2

*Mushrooms, Midwives,  
and Magic*

The final zine in this house is a photo-essay that explores how the abject can be evoke through architecture. Looking at different spatial representations of abjection in art, this zine flushed out the theories of interior space as gendered spaces.

PERSPECTIVE 2  
REFLECTIONS ON THE INTERIOR



Perspective 2 Fig.1.4. Witch's Collections

WITHIN THE WOMB

The womb – with its dark, warm, wet, rhythmic beating – represents the spatial interior of the woman<sup>1</sup>. Here I explore the body of the woman, creating parallels to the interiority of space and its inherent gendering as womanly or feminine<sup>2</sup>. These themes are closely tied to readings of abjection<sup>3</sup> – that which has been cast off (or out) from

<sup>1</sup> See PRELUDE 1 – Who is Tere for an understanding on gender. I use the word woman here not as a self-identity, but as a social construct.

<sup>2</sup> Mark Wrigley notes the woman as being relegated to the most interior of spaces, “Women are to be confined deep within a sequences of spaces at the greatest distance from the outside world while men are to be exposed to the outside.” Mark Wrigley, “Untitled: The Housing of Gender,” in *Sexuality and Space*, ed. Beatriz Colomina (New York, New York: Princeton Architectural Press, 1992) p. 332.

<sup>3</sup> Abjection, a theory coined by Julia Kristeva in her book *The Powers of Horror*, is summarized by Zuzana Kovar in *Productive Leakage* as “The abject is that which has been expelled from a body and therefore transgressed the boundary between the interior and exterior. Abjection then, presents an ambiguity, resisting classification and allowing for an investigation only into its state of in-betweenness – the ephemeral state of the fall.” This transgression is what distills

the body, whereby becoming a threat to the identity and health of the body. The theories of abjection as explored by feminist artists in North America from the 50s onward represent an understanding of the concept that is rooted in the site of the body<sup>4</sup>. However, as a social theme, abjection takes on a rather vague umbrella term of anything that is immoral, taboo, excess, and unwanted<sup>5</sup>. Still these themes of abjection, while having moved away from the body, are not spatial.

Here, I explore how the abject can be embodied

a sense of horror, the abject as it has entered a wider audience as becoming assumed feminine. The abject is that which leaks out from within, all things society associated with women. Zuzana Kovar, “Productive Leakages: Architecture in Abject[ion]” RMIT University, 2014, p. 58.

<sup>4</sup> See Perspective 2 Fig. 1.5 below. The artists Judy Chicago, Cindy Sherman, Carolee Schielean, and Kiki Smith look at the abjection of women within society by emphasizing the physical abjection of fluids and discharge within their own bodies.

<sup>5</sup> Abjection in this sense, is the horror of being faced with anything that is ‘other’ or does not belong. It threatens the safety and surety of the existing social entity – of the social norm.

architecturally. The abject – closely tied to both the bodies of women and their place within society – requires a spatial notion of interiority: the interior of the body; the interior of the home. The domestication of women is the control society [men] has over the freedom of women<sup>6</sup>. This domestication is often demonstrated

by the existence of a house<sup>7</sup>. The woman who leads a domestic life is responsible for producing babies, cooking<sup>8</sup>, cleaning, childrearing, and nurturing.

<sup>6</sup> Domestication is a sustained multi-generational relationship in which one group of organisms assumes a significant degree of influence over the reproduction and care of another group to secure a more predictable supply of resources from that second group.

<sup>7</sup> The etymology of domestication is “Latin domesticus belonging to the household, from domus ‘house,’ from PIE \*dom-o- ‘house, from root \*dem- ‘house, household.’” “Domesticate (V),”, <https://www.etymonline.com/search?q=domesticate>

<sup>8</sup> Note the inherent relationship between cooking and abjection that Christine McCarthy makes in her article *Culinary Abject*. The kitchen is the space within the house, where the boundary between interior and exterior is blurred. Smells leak, meats ooze, and “... links between the production in the kitchen and the construction of the house, where a boundary is unclear and where waste that is produced as part of the

This domestic life is a gendered one, and so is the space that domesticates. If the interior of the house – the space which is arguably the most insulated and enclosed space within a society – leaks; that is to say when a woman leaves her place, the woman is abjected, just as the fluids that leak from within her are abject. Yet the space itself is not abject. The house and the womb produce abjection, but they in and of themselves are only connected to the abject through their interior quality and their ability to leak (through a hole, or a door).

The canon of feminist art from the 70s was particularly focused on exposing the domestication of women and the need for women’s roles to expand beyond the home. Themes of anti-domestication manifested often in the spatial reconfiguration of the house. It is clear in the artists such as Judy Chicago, Cindy Sherman, Carolee Schielean, and Kiki Smith that the spatial enclosure of women was directly tied to the lack of control over their bodies, cooking/ preparation process, becomes construction material for the house<sup>9</sup>.

Christine McCarthy, “Constructions of a Culinary Abject,” *Space and Culture* 1, no. 1 (1997), 9-23.



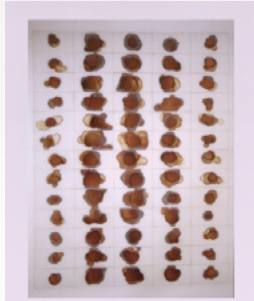
Perspective 2 Fig.1.5. Judy Chicago, Red Flag, 1971



Perspective 2 Fig.1.6. Cindy Sherman, Untitled 175, 1987



Perspective 2 Fig.1.7. Carolee Schneemann, *Blood Work Diary*, 1971



Perspective 2 Fig.1.8. Judy Clark, *Menstruation*, 1973



Perspective 2 Fig.1.9. Kiki Smith, *The Game*, 1990



Perspective 2 Fig.1.10. Kiki Smith, *Tale*, 1992

In a sense, the woman's body is colonized<sup>9</sup>. In the same way, her house is also under the control of the man<sup>10</sup>. This inhabitation of the interior of the woman's body – her womb, her orifices (mouth, anus, vagina) – by man (and society at large) creates a parallel to every interior space that resembles that familiar warm, tight, and nurturing womb. Interestingly, this possession of space (paralleled by the colonization of the body by the phallus) does not dirty the man. While the woman cannot leave the home and fluids cannot leak from the body without being abjected, the man and the phallus can enter and exit these spaces as they please<sup>11</sup>.

<sup>9</sup> "Colonized" is used here as the general appropriation of one's site (in this case the body) for another's use. The woman's body is used by the man for his own purposes.

<sup>10</sup> Mark Wigley identifies the use of architecture as social control and security when he says "Nevertheless, the law of the father, which governs this broader sense of house, is already architectural. It is itself understood as the intersection of a spatial system and a system of surveillance." Wigley, "Untitled: The Housing of Gender," in p. 339

<sup>11</sup> Julia Kristeva notes the (not-so-)unique position of the man, who is able to pass over the boundaries from outside to inside without confronting the abject, because of his

Within the womb, the woman produces children, and therefore future labour.<sup>12</sup> The extraction of these resources from the body is essential to the function (and acceptance) of the woman within society. As referenced above – regarding the definition of the word domesticate – the woman, through the control of her interiors, is domesticated and her resources extracted. This explains that while periods, discharge, and excrement are all abject-

possession of the interior body/home. "in an immersion that enables him to avoid coming face to face with another, spares himself the risk of castration. But at the same time that immersion gives him the full power of possessing, if not being, the bad object that inhabits the maternal body." Julia Kristeva 1941, *Powers of Horror: An Essay on Abjection* (New York: Columbia University Press, 1982) p. 53-54.

<sup>12</sup> Silvia Federici in *Witches, Witch-hunting, and Women*, demonstrates the connection between the othering of women and the control over their reproductive power: "Naming and persecuting women as 'witches' paved the way to the confinement of women in Europe to unpaid domestic labour. It legitimated their subordination to men in and beyond the family. It gave the state control over their reproductive capacity, guaranteeing the creation of new generations of workers." Silvia Federici, *Witches, Witch-Hunting and Women* (Oakland, CA: PM Press, 2018) p. 48.

tions of the woman's monstrous body (produced for the general pleasure and health of the woman), childbirth is not viewed that way. The child – created for the purpose and profit of society and viewed as a product of the man (not the woman) – cannot be seen as abject. In the case of childbirth, the woman acts more as a vessel<sup>13</sup>, she holds the child which is "simply housed within the womb for nine months"<sup>14</sup>. The womb, or the vessel, is an interior space that produces and holds resources (children) to benefit the male-dominated society.

It is following this line of thinking that we can understand how the abortion becomes the ultimate

<sup>13</sup> Jennifer Bloomer captures the vessel, not as a place where things are produced, but rather a container and conduit for things in transit. "Vessels are instruments of flux through them flow information, oxygen, food, antibodies, semen." Jennifer Bloomer, *Architecture and the Text: The Scripts of Joyce and Proust* (New Haven: Yale University Press, 1995) p. 95.

<sup>14</sup> Barbara Ehrenreich, *Witches, Midwives & Nurses: A History of Women Healers*, ed. Deirdre English, 2nd ed. (New York: Feminist Press at the City University of New York, 2010) p. 40.

bodily abjection<sup>15</sup>. The act of abortion represents the woman's autonomy over her body. An autonomy that threatens the aforementioned extraction process which is at all times grappling for control over the woman's interior. The abortion is the man's depository soiled; it is wasted resources; it is an unprofitable extraction business.

An interior space that cannot be colonized is one that will likely facilitate abjection. An interior space that cannot be controlled from the outside, that cannot be extracted from, is the beginning of an architectural language rooted in women's autonomy over their bodies.

<sup>15</sup> Again, looking to the witch figure as the ultimate symbol of a woman's embrace of the abject, Barbara Ehrenreich and Deirdre English in *Witches, Midwives & Nurses* highlight the abortion as a key sign of witchcraft. "As for female sexuality, witches were accused, in effect, of giving contraceptive aid and of performing abortions." Ehrenreich, *Witches, Midwives & Nurses: A History of Women Healers* p. 40

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## **PART 4 - Collections of Zines**

### **THE PYRE WITCH ZINES:**

*Appendix A - The Witch Found in History*  
*Appendix B - The Witch Abjected*  
*Companion 1 - The Body*  
*Companion 2a - Familiars*  
*Companion 2b - Tools*  
*Companion 3 - Surroundings*

### **THE WEAVER WITCH ZINES:**

*Appendix A - The Witch Found in History*  
*Appendix B - The Witch Abjected*  
*Companion 1 - The Collective Body*  
*Companion 2a - Felting Tools*  
*Companion 2b - Weaving Tools*  
*Companion 3 - The Woven House*  
*Companion 4 - Rituals*

### **THE CAVE WITCH ZINES:**

*Appendix A - The Witch Found in History*  
*Appendix B - The Witch Abjected*  
*Perspective 1 - Women in Caves*  
*Perspective 2 - The Cave House*  
*Section 1 - Women in Tunnels*  
*Section 2 - The Tunnel*  
*Plan 1 - The Hole*





**APPENDIX A**

**THE WITCH FOUND IN HISTORY**



*Appendix A Fig.1.1. Witch casting weather magic*

**THE WITCH IN WESTERN AND NORTHERN TEXTS AND ILLUSTRATIONS.**

Appendix A looks at texts and illustrations in Western and Northern Europe by deconstructing written and illustrated records that widely disseminated a universal image of the witch. These texts, illustrations, paintings, and engravings of witches from the 15th to the 20th century inform the work of the Pyre Witch. These images begin to illustrate the transformation of the witch from the pagan depiction of a wise-woman, prophetess, and healer to a corrupted devilized old woman.

This analysis looks at the depiction of the witch from the following art mediums where I observed an abundance of art and literature was produced featuring the witch figure as central.

**WITCH HUNTER MANUALS**

Analysis begins by looking at both secular and Roman Catholic depictions of the witch in late medieval demonology texts which lay the frame-

work for our current connotations of the witch. Texts such as *Deamonologie* by King James of VI of Scotland and the *Malleus Maleficarum* by Heinrich Kramer were widely published witch-hunter manuscripts that formulated legal statutes against witches aiding in the persecution and execution of European witches, which reached their peak during the same time period in which these text were published. These two manuals are part of a series of witch hunter manuals that were published over the course of the Great Hunt in Europe, which saw an estimated 40,000-80,000 witches put to death, of which eighty percent were women, though as documentation is missing, due to destroyed evidence - the number of witch deaths during this time is contested. What is clear however, is that there was a growing hatred towards women and that the brand of 'witch' was a sure way to ensure someone was going to be branded an outsider.

#### **GERMAN RENAISSANCE ENGRAVINGS AND**

### ***PAINTINGS***

At the same time these woodcuts were being published and shared, paintings and engravings from the German Renaissance by Albrecht Dürer and Hans Baldung Grien, as well as paintings from the Dutch Golden Age by artists such as David Tenier II, were using the witch as major subject matter, exploring with great detail the true grotesque and abject qualities of the witch archetype.

### ***CHAPBOOKS + WOODCUTS***

These hunter manuals were further disseminated among the general populous through the pamphlets and chapbooks that relied on the development of the woodcut to spread images of the witch. These woodcuts were often used in multiple publications and featured images of the devil, broomsticks and pointed hats.

### ***19TH CENTURY FAIRY TALES***

The persecution of witches during the Great Hunt were a manifestation of fear and hatred towards

the witches/women that took an extremely violent form. A less brutal - though equally as damaging - manifestation of this hate towards witches and women occurred in the early to mid 1800s when the documentation of European folklore was published for the first time. These books, often large volumes containing hundreds of stories, were all written by men, and pushed witches to the margins of their stories. Four authors/pairs; Jacob and Wilhem Grimm, Hans Christen Anderson, Jorgen Moe and Peter Asbjornsen, and Alexander Afanasyev published their compendiums between 1812 and 1872. An analysis of these stories - which are now part of an urban folklore that continue to contribute to the misrepresentation of the witch - demonstrate the harmful and erroneous language used to depict the witch. These fairytales simplify and 'other' the witch, turning her into a character that requires little description or backstory. Reducing her into an old crone archetype. These fairy-tale texts are important to this thesis as they contain the first mention of the house of the witch. They reduce the house into the cave, the cabin, and

the hut. These three typologies form the categories that my witch houses and stories will fit into in the reimagining of the witch-house that is explored in part three of my thesis.

### **GOLDEN AGE OF ILLUSTRATION**

These fairy tales formed the content for what artists from the Golden Age of Illustration would choose to depict. This time period, 1900-1920s, saw a huge production of illustrations that captured these images of the witch in drawn form. This helped to cement in western collective memory the idea of the witch as an old hag, a seductress, and crone. These illustrators, primarily men, furthered this simplified idea of the witch as an imaginary character whose primary role was to embody evil and scare young maidens. In these texts and illustrations, there is little mention of the Witch's home. She consistently lives outside of the urban fabric, where she can be found in the three typologies; the cave, the hut, and the cabin in the woods. What the inside of her house looks like is disregarded in these stories as the witch is not an estab-

lished character, but instead a symbol of fear. This thesis seeks to provide rich and sublime stories positioning the witch as the main character. She reclaims her place at the center of texts, illustrations, and history.

**APPENDIX A FIG 1.2 - FIG 1.4 MALLEUS MALEFICARUM, 1487**

Witch's Body

- carnal
- defected man
- faithless
- animal

Witch's Object

- breast

Witch's Surroundings

- nature



*But the natural reason is that she is more carnal than a man, as is clear from her many carnal abominations. And it should be noted that there was a defect in the formation of the first woman, since she was formed from a bent rib, that is, a rib of the breast, which is bent as it were in a contrary direction to a man. And since through this defect she is an imperfect animal, she always deceives.*

- Malleus Malificarum, Part I Question VI

**Appendix A Fig.1.2.**

*Therefore a wicked woman is by her nature quicker to waver in her faith, and consequently quicker to abjure the faith, which is the root of witchcraft.*

- Malleus Malificarum, Part I Question VI

**Appendix A Fig.1.3.**

*Now the fact that adulterous drabs and whores are chiefly given to witchcraft is substantiated by the spells which are cast by witches upon the act of generation.*

- *Malleus Malificarum, Part I Question VI*

**Appendix A Fig.1.4.**

*- must be confessed that, with God's permission, the devils can disturb the air, raise up winds, and make the fire fall from heaven.*

- *Malleus Malificarum, Part II Question I*

**Appendix A Fig.1.5.**

*and condemn her to the fire, especially if there is a multitude of witnesses and she had often been detected in similar or other deeds of witchcraft.*

- *Malleus Malificarum, Part III Third Head*

**Appendix A Fig.1.6.**

**APPENDIX A FIG 1.5 - FIG. 1.6 MALLEUS MALEFICARUM, 1487**

Witch's Body

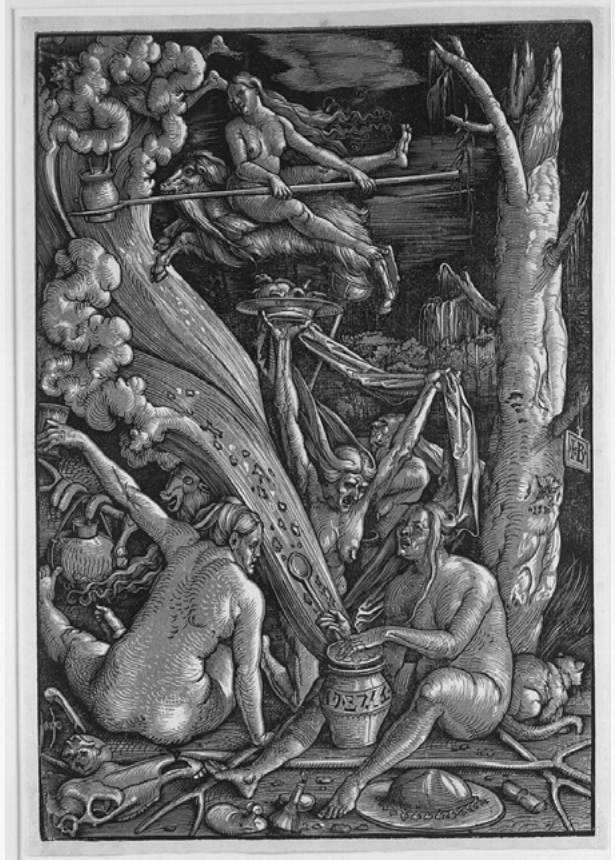
- adulterous
- drab and whore
- devils

Witch's Object

- spells

Witch's Surroundings

- fire from the heavens
- air, winds, and fire



Appendix A Fig.1.7.

**APPENDIX A FIG. 1.7 - WITCHES SABBATH BY  
HANS BALDUNG GRIEN, 1510**

Witch's Body

- naked
- breasts
- hair out
- arms raised
- sitting and kneeling

Witch's Object

- pot and spoon
- distaff
- animal skulls
- fabric
- cat and goat

Witch's Surroundings

- forest
- billowing smoke



*Appendix A Fig.1.8.*

**APPENDIX A FIG. 1.8 - WITCH AND DRAGON BY  
HANS BALDUNG GRIEN, 1515**

Witch's Body

- naked
- sexual
- deviant desires
- loose hair

Witch's Object

- dragon
- vines
- cupids

Witch's Surroundings

- outside
- landscape

**APPENDIX A FIG. 1.9 - TWO WITCHES OR  
WEATHER WITCHES BY HANS BALDUNG  
GRIEN, 1523<sup>1</sup>**

Witch's Body

- naked
- sexual and alluring
- wild hair

Witch's Object

- vial and potions
- goat
- fabric

Witch's Surroundings

- fire
- smoky stormy sky
- wild landscape

1 "HANS BALDUNG GRIEN Two Witches, 1523." . Accessed Dec 02, 2019. <https://sammlung.staedelmuseum.de/en/work/two-witches>.

The museum comments that the painting indicates a warning to those tempted by woman sexuality that syphilis will be the devils punishment.





*Appendix A Fig.1.9.*

**APPENDIX A FIG. 1.10 - FIG. 1.12 DEOMONOLOGIE, KING JAMES, 1597**

Witch's Body

- frail sex
- devil like

Witch's Object

- mixing powders
- dead corpses

Witch's Surroundings

- snares
- nature

- as of weakening the nature of some men, to make them vnable for women: and making it to abound in others, more then the ordinary course of nature would permit.

- *Damenologie*, Preface

***Appendix A Fig.1.IO.***

“PHI. - As for little trifling turnes that women haue ado with, he causeth them to ioynt dead corpses, & to make powders thereof, mixing such other thinges there amongst, as he giues vnto them.

EPI. The reason is easie, for as that sexe is frailer then man is, so is it easier to be intrapped in these grosse snares of the Deuill”

- *Damenologie*, Chapter V

***Appendix A Fig.1.II.***

*“PHI. But will God permit these wicked instrumentes by the power of the Deuill their master, to trouble by anie of these meanes, anie that beleuees in him?*

*EPI. No doubt, for there are three kinde of folkes whom God will permit so to be tempted or troubled; the wicked for their horrible sinnes, to punish them in the like measure; The godlie that are sleeping in anie great sinnes or infirmities and weaknesse in faith, to waken them vp the faster by such an vncouth forme: and euen some of the best, that their patience may be tried before the world, -”*

*- Damenologie, Chapter V*

**Appendix A Fig. I.12.**

*“EPI. They ought to be put to death according to the Law of God, the ciuill and imperial law, and municipall law of all Christian nations.*

*PHI. But what kinde of death I pray you?*

*EPI. It is commonly vsed by fire, but that is an indifferent thing to be vsed in euery cuntrie, according to the Law or custome thereof”*

*- Damenologie, Chapter VI*

**Appendix A Fig. I.13.**

**APPENDIX A FIG. 1.13 DEOMONOLOGIE, KING JAMES, 1597**

Witch's Body

- wicked for their godly sins
- godly that are sleeping in great sin
- any infirmity or weakness

Witch's Object

- wicked instruments

Witch's Surroundings

- fire

**APPENDIX A FIG. 1.14 - BANCHETTO SABBA,  
COMPENDIUM MALEFICARUM BY FRANCESCO  
MARIA GUAZZ, 1608**

Witch's Body

- cooks
- peasants

Witch's Object

- cauldrons
- spits
- sacrificial babies

Witch's Surroundings

- open landscape
- city beyond
- clouds
- billowing smoke



*Appendix A Fig.1.14.*



*Appendix A Fig.1.15.*



**APPENDIX FIG. 1.15 - ENGRAVING 9, COMPENDIUM MALEFICARUM BY FRANCESCO MARIA GUAZZ, 1608**

Witch's Body

- woman
- hair loose

Witch's Object

- goat
- devil
- flying

Witch's Surroundings

- fire
- smoke
- fields/forest



*Appendix A Fig.1.16.*

**APPENDIX FIG. 1.16- ENGRAVING 15, COMPENDIUM MALEFICARUM BY FRANCESCO MARIA GUAZZ, 1608**

Witch's Body

- devil
- woman on ground
- kissing devil

Witch's Object

- torches

Witch's Surroundings

- fields
- mountains beyond
- mob



*Appendix A Fig.1.17.*

**APPENDIX FIG. 1.17 - WITCH'S KITCHEN BY DAVID TENIERS II, 1630-1690**

Witch's Body

- old crone
- young naked woman
- devil

Witch's Object

- potions
- mortar and pestle
- broom stick/distaff
- candlelight
- fireplace
- animals
- skull
- ritual

Witch's Surroundings

- kitchen
- darkness
- dirt floor



*Appendix A Fig.1.18.*

**APPENDIX FIG. 1.18 - WITCH'S INITIATION BY  
DAVID TENIERS II, 1640**

Witch's Body

- old maids
- young maiden
- devil

Witch's Object

- book of spells
- distaff
- broomstick/distaff
- potions
- music
- skulls

Witch's Surroundings

- fire
- kitchen



*Appendix A Fig.1.19.*



**APPENDIX FIG. 1.19 - WITCHES FLYING ON  
BROOMSTICKS\_ HISTORY OF WITCHES AND  
WIZARDS, 1720**

Witch's Body

- old lady
- devil

Witch's Object

- broom stick
- whip
- hat

Witch's Surroundings

- city beyond
- field
- clouds / stormy sky
- forest in background



*Appendix A Fig.1.20.*

**APPENDIX FIG. 1.20 - ILLUSTRATION FROM  
KINGDOM OF DARKNESS CHAPBOOK, MID-  
1700S**

Witch's Body

- young woman with breasts exposed
- only woman
- small dancing devils

Witch's Object

- animals
- fire circle ritual

Witch's Surroundings

- fire
- outside of city gates
- town beyond
- field

**APPENDIX A FIG. 1.21 - FIG. 23 THE BROTHERS GRIMM, 1487**

Witch's Body

- wicked
- bound witch
- witch as cat
- witch as screech-owl

Witch's Object

- wilk (wild) beasts and birds
- cooking

Witch's Surroundings

- forest
- fire
- old castle in the fire

*Then she told the king the evil deed which the wicked witch and her daughter had been guilty of towards her. The king ordered both to be led before the judge, and judgement was delivered against them. the daughter was taken into the forest where she was turned to pieced by wild beats, but the witch was cast into the fire and miserably burnt.*

- *Brother and Sister*, Brothers Grimm

**Appendix A Fig.1.21.**

*Then they seized the witch, bound her and laid her on the fire, and when she was burnt the forest opened of its own accord, and was light and clear, and the King's palace could be seen at about the distance of a three hours' walk.*

- *The Two Brothers*, Brothers Grimm

**Appendix A Fig.1.22.**

*There was once an old castle in the midst of a large and dense forest, and in it an old woman who was a witch dwelt all alone. In the day time she changed herself into a cat or a screech-owl, but in the evening she took her proper shape as a human being. She could lure wilk beasts and birds to her, and then she killed and boiled and roasted them.*

- *Jorinda and Joringle*, Brothers Grimm

**Appendix A Fig.1.23.**

**APPENDIX A FIG. 1.24 ALEXANDER AFANSYEV,  
1487**

Witch's Body

- Baba Yaga

Witch's Object

- mortal
- pestle
- broom

Witch's Surroundings

- woods
- trees
- crackling dry leaves

*Soon a terrible noise resounded through the woods; the trees crackles, the dry leaves rustled; from the woods Baba Yaga drove our in a mortar, prodding it on with a pestle, and sweeping her traces with a broom.*

*- Vasilisa The Beautiful, Alexander Afanasyev*

***Appendix A Fig.1.24.***



*Appendix A Fig.1.25.*



**APPENDIX FIG. 1.25 - ILLUSTRATION BY IVAN  
BILBEN, 1899**

Witch's Body

- Baba Yaga

Witch's Object

- house

Witch's Surroundings

- wild forest
- house on chicken legs
- trees
- log house with gabled roof

**APPENDIX FIG. 1.26 - ILLUSTRATION BY IVAN  
BILBEN, 1899**

Witch's Body

- Baba Yaga
- old
- wild hair
- crouched

Witch's Object

- pestle
- mortar
- broom

Witch's Surroundings

- forest



*Appendix A Fig.1.26.*

**APPENDIX FIG. 1.27 - ILLUSTRATION BY IVAN  
BILBEN, 1900**

Witch's Body

- mysterious and hidden

Witch's Object

- skulls

Witch's Surroundings

- log house on chicken leg
- forest
- wild mushrooms and forest litter
- house with gabled roof



*Appendix A Fig.1.27.*



*Appendix A Fig.1.28.*

**APPENDIX FIG. 1.28 - ILLUSTRATION BY AUR-  
THER RACKMAN, 1900**

Witch's Body

- woman
- old crone
- young attractive woman

Witch's Object

- black cats
- hats
- broom
- flying

Witch's Surroundings

- wild country
- city beyond
- winding river
- fields
- stormy sky

**APPENDIX FIG. 1.29 - THE SIX SWANS, ANNE ANDERSON, APPROX. 1910**

Witch's Body

- young maiden
- clothed and wealthy
- (revealed to not be a witch at the last minute)

Witch's Object

- pyre
- chains
- straw bundles
- swans represent the saviour of the young maiden

Witch's Surroundings

- mob
- smoke





*Appendix A Fig.1.29.*

**APPENDIX FIG. 1.30- ILLUSTRATION BY JOHN  
BAUER, 1910-1920**

Witch's Body

- hag
- tail

Witch's Object

- large log
- cauldron
- hat

Witch's Surroundings

- forest
- smoke/fog



*Appendix A Fig.1.30.*

**APPENDIX FIG. 1.31 - BABA YAGA BY VICTOR VASNETSOV, 1917**

Witch's Body

- old hag
- wild hair

Witch's Object

- pestle
- mortar
- broomstick
- sacrificial child

Witch's Surroundings

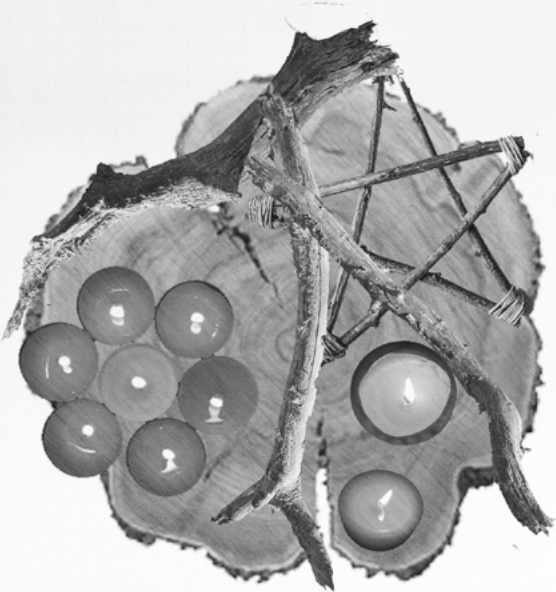
- wild forest
- owl
- bones
- dead forest litter



*Appendix A Fig.1.31.*



**APPENDIX B**  
**THE WITCH ABJECTED**



*Appendix B Fig.1.1. Ritual Objects*

### **THE ABJECT WITCHES**

Appendix B examines the woman as abject. This theory was first introduced by Julia Kristeva in *Powers of Horror*<sup>1</sup>. Her book outlines how abjection creates an 'other' in society. This thesis posits that the abject is a fluid and changing construction that is built off a culture's rules of exclusion. The culture might be that of a family, a local community, a city, or a large, globalized society. The distinction of the abject as a construct and not a specific object/entity is important to understanding that as cultures change, that which is abjected shifts as well. The definition of woman is a word I define as the mere use of the term evokes constrained and restrictive ideas of what the woman's experience is. In this part of the thesis I analyze the concept of the abject woman in Western film, and modernist novels and poetry from the 20th and 21st century.

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<sup>1</sup> Kristeva, Julia, 1941-. *Powers of Horror: An Essay on Abjection*. New York: Columbia University Press, 1982.





**THE OBJECT**

Woman's Body

- attractive, clean, young pious

Woman's Object

- domestic objects

Witch's Surroundings

- domestic kitchen

**THE ABJECT**

Witch's Body

- old, ugly, wild, unruly, sexual

Witch's Object

- objects for pain

Witch's Surroundings

- outside, wild nature

*Appendix B Fig.1.2. The Object and the Abject*

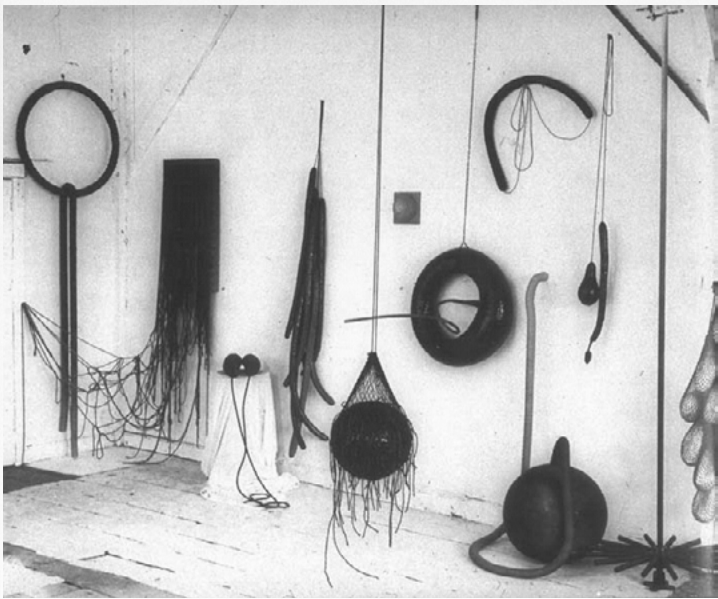
**APPENDIX B FIG 1.2 - EVA HESSE, PHOTOGRAPH OF HESSE'S STUDIO, EARLY 1966**

The sixties were the beginning of reinventions of material and form in sculpture. Hesse created pieces that explored post-minimalist shapes.<sup>2</sup> To me, Hesse's forms look like objects and tools that have mysterious purposes. Like the objects of the Pyre Witch, Hesse's sculptures as pictured<sup>3</sup> suggest a purpose, an action, and intention. There is little evidence other than the artifacts themselves of what these objects might represent, but they are provocative of who the user might be. These objects/tools/sculptures leave traces of an imagined past. They leave the viewer to come up with the history that might be prescribed to them. A fictionalized history still creates the present.

---

2 "Eva Hesse (American, 1936–1970)." . Accessed Dec 02, 2019. <http://www.artnet.com/artists/eva-hesse/>.

3 Leaver-Yap, Isla. "EVA HESSE: PRESENT TENSE Isla Leaver-Yap Assesses the Work of Eva Hesse, Finding a Sophisticated Legacy with Fresh Resonance." *MAP Magazine*, August, 2009.



*Appendix B Fig.1.3.*

**APPENDIX B FIG 1.3 - UP TO AND INCLUDING  
HER LIMITS, CAROLEE SCHNEEMANN 1973**

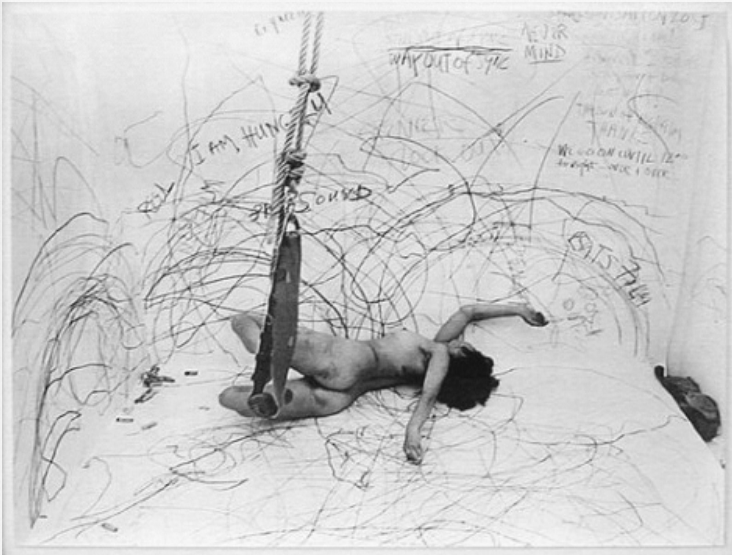
This image is of Carolee Schneemann - who was a prominent feminist artist in the 1960s and 1970s - who explored ideas of women's rights, sexuality and the process of creating art.<sup>4</sup> Her radical forms of expression through art have categorized her as a performance artist. The figure shown here<sup>5</sup> explores the limitations of a woman's expression in society. The physical process addresses the politicization of the woman's body breaking constraints. Schneemann explores the process as a meditative state.<sup>6</sup>

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4 MoMa. "Up to and Including Her Limits." . Accessed Dec 04, 2019. [https://www.moma.org/learn/moma\\_learning/carolee-schneemann-up-to-and-including-her-limits-1973-76/](https://www.moma.org/learn/moma_learning/carolee-schneemann-up-to-and-including-her-limits-1973-76/).

5 Schneemann, Carolee. "Up to and Including Her Limits,".

6 Schneemann, Carolee. "Up to and Including Her Limits 1973-76." . Accessed Dec 04, 2019. <http://www.carolee-schneemann.com/works.html>. Schneemann says "I can raise or lower manually to sustain an entranced period of drawing—"



*Appendix B Fig.1.4.*



*Appendix B Fig.1.5.*

**APPENDIX B FIG 1.4 - EVAPORATION (PAIR #4)  
CAROLEE SCHNEEMANN, 1974**

Continuing on Schneemann's exploration of the body and sexuality, *Evaporation (Pair #4)*<sup>7</sup> is part of a series that shows Schneemann laying on the ground in dirt. These depict the different postures or experiences of laying in the dirt. The mud or dirt in this image relates to the image of the witch as a beastly creature, abjected from society and filthy in the mud. It is this same filthiness that cast the witch out that has also cast the Earth, or 'the wild', out of society. The witch and the Earth are companions in abjection, finding support and solidarity in each other. Carolee Schneemann's comfortability in the abject has allowed her to explore taboo themes around pleasure and sexuality.<sup>8</sup> These creative freedoms come from being able to blur the boundary between ego and the abject.

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7 Schneemann, Carolee. "Evaporation (Pair #4)."

8 Schneemann, Carolee. "Biography Carolee Schneemann." . Accessed Dec 04, 2019. <http://www.caroleeschneemann.com/bio.html>.



*Appendix B Fig.1.6.*



**APPENDIX B FIG 1.5 - EROS/ION I-IV, VALIE EXPORT, 1971-1976**

Valie Export, like Carolee Scheemann, is a performance artist. In *Eros/Ion I-IV*, Export rolls on shards of glass that leave small cuts on her body. In this artwork she looks at how the body acts as a translator between self and culture, self and material. The body has a relationship with both the self and with the surroundings, acting as a boundary, a 'skin-screen'<sup>9</sup> The use of the woman's body in feminist art to rebel against capitalist structures is a common theme. The body is a tool of resistance, easily visible through abjection. Export uses her body, movement, and pain to challenge preconceived notions of the woman's body in space.

<sup>9</sup> "Export, Valie: Eros/Ion." . Accessed Dec 04, 2019. <http://www.medienkunstnetz.de/works/eros-ion/#reiter>. Valie Export describes of her work: "The marks produced on my skin-screen by the splinters of glass leave informal, painterly traces on the paper screen. The splinters are transformed into signs by this reduction into traces of an aesthetic process on the body."

**APPENDIX B FIG 1.6 - JEANNE DIELMAN, 23  
COMMERCE QUAY, 1080 BRUSSELS, CHANTAL  
AKERMAN, 1976**

Film, as used by Chantal Akerman is effective in demonstrating the effects time can have in changing a space, its inhabitants, and their psyche. In this film<sup>10</sup>, the banality of the protagonist as she carries out her daily routine is filled with repetition and monotony.<sup>11</sup> The routine of daily life in capitalist society is intended to make us forget about our impending death. When looked straight-on, the fragility of domestic order begins to reveal itself as a thin film waiting to break open with chaos. Akerman demonstrates this tension held between the expectations of domestic life and the excess of feelings and distress hiding beneath the body.

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10 *Jeanne Dielman, 23, Quai Du Commerce, 1080 Bruxelles*. Film. Directed by Akerman, Chantal. Belgium, France: Art-house, 1974.

11 "CHANTAL AKERMAN *Jeanne Dielman, 23, Quai Du Commerce, 1080 Bruxelles*." Accessed Dec 02, 2019. <https://www.criterion.com/films/302-jeanne-dielman-23-quai-du-commerce-1080-bruxelles>.



*Appendix B Fig.1.7.*

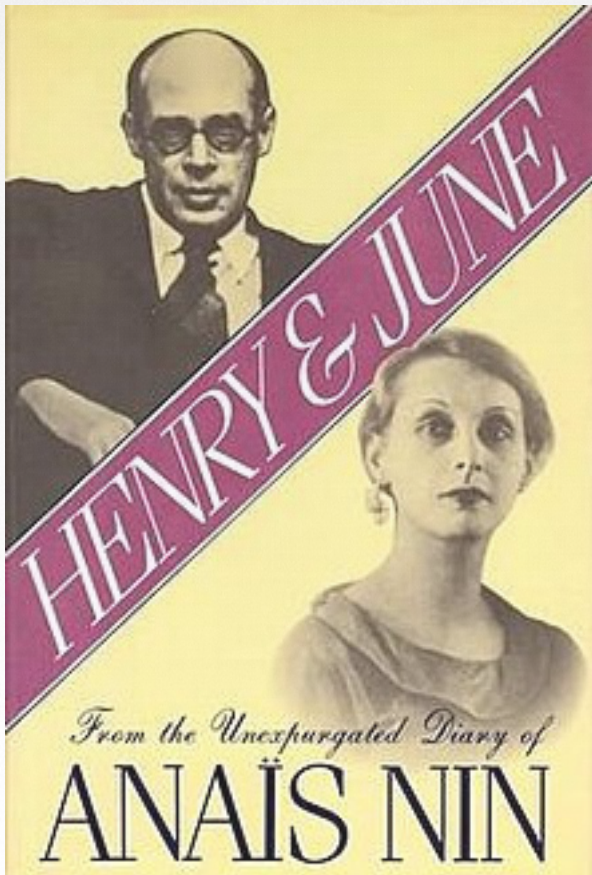
**APPENDIX B FIG 1.7 - DELTA OF VENUS, EROTI-  
CA BY ANAÏS NIN, 1977**

Anaïs Nin was a writer who wrote a series of erotically charged diary entries that documented her relationship with her husband, friends, and lovers. Many female artists who were writing and creating art in the modernist period were secretly subverting the prescribed notions of sexuality, gender, and monogamy. From Vita Sackville-West and Virginia Woolf who had a sexual-romantic relationship while each being married, to William Marston, Olive Nyrne and Elizabeth Marsten having a life-long romance together<sup>12</sup>. Anaïs Nin's novel *Henry and June*<sup>13</sup> documents Nin's relationship with her lover and friends June and Henry. Nin's documentation of an abject love illustrates the way that sexuality can threaten the powers of a patriarchal, heterosexual, capitalist society.

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<sup>12</sup> Pelling, Rowan. "Love all: The Art of Polyamory." *Vogue* (Apr 14, 2018). <https://www.vogue.co.uk/article/polyamory>.

<sup>13</sup> Nin, Anaïs. *Henry and June* Harcourt Brace Jovanovich, 1986.



Appendix B Fig.1.8.

**APPENDIX B FIG 1.8 - GUANAROCA & IYARÉ,  
ANA MENDIETA, 1981**

Ana Mendieta is known for her work around the landscape, the body, and the way they intersect. Mendieta is a performance artist who leaves traces of her experiences on the land. Using her body to leave impressions in mud, sand, and other earthly qualities, she creates yonic symbols. Her work is evocative of the relationship women have to the earth. The land carries memories and holds the imprints of generations of witches, women, and other people who have been erased from Western history. Mendieta's work explores how the relationship between body and earth can act as a dialogue between culture and self-identity.<sup>14</sup> The picture of *'Silhouette: Guanaroca & Iyaré'*<sup>15</sup> is all that remains of this art piece that has eroded and washed away.

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14 "Ana Mendieta Guanaroca & Iyaré." . Accessed Dec 04, 2019. <https://www.guggenheim.org/artwork/5220>.

15 Ana, Mendieta. "Guanaroca & Iyaré,".



*Appendix B Fig.1.9.*

**APPENDIX B FIG 1.9 - SUSTAIN, STEPHANIE SMITH AND EDWARD STEWART, 1995**

An art piece between Edward Stewart and Stephanie Smith, *Sustain*<sup>16</sup> looks at how the woman's body can have control over the man's body. The love bites<sup>17</sup> evoke images of the witch's mark. The mark left on the body by a lover is a somewhat violent yet pleasurable thing to observe. It acts as a signal to society that a subversive sexual act has been committed or entertained. The works of Smith and Stewart, most often preformed for video, break down the acts of sex and other abjected acts into their most beastly elements – the bite, the kiss, the touch, the animal lust, exploring the carnality of desire.

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16 Tate Modern. "Stephanie Smith and Edward Stewart Mouth to Mouth." . Accessed Dec 04, 2019. <https://www.tate.org.uk/art/artworks/stephanie-smith-and-edward-stewart-mouth-to-mouth-to07581>.

17 Smith, Stephanie and Edward Stewart. "Sustain 1995." . Accessed Dec 04, 2019. <http://www.smithstewart.co.uk/selected-works/sustain/>.

"A woman covers a male torso in love bites" is the description Smith and Stewart give to their art piece.





*Appendix B Fig.1.10.*

**APPENDIX B FIG 1.10 - PYRE WOMAN KNEELING, KIKI SMITH, 2002**

The bronze sculpture by Kiki Smith positions a woman on top of a pyre, arms wide, ready to be burnt. Kiki Smith's artwork looks at the relationship between humans and nature, narrowed through a lens of sexuality and gender. The woman seated on top of the pyre expresses joy and openness as well as resignation to her inevitable death<sup>18</sup>. Smith's work, *Pyre Woman Kneeling*<sup>19</sup> shows how feminist art uses the figure of the witch to frame a discussion around women's bodies that gives autonomy back to the radical and abjected women who were killed as witches.

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18 ART21. "Learning by Looking—Witches, Catholicism, and Buddhist Art Kiki Smith." . Accessed Dec 04, 2019. <https://art21.org/read/kiki-smith-learning-by-looking-witches-catholicism-and-buddhist-art/>.

Through research into Kiki Smith's intentions behind the artwork, I discovered that her intention for the artwork was to create commemorative sculptures for witches who were burned in the European witch hunts.

19 Smith, Kiki. "Pyre Woman Kneeling,".



*Appendix B Fig.1.II.*



*Appendix B Fig.1.12.*

**APPENDIX B FIG 1.11 - SECRETARY, STEVEN SHAINBERG, 2002**

The film *Secretary*<sup>20</sup> is a staple in queer culture. While directed by a man, it brought into the public eye the absurdity of power dynamics which are explored through the typical practices of BDSM (bondage, dominance/submission, sadism/masochism). The protagonist, played by Maggie Gyllenhaal, seeks to be dominated by her boss. Throughout the movie she takes on various submissive roles in the scenes they play out. What becomes apparent in the film is that through submission, the protagonist has the control. This film speaks to the ways that BDSM practices can give space to sexually exploit the absurdities of oppressive structural systems for the benefit of the marginalized. There is a theme being explored that wanton women cannot be controlled through domination.

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<sup>20</sup> *Secretary*. Film. Directed by Shainberg, Steven. Studio Home Entertainment, 2002.



*Appendix B Fig.1.13.*

**APPENDIX B FIG 1.12 -VIVA, ANNA BILLER, 2008**

In response to Steven Shainberg's *Secretary*, which is comfortably situated in the male-dominated film industry - one that frequently explores and exploits women's bodies and sexuality for artistic inspiration - I felt it prudent to highlight another woman-directed feature film that explores sexuality through the lens of a woman. Anna Biller starred in, produced, edited, directed, designed costumes, and was the visionary behind the aesthetic sets of *Viva*<sup>21</sup>. Her resounding perspective on what it was like to exist as an object for men's pleasure in the 1960's, subtly lifts the mask on how women reinforced the hard division between abject and domesticity in a time of stringent social expectations. The film is full of fake smiles and false orgasms. It provokes the idea that a total upheaval of the patriarchal system that promotes domesticity and the silencing of women is required if women ever hope to be free.

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21 *Viva*. Film. Directed by Biller, Anna. Anchor Bay Entertainment Canada, 2008.

**APPENDIX B FIG 1.13 - MOMENTUM, LORNA SIMPSON, 2011**

Lorna Simpson uses momentum and movement to enact a collective experience. Each dancer is a version of Simpson, spinning into exhaustion. The artist projects herself onto the dancers who each represent a slight deviation from her; a rhizomatic separation. Lorna Simpson's dancers, like the witch, contain multitudes. Simpson's work often uses image and text in concert with one another<sup>22</sup>. Her work is documentary in nature and looks at the effect that photographs have of turning objects into artifacts. The dancers of *Momentum*<sup>23</sup> spin until exhausted. Their bodies seeking to express through movement their memories, experiences, and feelings. Where Simpson's dancers spin until they are just a blur, the witch moves until she too splits into multitudes, dissolving into the landscape.

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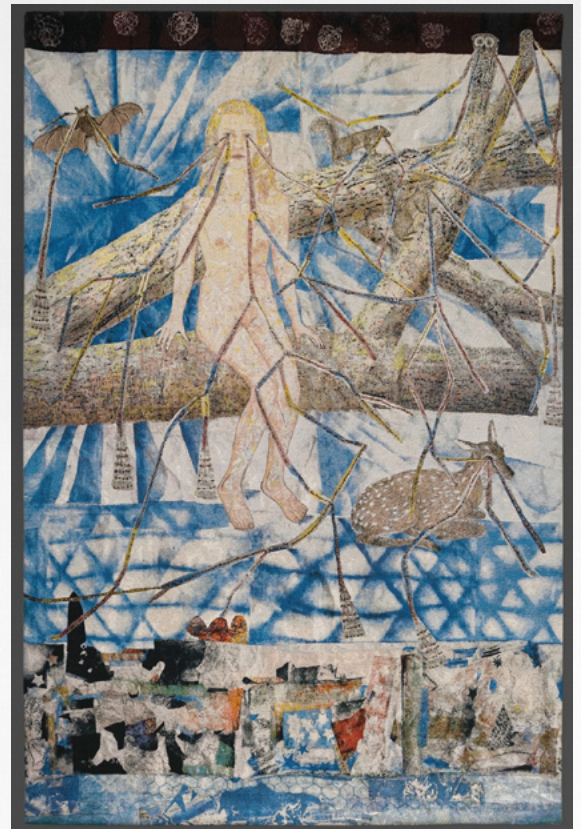
22 Simpson, Lorna. "BIO&nbsp;LORNA SIMPSON." . Accessed Dec 02, 2019. <https://lsimpsonstudio.com/bio>.

23 Simpson, Lorna. "Momentum,".





*Appendix B Fig.1.14.*



*Appendix B Fig.1.15.*

**APPENDIX B FIG 1.14 - CONGRAGATION, KIKI SMITH, 2014**

Kiki Smith has elicited multiple descriptions of her work that reference magic, connection to witches, and fairy tales.<sup>24</sup> The image, *Congregation*,<sup>25</sup> depicts a woman's connection to nature. From her eyes branches grow, turning into brooms, touching the plants and animals around her, an ecosystem forms. The woman's connection to the landscape is physical<sup>26</sup>. The Pyre Witch also draws connections to every animal, branch, and pebble in the forest. The surroundings of the witch come from inside the body, erasing the boundary between human and cosmos. The Pyre Witch exists with the soul of past generations and the heart of the future.

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24 Cohen, Alina. "Inside Kiki Smith's Magical World." *Artsy*, Mar 7, 2019.

25 Smith, Kiki. "Congregation,"

26 Close, Chuck. "Kiki Smith by Chuck Close." *BOMB* (Oct 1, 1994).

**APPENDIX B FIG 1.15 - THE LURE, AGNIESZKA SMOCZYNSKA (2015)**

Smoczynska creates an electric neon thriller about two mermaid sisters who come to land and are hypnotized by the glitter of capitalist, materialist nightlife. Utilizing their absurdist and grotesque mermaid bodies, they sexualize themselves in exchange for nightlife. Filled with polish 80s pop numbers, *The Lure*<sup>27</sup> explores the relationship of women to nature, each other, and capitalism. Smoczynska creates a hypnotic film that explores how the lure of self-destructive acts such as material accumulation and exploitation of one's own body override holistic, natural lifestyles. Capitalism is an addiction. The witch, in the form of a woman, enters the city and becomes addicted to flashing lights and the masks of civility, until the mask is stuck, the woman disenfranchised, the forest forgotten.

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27 *The Lure*. Film. Directed by Smoczynska, Agnieszka. 2015.



*Appendix B Fig.1.16.*

**APPENDIX B FIG 1.16 - THE LOVE WITCH, ANNA BILLER, 2016**

Anna Biller's *The Love Witch*<sup>28</sup> embraces the craft of seduction as a woman's art. The potions, concoctions, and magical charms that make unwitting men fall in love with the protagonist are as much to blame as her makeup, femininity, and illusion of submission. The men are easily entranced by the fantasy of Samantha Robinson who plays Elaine the love witch, finding themselves heartbroken when they realize she is a normal woman. Anna Biller is skilled at exploring the scripted gender roles<sup>29</sup> that uphold the oppressive systems of power. Anna Biller's love witch is in disguise, wearing the face of the feminine, seductive, enchantress whose sexuality is mysterious and alluring.

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28 *The Love Witch*. Directed by Biller, Anna. Anna Biller Productions, Oscilloscope Laboratories, .

29 Ehrlich, David. "The Love Witch' Review: Anna Biller's Technicolor Throwback is a Spellbinding Feminist Delight." *IndiWire* (Nov 8, 2016).



*Appendix B Fig.1.17.*

**APPENDIX B FIG 1.17 - BRAID, MITZI PEIRONE, 2018**

In *Braid*, two women exist inside the domestic fantasy of one of their friends who traps them inside an expansive mansion. Peirone comments on the deterioration of women's sanity through domestic role playing<sup>30</sup>. The title *Braid*<sup>31</sup> refers to the scene in the film where the one friend ties up the other two women with their own hair. Femininity itself is bondage, pushing the complexity of the woman into the small square box of domestic submission. Whatever does not fit becomes the qualities that form the witch. Without the ugly, old, abject qualities, the woman is doomed to self-destructive insanity.

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30 Seitz, Matt Z. *Braid*. Roger Eber. 2019.

31 *The Braid*. Film. Directed by Peirone, Mitzi. Blue Fox Entertainment, 2019.





*Appendix B Fig.1.18.*

**APPENDIX B FIG 1.18 - ECOSEXUAL BATHHOUSE, PONY EXPRESS, 2018**

Ecosexuality has emerged in recent years as a movement that sees earth as a partner and companion that will not love humans unconditionally but deserves the respect and care of an equal lover. Pony Express held an art exhibit in 2018 called the *Ecosexual Bathhouse*<sup>32</sup> that was an interactive performance which engaged in ecosexual practices. Binding the face with earth, the depicted participants explore the relationship between body, art, sexuality, and earth.<sup>33</sup> Ecosexuality due to its absurdity is often characterized as a fetish and deviation. The *Ecosexual Bathhouse*, through performance, frames these practices as art, inviting participants to think critically about humans' relationship to the earth.

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32 Ponyhouse. "Ecosexual Bathhouse,"

33 McArthur, Neil. "Ecosexuals Believe having Sex with the Earth could Save It." *Vice*, Nov 2, 2016.



*Appendix B Fig.1.19.*

**APPENDIX B FIG 1.19 - ECOSEX MANIFESTO,  
ANNIE SPRINKLE AND ELIZABETH STEPHENS,  
2018**

Ecosexuality is largely attributed to Annie Sprinkle and Elizabeth Stephens, a couple who are known for their performance art. They have held eco-weddings that marry humans to the stars, earth, and beyond. Ecosexuality has a variety of practices that intersect with queer sexuality and feminism. Rubbing, touching, tasting, and smelling Earth are all ways to engage in an ecosexual relationship.<sup>34</sup> The Ecosexual Manifesto<sup>35</sup> is crucial in making the relationship we have with the earth politically actionable.

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34 Guy, Jennie and Marie S. Jacobsen. 25 Ways to make Love to the Earth. Artists' Exercises.

Artists Exercises explores ways of connecting with the Earth. A list of 25 ways to protect the earth, they list how to fuck, love, one night stand, and flirt with Earth. "24. If you see her being abused, raped, exploited, protect her as best you can." Most importantly, the list recognizes the duty to protect the safety and health of Earth.

35 Sprinkle, Annie and Elizabeth Stephens. "Ecosexual Manifesto."

## ECOSEX MANIFESTO

**(i) WE ARE THE ECOSSEXUALS.** The Earth is our lover. We are madly, passionately, and fiercely in love, and we are grateful for this relationship each and every day. In order to create a more mutual and sustainable relationship with the Earth, we collaborate with nature. We treat the Earth with kindness, respect and affection.

**(ii) WE MAKE LOVE WITH THE EARTH.** We are aquaphiles, teraphiles, pyrophiles and aerophiles. We shamelessly hug trees, massage the earth with our feet, and talk erotically to plants. We are skinny dippers, sun worshipers, and stargazers. We caress rocks, are pleased by waterfalls, and admire the Earth's curves often. We make love with the Earth through our senses. We celebrate our E-spots. We are very dirty.

**(iii) WE ARE A RAPIDLY GROWING GLOBAL COMMUNITY OF ECOSSEXUALS.** This community includes artists, academics, sex workers, sexologists, healers, environmental activists, nature fetishists, gardeners, business people, therapists, lawyers, peace activists, eco-feminists, scientists, educators, (r)evolutionaries, critters and other entities from diverse walks of life. Some of us are SexEcologists, researching and exploring the places where sexology and ecology intersect in our culture. As consumers we aim to buy less. When we must, we buy green, organic, and local. Whether on farms, at sea, in the woods, or in small towns or large cities, we connect and empathize with nature.

**(iv) WE ARE ECOSSEX ACTIVISTS.** We will save the mountains, waters and skies by any means necessary, especially through love, joy and our powers of seduction. We will stop the rape, abuse and the poisoning of the Earth. We do not condone the use of violence, although we recognize that some ecossexuals may choose to fight those most guilty for destroying the Earth with public disobedience, anarchist and radical environmental activist strategies. We embrace the revolutionary tactics of art, music, poetry, humor, and sex. We work and play tirelessly for Earth justice and global peace. Bombs hurt.

**(v) ECOSSEXUAL IS AN IDENTITY.** For some of us being ecossexual is our primary (sexual) identity, whereas for others it is not. Ecossexuals can be GLBTQI, heterosexual, asexual, and/or Other. We invite and encourage ecossexuals to come out. We are everywhere. We are polymorphous and pollen-amorous. We educate people about ecossex culture, community and practices. We hold these truths to be self evident: that we are all part of, not separate from, nature. Thus all sex is ecossex.

**(vi) THE ECOSSEX PLEDGE.** I promise to love, honor and cherish you Earth, until death brings us closer together forever.

VIVA LA ECOSSEX REVOLUCION! JOIN US.

Elizabeth M. Stephens

Annie K. Sprinkle

*Appendix B Fig.1.20.*



*Appendix B Fig.1.21.*

**APPENDIX B FIG. 1.20 - LADY WITH BALLS AND LADY A., ANNA AAGAARD JENSE, 2018**

Grotesque pink chairs<sup>36</sup> with legs spread wide were designed by Anna Aagaard to give women the opportunity to unapologetically take up space. Aagaard looks at the spatial relationship women have with their sexuality. To be small, to be quiet, to be unassuming and attractive, the woman is burdened with playing a role that is confining and suffocating. The chairs by Aagaard are anything but that. They are absurd, loud, and sexual. The witch acts the way the woman is not allowed to. Loud, brutish, and entirely unrestricted or inhibited, the witch is free to take up space without fear of exile – having already been cast off. Aagaard explores how women's bodies, their postures, mannerisms, and actions are confined to the expectations of femininity.<sup>37</sup>

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36 Aagaard, Anna. "Lady with Balls and Lady A".

37 Winston, Anna. "Anna Aagaard Jensen's A Basic Instinct Chairs Reinvent "Manspreading" for Women." *Dezeen*, Oct 2, 2018.

**APPENDIX B FIG 1.21 - GARDEN OF ROMANTIC CROSSOVERS, WE\_ARE\_TAKK, 2019**

We Are Takk is a multi-disciplinary design firm that looks at the intersection of material and nature. It explores the spatial relationship between nature and sexuality. The *Garden of Romantic Crossovers*<sup>38</sup> invites users to consider how their bodies relate to nature. How does nature contribute to our conception of beauty, and in what ways can material disrupt these conventions<sup>39</sup>? The witch sees the earth as more than a building material. The witch considers the pyre house as an extension of the ecology. The witch understands that Earth and Human are inextricably linked. The pyre is an extension of earth; the trees become the litter, become the logs, become the pyre, become the smoke and embers, become the dirt.

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38 Luzárraga, Mireia and Muiño Alejandro. "Garden of Romantic Crossover".

39 Luzárraga, Mireia and Alejandro Muiño. "Takk." . Accessed Dec 04, 2019. <http://www.takk-architecture.com/2015/03/mireiaandalejandro.html>.





*Appendix B Fig.1.22.*



**COMPANION I**  
**THE WITCH\_BODY**  
*ref. 1 - ref.12*



*Companion I Fig.I.I. The Untamed Witch*

### **PROCESS OF DEVELOPING THE MOVEMENTS**

The movements of the witch were developed through the expression of abjection. The skin acts as a membrane between inside and outside, a mask that keeps that filthy, dirty, sexual woman contained. The witch blurs the boundaries between inside and outside through movements. The filthy, dirty, sexual body of the witch can't be separated from the Earth. Toes leave imprints on the dirt and the tongue leaves tastes on the air. The witch as an abject archetype<sup>1</sup> doesn't experience an abjection of identity. Interior body merges with the ground. The sense of self moves beyond the physical limitations of the body. The postures of the witch are both erotic and banal, asking the reader to project their ideas of pleasure and pain onto the witch.

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1 "It is as is the skin, a fragile container, no longer guaranteed the integrity of one's "own and clean self" - gave way before the ejection of it's contents." Julia Kristeva, 53. Kristeva, Julia, 1941. *Powers of Horror: An Essay on Abjection*. New York: Columbia University Press, 1982  
Julia KIRSTEVA notes the border between inside and outside as controlling abjection in society.



*Companion I Fig.1.2. The Movements*



*Companion 1 Fig.1.3. The Movements*

### **THE WITCH IN ECSTATIC MUD-SPACE**

The Pyre Witch is an ecosexual being: eroticized, titillated and thrilled by the wind, the dirt, the heat, and the fruits. The witch sits with the mud.<sup>2</sup> Tere<sup>3</sup> enjoys

2 Tallbear, Kim. "Standing with and Speaking as Faith: A Feminist-Indigenous Approach to Inquiry." *Journal of Research Practice* 10, no. 2 (2014). <http://jrp.icaap.org/index.php/jrp/article/view/405/371>.

*Standing With and Speaking as Faith: A Feminist-Indigenous Approach to Inquiry* by Kim Tallbear frames 'standing with' as the method of situating one's knowledge by participating and belonging to the community on which research is framed by. Where Kim Tallbear stands with marginalized human communities, the ecosexual witch sits with the mud, the earth, the climate. The ecosexual witch participates in the development of Earth as stakeholder in research and theory.

3 Harper, Douglas. "\*tere-." . Accessed Dec 01, 2019. [https://www.etymonline.com/word/\\*tere-?ref=etymonline\\_crossreference#etymonline\\_v\\_52786](https://www.etymonline.com/word/*tere-?ref=etymonline_crossreference#etymonline_v_52786).

Tere comes from the Proto-Indo-European word \*tere- meaning passing through, crossing over. It forms the

the feeling of dirt on tere skin, wet and slippery, sliding through tere warm fingers. The witch relishes in the dry cracking of mud in the sunlight. The Earth is part of the witch's physiology, psychology and sexuality. Making love with the breezes, orgasming in the smoke of burnt wood, and reaching into the cold wet ground after a rainfall: the witch works with the Earth to enter altered states of consciousness through pleasure and pain where a process of healing can take place. The witch enters a mud-space<sup>4</sup>. Mud-space is not always sexual in

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etymological root for trans- in trans-gender. Refer to the zine *The Witch\_Who Is \*Tere-* for an expansion on the conception of gender and contemporary views of the witch.

4 Morigan, Clementine. "Fuck Me Up: Submission as Trauma Magic." *Guts*, April 12, 2018, <http://gutsmagazine.ca/fuck-me-up-submission-as-trauma-magic/>.

Mud-space references sub-space, an altered state of consciousness that is reached through pain and pleasure in the practice of BDSM (bondage, domination/submission, sadism/masochism). This state is used as a place to explore and heal trauma – a practice that informs the



nature but involves the intimate relationship between human and Earth. The Pyre Witch is an ecosexual in the age of the climate-crisis. As the Earth's ecosystems and natural process deteriorate in reaction to human interference, the witch's feeling of loss and bereavement increases in frequency, becoming a trauma in tere psychology. The Pyre Witch's relationship with the Earth is fundamental to her identity. While society doesn't recognize tere disenfranchised grief<sup>5</sup>, the witch is skilled in using tere relationship with the Earth to grieve and heal. In response to increased forest fires<sup>6</sup>, the Pyre

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work and writing of Clementine Morrigan.

5 Doka, Kenneth J. *Disenfranchised Grief : New Directions, Challenges, and Strategies for Practice*. Champaign, Illinois: Research Press, 2002.

The term 'disenfranchised grief' was developed by Kenneth Doka. It is when the process of bereavement is isolated from society due to stigma, shame, and other socio-cultural factors causing grief to go unrecognized.

6 University of Winnipeg. "Forest Fires and Climate Change." . Accessed Dec 01, 2019. <https://climateatlas.ca/forest-fires-and-climate-change>.

As the climate crisis worsens, the increased forest fires

Witch accesses mud-space to begin the healing process of tere disenfranchised climate grief<sup>7</sup>. The loss of the forest ecosystem is the etiology of the witch's burning. The Pyre Witch builds tere home over the course of tere life with the intention of setting it alight. Tere house is ground-zero for the prescribed burns that mitigate the devastating effects of large uncontrolled fires on the surrounding ecosystems. The pyre acts not only to the benefit of the Earth, but as a portal into mud-space where ecological grief is transformed from mourning and bereavement into action. Forests depend on wild-fires for their rehabilitation and health. As forests catch fire, they return dead-fall back to the soil in the form

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threatened the ecosystem of the forests in western and central Canada. The proposed site of the story, the Al-bertan forest, depends on regulated swailing to mitigate the damaging effects of uncontrollable forest fires.

7 Kevorkian, Kriss A. "Environmental Grief: Hope and Healing." Union Institute and University, 2004. Climate Grief, or Ecological Grief is understood as a reaction of grief to the loss of ecosystems due to human impact.

on nutrients.<sup>8</sup> This cycle ensures many tree species can re-sprout and provide a rich new generation of food for animals and humans. A wide variety of tree species have evolved to co-exist with small, interval forest fires and depend on them for their survival. The Pyre Witch ensures the rebirth and regrowth of these forests with tere skilled swailing techniques cultivated over a lifetime. Tere house is situated in the forest, away from the 'civilized' society. The witch offers tere knowledge and dedication to lover Earth in a self-swail. The autonomy over tere body and the peace and floating sensation experienced by the resultant mud-space are the gifts given in return.

Mud-space can be understood as the experience of

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8 Wiener, Rob. "The Role of Fire in Forest Ecosystems." . Accessed Dec 02, 2019. <https://www.canr.msu.edu/news/the-role-of-fire-in-forest-ecosystems>.

The ecology of forests is only relatively recently being understood by western scientists in that forest fires are crucial to the survival of forest ecology. The benefits to plants and animals from small natural wildfires are critical factors to understand as the length of the dry season increases as a result of climate change.

having<sup>9</sup>:

1. feelings of dizziness and lightheadedness
2. flying or floating sensations
3. heightened feelings and sensations
4. dissociation from body, out-of-body experiences

Mud-space can be accessed through intense sensations of either pleasure or pain<sup>10</sup>, though often both work together to more effectively access this space.

The following positions describe the way the Pyre Witch uses sensation play, meditation, and emotional connection with the Earth to access mud-space both prior to, and during, the burning of tere home.

<sup>9</sup> Lane, Nicole S. "BDSM Subspace Explained by Someone Who has Personally Experienced It." *Helloflo*, Sep 6, 2017. The experience of mud-space is based off of the sub-space descriptors listed by Nicole Lane, an American women's health journalist.

<sup>10</sup> Stoppler, Melissa C. "Endorphins: Natural Pain and Stress Fighters." . Accessed Dec 02, 2019. [https://www.medicinenet.com/endorphins\\_natural\\_pain\\_and\\_stress\\_fighters/views.htm](https://www.medicinenet.com/endorphins_natural_pain_and_stress_fighters/views.htm).

Both pain and pleasure release endorphins in the human brain which are natural pain relievers. Activities such as sex, exercise, meditation, and pain have all been shown to result in the endorphin production.

**COMPENDIUM OF POSTURES**



**ref.1**



**ref.2**



**ref.3**



**ref.4**



**ref.5**



**ref.6**



**ref.7**



**ref.8**



**ref.9**



**ref.10**

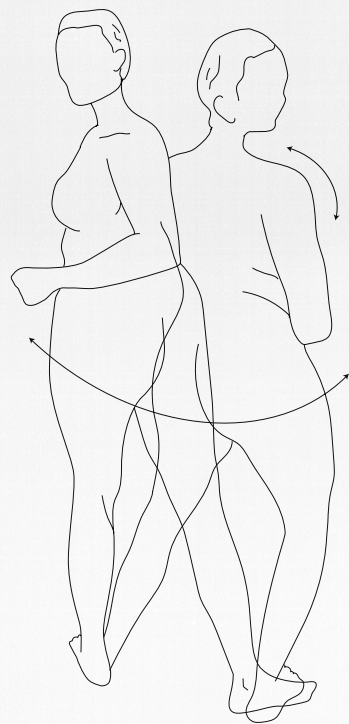


**ref.11**



**ref.12**

**BOUND TO WOOD**



**Companion I Fig.1.4. ref.1**

The Witch bound to the pyre pole has autonomy over her body. Conjuring up a space of heightened feelings, creating restraints to push against, the cry of ecological grief rips from the throat of the Pyre Witch. The ligatures<sup>11</sup> around the Pyre Witch demonstrate the skilled binding used to access mud-space. As the body is tied up, it becomes engulfed in flames. The Pyre Witch draws on the 'burning at the stake' imagery<sup>12</sup> that is closely associated with the witch hunts. Tere takes back the fire, turning pain into pleasure. Tere reclaims the negative associations of the witch as weather bewitcher.<sup>13</sup>

11 Dashu, Max. "Chapter 3: Names of the Witch." In *Witches and Pagans: Women in European Folk Religion*. Vol. VII of Secret History of Witches, 70-71. Richmond, California: Velda Press, 2016.

Ligatures translates as ties, or ligatures. Binding of the Pyre Witch references the use of binding as a method of healing. These binding practices were used to heal broken bones or other injuries.

12 See Appendix A fig.12, 20-22, and 28

13 See Appendix A fig.8 and 14

The witch uses exertion to reach mud-space, throwing limbs in these hysteria-like gestures or 'postures of delirium'<sup>14</sup>. The Pyre Witch exhibits hysterical physical exertions as a sexual technique to reach mud-space. Movements of ecstasy, delirium, and hysteria are deduced by the positioning of elements in the witch's house. The 'pestle'<sup>15</sup> - a tool for the witch to grind with - is found to have alcoves in different places in the pyre house, suggesting the need for exaggerated movements.

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14 Didi-Huberman, Georges. *Invention of Hysteria: Charcot and the Photographic Iconography of the Salpetriere* Massachusetts Institute of Technology, 2003.

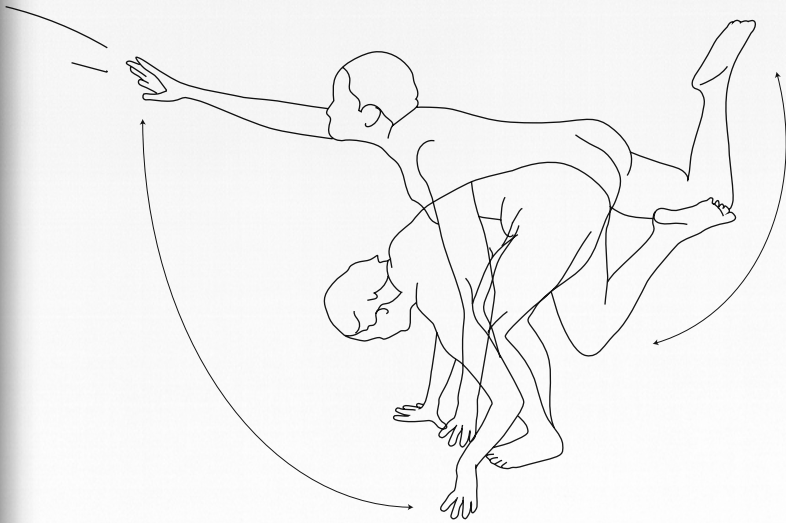
These postures were documented as the physical movements of hysteria, a diagnosis commonly associated with women who exhibited a range of symptoms of which excess emotion, attention seeking behavior, and sexual precociousness were often cited.

15 The pestle is iconography that appears in Northern and Eastern European images and stories of the witch, especially Baba Yaga. In See Appendix A fig.16, 25 and 30

16 Appendix B fig. 2, 4, 14



**MOVEMENT IN ECSTASY**



*Companion I Fig.1.5. ref.2*

Expanding on the use of the pestle as a tool of pleasure it is also a tool used by the Pyre Witch to engage in meditative practices. The intense focusing on an activity through repetitive action and care leads to a mud-space adjacent sensation. The Pyre Witch uses the care of tere surroundings and harvesting of tere daily needs<sup>17</sup> to enter what can be understood as the quiet-wood<sup>18</sup>. The use of the mortar and pestle<sup>19</sup> to harvest wheat for flour references the Pyre Witch's knowledge of herbal medicines.<sup>20</sup>

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17 See Appendix B fig.5

18 Beck, Lawrence A. "Csikszentmihalyi, Mihaly. (1990). Flow: The Psychology of Optimal Experience." *Journal of Leisure Research* 24, no. 1 (1992): 93-94. doi:10.1080/00222216.1992.11969876. <https://doi.org/10.1080/00222216.1992.11969876>.

Quiet-wood is the ecosexual term for what is referred to as top-space. It is a state of mind that those in a position of dominance experience when enacting a BDSM scene. It is attributed to having similarities to flow theory. Flow theory, coined by Mihaly Csikszentmihalyi, is the state of mind achieved when focusing on a task that is enjoyable, challenging and requires skills. It is akin to a meditative space where one is still in control.

19 See Appendix A fig.16, 25 and 30

20 See Appendix A fig.8, 10, 13, and 16

**GROUNDING DOWN**



*Companion I Fig.1.6. ref.3*

The sensation of 'flying' in mud-space is not only achieved through heightened sensations of pain and pleasure, but also through the physical engagement in flying. The broom<sup>21</sup>, while perceived as a tool of domestic cleanliness<sup>22</sup>, can be bewitched for transportation. Transporting the Pyre Witch from quiet-wood to mud-space. Grasping a large stick in both hands and soaring through the air is a magical experience that has been abjected from western society. The ability to play and imagine is not permitted in 'civilized' adult life which is why the Pyre Witch is believed to have done so much playing: precisely because of its abject qualities. The witch is molded from the abject woman. Tere is skilled in the forbidden, taboo, and, most of all, the pleasurable.

21 See Appendix A fig. 6, 16-18, 25, 27, and 30 for understanding the wildly documented iconography of the witch on a broom stick. The broom in many of the images is an inverted distaff (tool for holding wool) that was often associated with the knowledge powers of women. The broom – while just an object – is used by the witch as a form of pleasure, playing a role in the gestures and actions she makes.

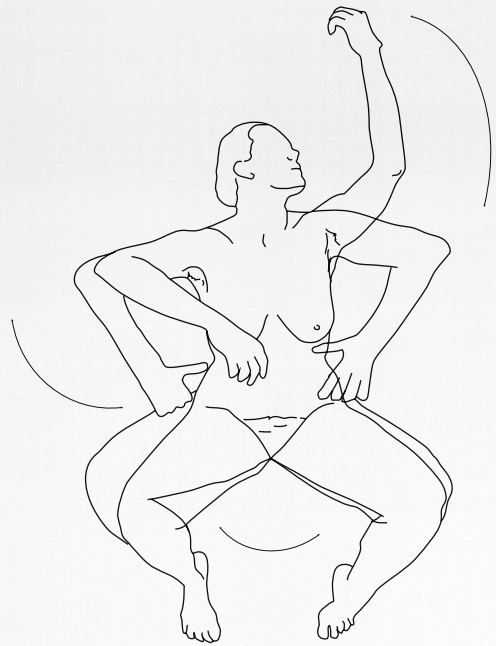
22 Appendix B fig. 1 looks at how objects as artifacts give clues to the movements, feelings, and beliefs of the user.

**FLYING**



*Companion I Fig.1.7. ref.4*

**WITCH BETWEEN WOOD**



*Companion I Fig.1.8. ref.5*

The wood is the quiet space that trees grow. With a different etymological root than forest<sup>23</sup>, the witch builds tere house slowly from the surrounding wood. Tere makes the pyre house out of wood.<sup>24</sup> The aspen trees<sup>25</sup> are felled to create a pyre house A-frame log cabin that acts as the witch's resting space<sup>26</sup>, climbing ladder, chair, tool, kitchen...etc. The logs hold objects. The house is carved by hand, the witch's sweat dripping on the wood as tere carves. As the witch lives in, on, and around the house, tere rubs it smooth with tere body.

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23 See Prelude I for the etymology of forest

24 The forest surrounding the pyre house consists of a range of tree species including Aspen, Lodgepole Pine, White Spruce, and Dwarf Alberta Spruce.

25 Singer, Jack A., Rob Turnbull, Mark Foster, Charles Bettigole, Brent R. Frey, Michelle C. Downey, Kristofer R. Covey, and Mark S. Ashton. "Sudden Aspen Decline: A Review of Pattern and Process in a Changing Climate." *Forests* 10, no. 9 (Aug 9, 2019): 671. <https://www.mdpi.com/1999-4907/10/8/671/htm>.

Aspen trees are known for being a species that quickly repopulate a landscape after forest fires. They are a sign of a healthy forest eco-system.

26 See Appendix B fig.13 and 19

**RIDING THE MULE DEER**



**Companion I Fig.1.9. ref.6**



Mounting the mule deer, the Pyre Witch sways back and forth as the mule deer<sup>27</sup> grazes around the pyre house. The witch climbs atop the deer<sup>28</sup>, its soft waxy velvet antlers caressing the inside of tere hands. The hump rising and falling between the thighs of the Pyre Witch; they sway together. The Pyre Witch moves in tandem with the mule deer, becoming one.<sup>29</sup> The Pyre Witch has an intimate relationship with tere surroundings. The witch becomes part of the ecosystem of the forest, forming a symbiotic relationship to the mule deer, the aspen tree, the fallen forest litter, the shrew. The Pyre Witch lets tere body sway and giggle in the wind, unafraid of becoming a beast.

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27 See Appendix A fig. 1, 6-8, and 14-15. Images and texts frequently depict the relationship of a witch riding and obtaining pleasure from wild creatures.

28 See Appendix B fig. 19 which looks at the ways in which straddling and mounting objects is both powerful and submissive.

29 See Appendix A fig. 22 for reference to the ways the witch and 'beasts' transform into one-another.

Aspen trees have numerous medicinal qualities found in their outer and inner bark and sap. A natural pain reliever<sup>30</sup>, the bark and sap are collected by the Pyre Witch to alleviate the pain of the burning death<sup>31</sup>. As sap acts as a glue-like sticky binding agent, it is used in the joints of the pyre house to adhere the straw to the aspen logs. As a flammable agent, sap is also the fuel to the final pyre burning. The building of the Pyre House is a long and arduous process that requires a skilled understanding of the forest ecology, one the witch develops through their natural magic and generational knowledge of the land from past pyre witches<sup>32</sup>. The witch follows the lead of the mule deer who rubs its antlers along the aspen tree. The witch rubs their body against the tree, holding hands with the branches.<sup>33</sup>

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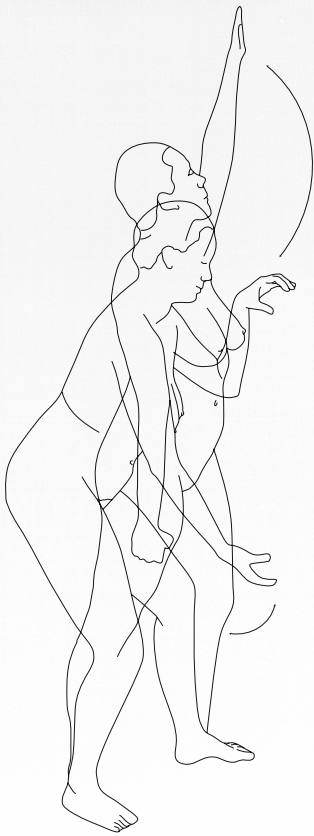
30 Plants For A Future. "Populus Tremuloides - Michx." . Accessed Dec 02, 2019. <https://pfaf.org/user/Plant.aspx?LatinName=Populus+tremuloides>.

31 See Appendix A fig. 5 which demonstrates the instructions to burn witches as punishment.

32 See Appendix A fig. 7, 8, and 13. These images indicate how witches were associated with medicinal practices.

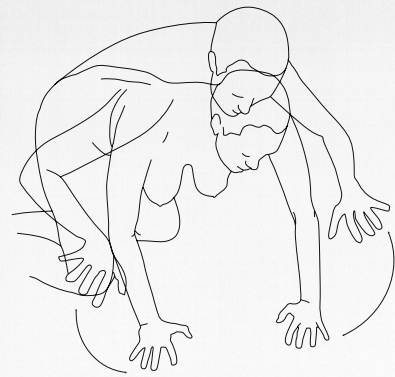
33 See Appendix B fig. 17-18 for ecosexual practices.

**TAPPING FOR SAP**



*Companion I Fig.1.10. ref.7*

**FORIS-PLAY**



**Companion I Fig.1.II. ref.8**

The witch begins tere entrance into the pyre house, through the door<sup>34</sup>. Sliding along the mud on tere knees, fingers slipping through the dirt. Mud-space is not far from the ground; it is found inside the dirt, inside the cold wet ground where the fire can't reach it. The crawling of the witch, rolling around, using the body in ways which are uncivilized represent how the witch engages in abjected movements. The entrance of the Pyre House on the ground requires the witch to get low onto the earth, pressing mound to ground<sup>35</sup>. The witch knows that healing the relationship between earth and human requires de-centering the human<sup>36</sup> in the fashion of the blasphemous pagan ways.

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34 See Prelude 1- Forest for how the etymology of the word forest comes from the Proto-Indo-European word door.

35 Appendix B fig. 2,3, and 4 demonstrate the relationship of the woman's body with dirt, mud, and the ground.

36 Zakiyyah, Jackson Iman. "Zakiyyah Iman Jackson." *GLQ: A Journal of Lesbian and Gay Studies* 21, no. 2-3 (2015): 215-218.

Jackson examines the inherently Western perspective of the term 'beyond human'. The witch reclaims pagan views of the earth.

The wildlife that surrounds the witch informs tere behaviours. How tere sleeps, how tere mates. The mystery of the witch is similar to the mystery to the lynx<sup>37</sup>. Tere enjoys the feelings of litter and critters on skin and the warmth of animal companionship; the witch dens in the Pyre House with the earth's mysterious creatures. The Pyre Witch sleeps with the lynx, takes care of the cubs, and understands that tere home belongs to the forest as much as tere does, leaving traces of tere-self in the mud as much as the mud leaves traces on tere.<sup>3839</sup> If and how the Pyre Witch mates is as mysterious as the lynx. Seeming to enjoy sex only for pleasure, the Pyre Witch is even less a mother than the earth.

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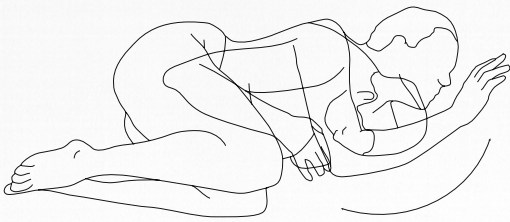
37 "Canada Lynx (*Lynx Canadensis*).". Accessed Dec 02, 2019. <https://www.ealt.ca/species-spotlight-list/canada-lynx>.

The Canadian Lynx is a solitary creature that meets with other lynx only to mate. Their litter is raised in dens made of forest litter under trees which have been uprooted.

38 See Appendix B fig. 7 for the imprint of the body's movement in the Earth. The human is never separated from the land.

39 See Appendix A fig. 6, fig. 15. These images illustrate the submission of the witch to the devil and their senses.

**CURLED UP WITH THE LYNX**



*Companion I Fig.1.12. ref.9*

The Pyre Witch is seduced by tere own body. Hanging in the net above the flames, the witch takes stock of tere accomplishments, relishing in a satisfaction that comes from building a home on ones one, from knowing that strong boundaries can keep capitalism at bay, inviting a healthier relationship to both the earth and the self<sup>40</sup>. The Pyre Witch is unafraid to lay with tere own pleasure; to self-care and to lay in tere abjection completely<sup>41</sup>.

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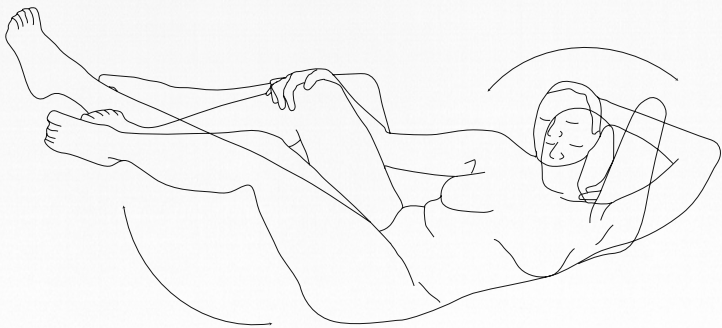
40 Federici, Silvia. *Witches, Witch-Hunting and Women*. Oakland, CA: PM Press, 2018.

“In other words, *the new violence against women is rooted in structural trends that are constitutive of capitalist development and state power in all times*”, (47). As this quote illustrates, Silvia Federici notes how the primitive accumulation of capitalist society was achieved through the violence perpetuated on women and their bodies, and that this violence still continues today.

41 See Appendix B fig. 11, 6 and 20 for images on how the reclining of women is often perceived as an invitation for objectification within a capitalist system but is in fact a position of comfort and peace not intended for the pleasure of men. This abjection of women’s autonomy over their own body and pleasure is what makes the 10. *Afterglow on Skin* posture so powerful.



**AFTERGLOW ON SKIN**



*Companion I Fig.1.13. ref.10*

**ASCENDING THE PYRE**



**Companion I Fig.1.14. ref.II**

The Pyre Witch throughout the day<sup>42</sup> is aware of tere death. While we all know death is coming for us, the Pyre Witch has autonomy over how tere meets it. The witch who builds tere own pyre<sup>43</sup> reclaims the violence that was enacted on women at the origins of capitalism.<sup>44</sup> The witch who burns on the alter, against the pyre pole on the Day of Burning<sup>45</sup> still ascends the pyre on Craft Days<sup>46</sup> straddling the atop and taking stock of tere progress.

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42 See Appendix B fig. 5 for the artistic exploration of how death (of a soul or a body) can look mundane, boring, and painfully tedious. The banality of suffering is what makes it so hard to recognize. The Pyre Witch sits with tere pain and uses the meditative practices of ecosexual mud-space to heal ecological grief and meet death with dignity and a gentle heart.

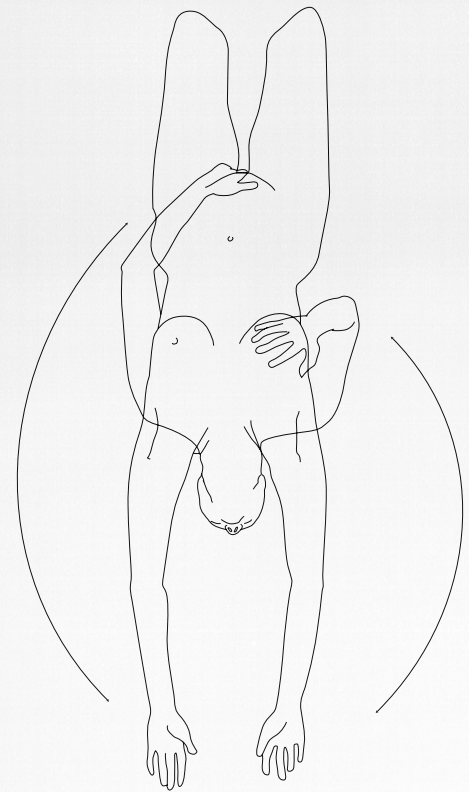
43 See Appendix B fig. 9 which looks at how second wave feminist artist Kiki Smith reclaimed the depiction of the woman on a pyre through sculpture.

44 See Appendix A fig. 28 to explore how the 'law' (a product of capitalism) decides who gets to live and who gets to die.

45 The Day of Burning is the name given to the day the witch burns tere-self at the stake.

46 Craft Days refer to every day leading up to the Day of Burning where the witch is crafting tere surroundings and preparing tere mind and body for death and mud-space.

**ABSURDLY SWINGING**



**Companion 1 Fig.1.15. ref.12**

Movements of ecstasy create the postures of delirium that shape the witch's surroundings. The Pyre Witch swings from a broom high about the ground where the aspen sap runs sweet. There tere absurdly swings in pleasure<sup>47</sup> and playfulness. Laughter, joy, and adrenaline are portals to mud-space. The pyre witch's obsession with death is a mystery to the capitalist gazer in the same way a woman's sexuality is a mystery to western society.<sup>48,49</sup> The witch leaves tere pleasure on tere-self as a mark of abjection, claiming back the crime of the devil's mark.<sup>50</sup> The Pyre Witch enjoys the feeling of wind over tere body where tere is 'cold as a witch's tit'.

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47 See Appendix B fig. 2 for movements of a woman's body in space and its associations with both restraints and excess expression.

48 See Appendix B fig. 10 to explore the mysteries of women's sexuality and the ways in which it pushes against western societies' expectations.

49 See Appendix B fig. 8 on how second wave feminism has reclaimed the witch's mark (hickie) as a form of power and domination of the capitalist environment.

50 See Appendix A fig. 3 for evidence of the conviction of '*adulterous drabs and whores*' as witches due to their position as sex-workers.



**COMPANION 2**  
**THE WITCH\_FAMILIARS**  
*ref. a - ref. h*



*Companion 2 - Familiars Fig.1.1. The Mule Deer*

### **FAMILIARS**

Animals, plants, mystical beings, are all guides to the Witch. The Pyre Witch listens to the whistling of the grass as much as the inner voice. Familiars are often animals or animal like forms that are spiritual guides for witches. What one might consider the fauna of the aspen tree forest ecology, a witch would see the familiars of the witch. Like Leonora Carrington and Remedio Varo<sup>1</sup>, the Pyre Witch is in on a little secret - the animals are different forms of the witch. They are familiars, but are also the witch's other forms. When you wander through an aspen forest you will think you are seeing a squirrel, or a purple finch, but you might in fact be seeing the witch in fauna-form, or a familiar. The creatures of the aspen forest use the Pyre House as a site for their own magic.

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<sup>1</sup> Both Carrington and Remedios were early 20th century feminist surrealist painters who explored the relationship between women, body, nature, and animals with magical qualities.



### WITCH'S AND THIER NON-HUMANS

*“We can listen. - In magic we listen and the expressions of other-than-humans become valued communications, stories, confessions- Magic is listening across species, across bodies. We give attention and audience to other-than-humans as they speak in ways which may be like ours and not like ours.”<sup>2</sup>*

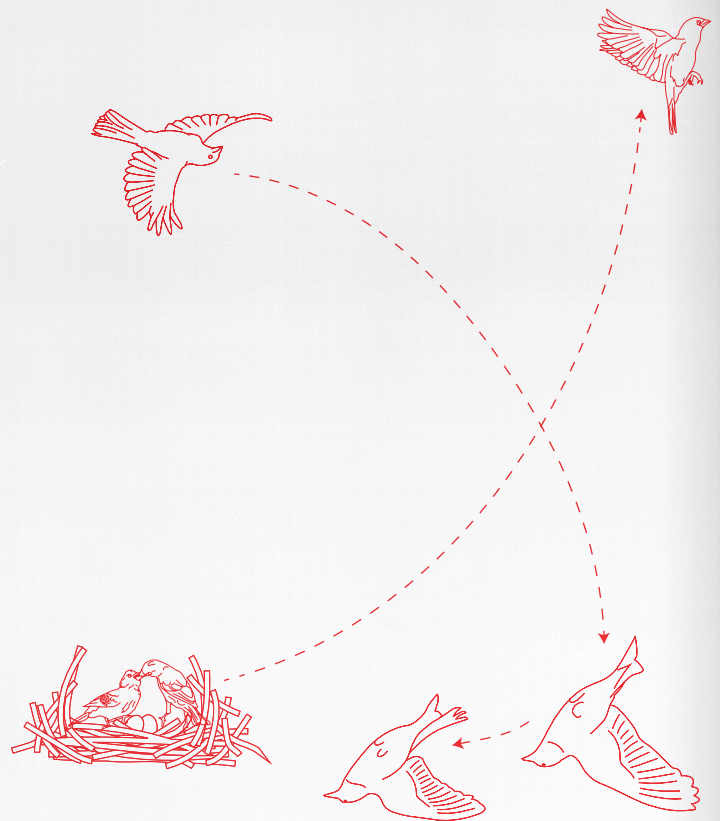
*“Sometimes the holes the squirrels move into naturally shape themselves in the trunk of a tree as it grows. My own home shifts with the trees, the warped floorboards gathering dust and dirty laundry, the doors becoming misaligned with the frames, exposing me to chilly air and unwanted cracks of light. I imagine if a human carved a small hole into a side of a tree, a squirrel might show up and move in.”<sup>3</sup>*

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<sup>2</sup> Scott, Sabrina. *Witchbody*. Canada: weiser books, 2019.

<sup>3</sup> West, Katie and Jasmine Elliott, eds. *Becoming Dangerous*. Newburyport, Massachusetts: Weiser Books, 2019.

**THE PURPLE FINCH**



*Companion 2 - Familiars Fig.1.2. ref.a*





***HABITAT***

Rely on the cones of coniferous trees. This migratory creature is adaptable. The lodgepole pine tree relies on forest fires to crack open their cones, providing ample feeding for the Purple Finch.

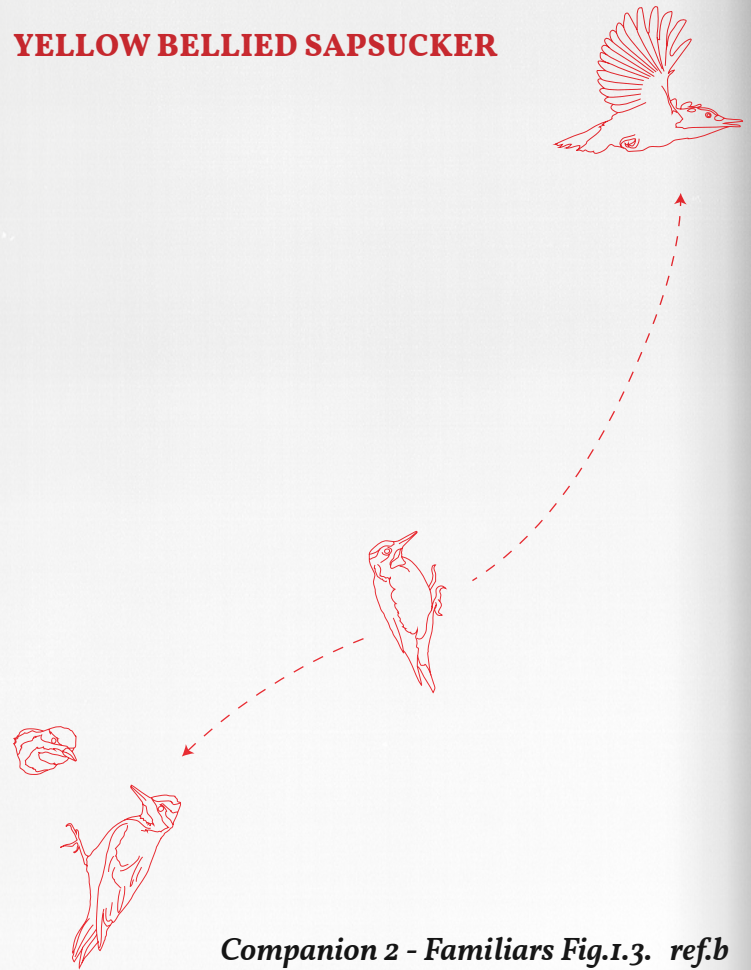
***RELATIONSHIP TO WITCH***

The Purple Finch, like the Pyre Witch, builds a nest from the surrounding materials. Trees, twigs, branches. The Purple Finch even makes nests inside of the Pyre House so that home of the Purple Finch is the same as the home of the witch.

***MAGIC RITUALS***

Building, collecting, gathering.  
Knowledge through song - singing while working.

**YELLOW BELLIED SAPSUCKER**



*Companion 2 - Familiars Fig.1.3. ref.b*







**HABITAT**

The Yellow-Bellied Sap Sucker is a woodpecker that is often found with aspen trees. This bird feeds on aspen sap, and it drums away at the tree bark.

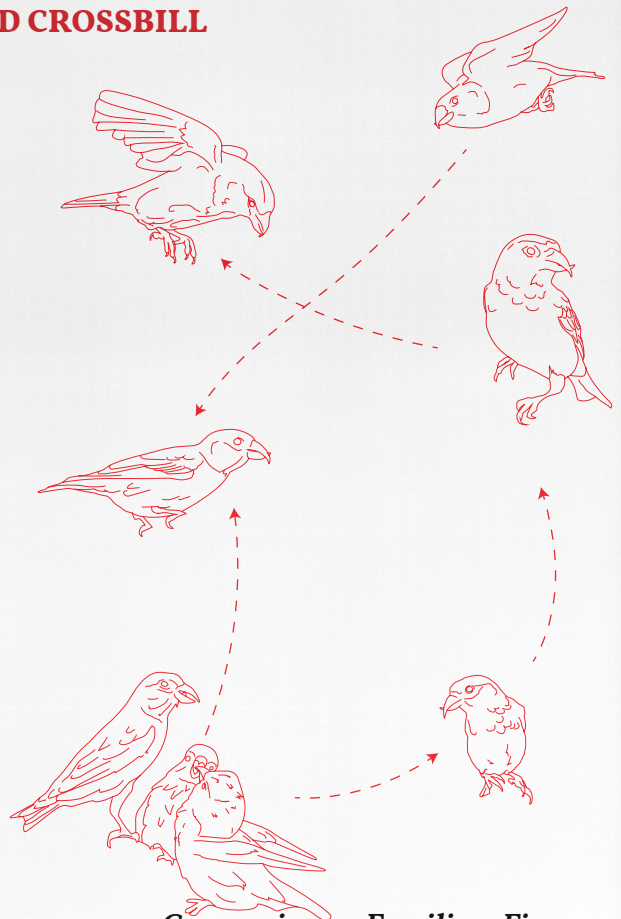
**RELATIONSHIP TO WITCH**

Like the witch, the Yellow-Bellied Sap Sucker forages alone. They are experts at ripping the bark off of trees which can cause the tree to die. The witch and the sap-sucker monitor one another's behaviour, ensuring they continue to respect the Earth.

**MAGIC RITUALS**

Foraging, routine, repetition, drumming.

**RED CROSSBILL**



**Companion 2 - Familiars Fig.1.4. ref.c**





**HABITAT**

The crossbill of the Red Crossbill bird is specially designed to allow them to open conifer cones. These bird's bodies are a direct reflection of their surroundings.

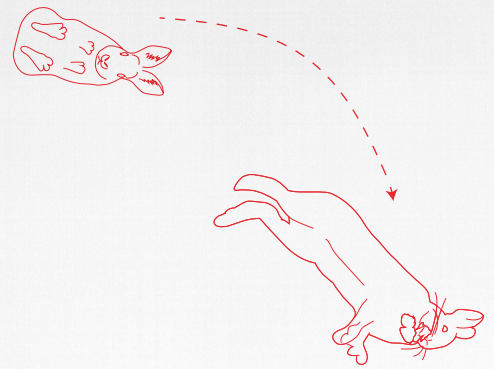
**RELATIONSHIP TO WITCH**

Like the Red Crossbill, the Pyre Witch's body has adapted and evolved to the nature of the forest. Callused feet and hands, hard nails, and tough skin the witch is especially skilled at overcoming hardship.

**MAGIC RITUALS**

Skills, adaptation, design, adjustment.

**SNOESHOE HARE**



*Companion 2 - Familiars Fig.1.5. ref.d*







### ***HABITAT***

A versatile land creature, the Snowshoe Hare is a seasonal creature that adapts quickly to the changing climate. The hare is resilient because it is so sensitive to its surroundings, changing with the slightest change of the wind.

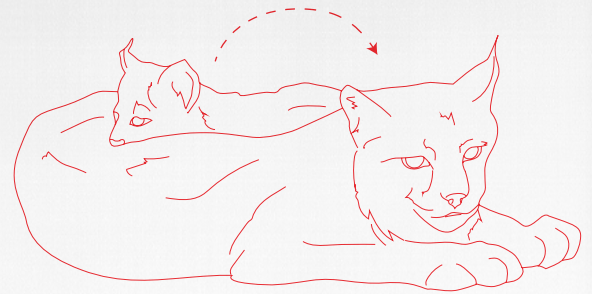
### ***RELATIONSHIP TO WITCH***

The Pyre Witch molts into the Snowshoe Hare as the climate fluctuates. The Pyre Witch uses the power of the hare to tap into natural resiliency. The witch's transformation from human to hare are as magical as the seasonal molts of the hare.

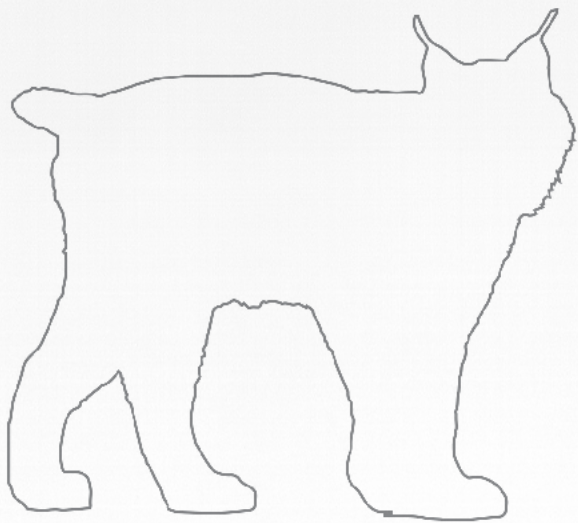
### ***MAGIC RITUALS***

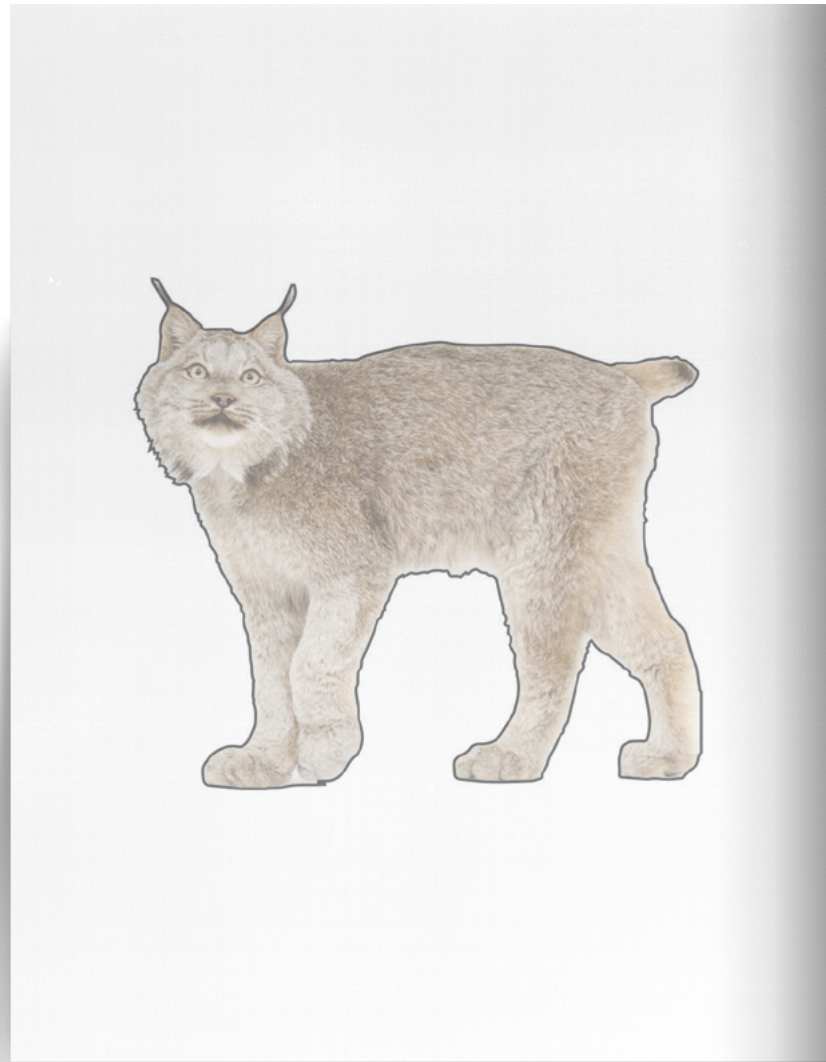
Movement, resiliency, transformation, fast learner, sensitive.

**LYNX**



*Companion 2 - Familiars Fig.1.6. ref.e*





### ***HABITAT***

The Lynx is a mysterious creature. It is solitary and wild. The Lynx has a predator-prey relationship with the Hare. They are dependant on one another and rely on each other to find purpose and meaning in survival.

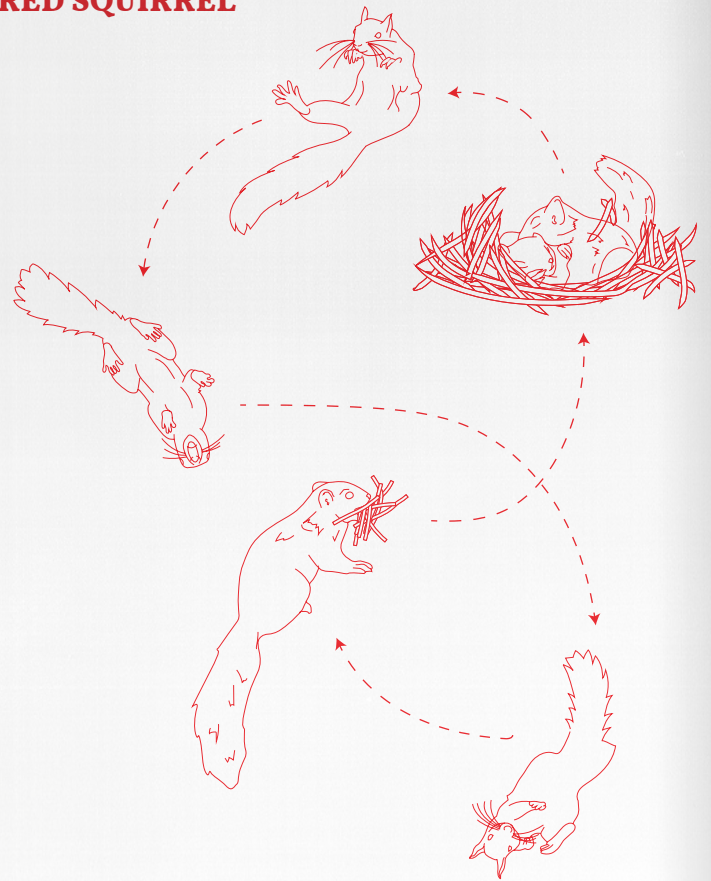
### ***RELATIONSHIP TO WITCH***

As the Lynx pounces quietly in the forest, the witch creeps too. Both Lynx and witch are misunderstood for their solitary natures. However it is these abject qualities that make them creatures of magic. they use them to their advantage.

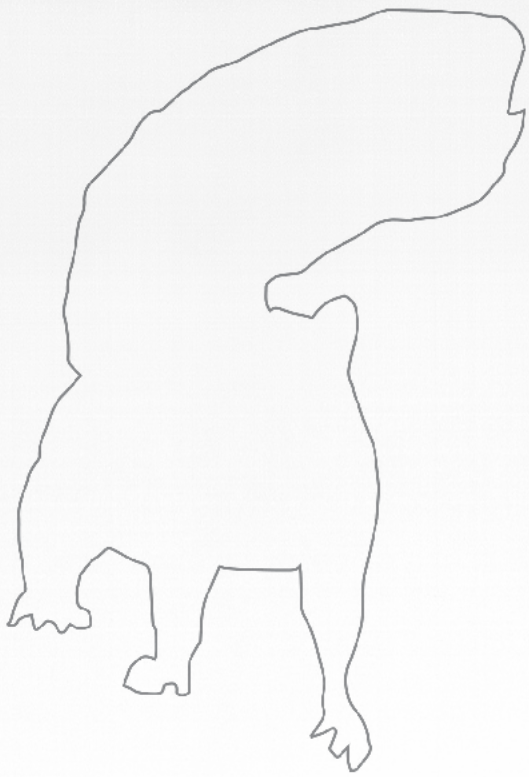
### ***MAGIC RITUALS***

Solitude, mystery, travel, quiet.

**RED SQUIRREL**



**Companion 2 - Familiars Fig.1.7. ref.f**







### ***HABITAT***

The most rambunctious of the forest creatures, the Red Squirrel feeds on nuts and seeds. They often build their nest out of witch's brooms, a deformity in a tree that causes excess branches to sprout. This deformity resembles a witch's broom.

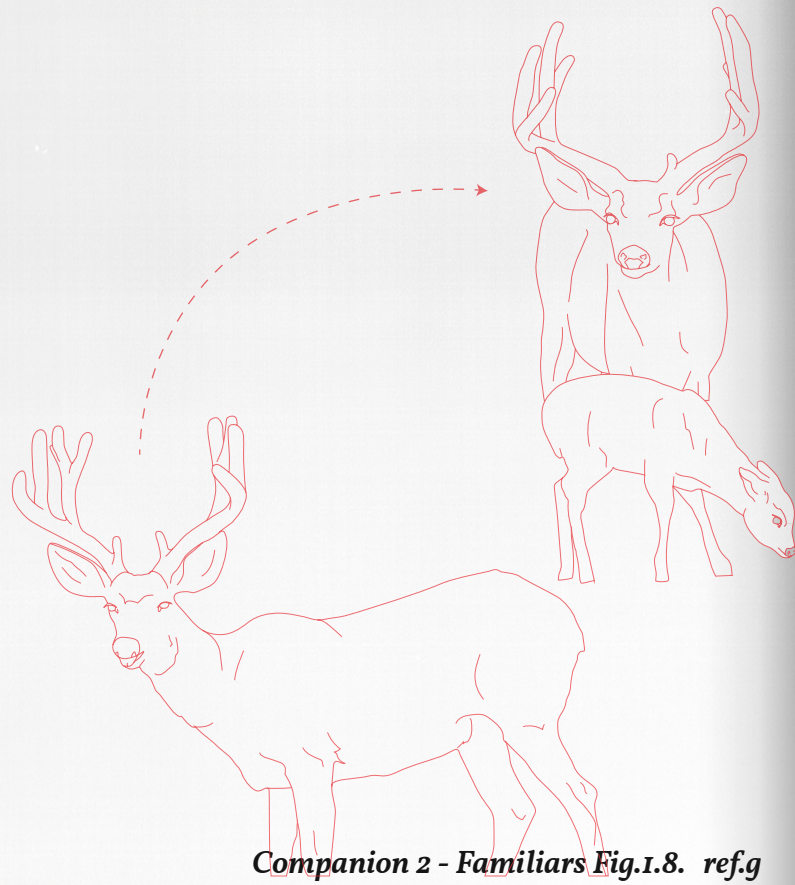
### ***RELATIONSHIP TO WITCH***

The witch is like the squirrel. A rascal, a scavenger, a survivor. Both the squirrel and the witch use deformities in nature to create magic. The witch and the squirrel are often considered pests, but their true magic can be observed in the wild.

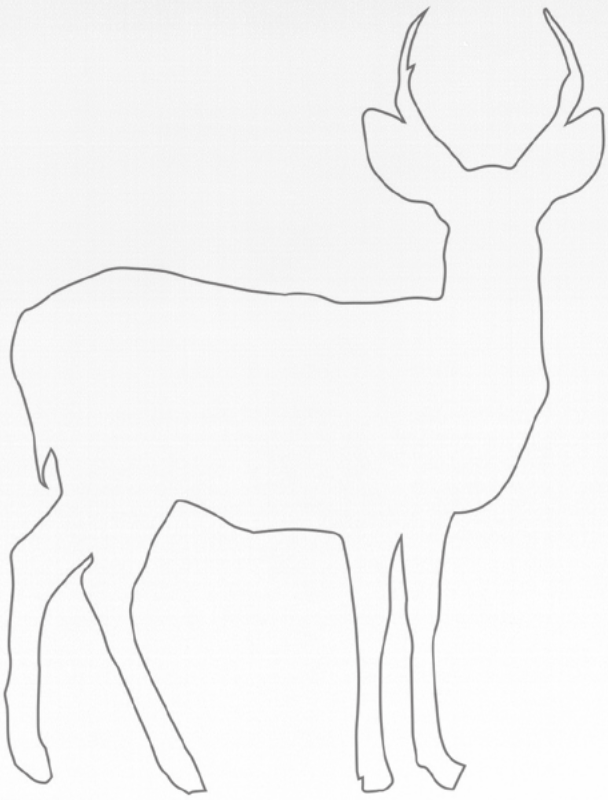
### ***MAGIC RITUALS***

Repurpose, scavenge, scrounge, create, play.

**MULE DEER**



*Companion 2 - Familiars Fig.1.8. ref.g*





**HABITAT**

The Mule Deer stands tall and imposing. The large ears give the Mule Deer its name and its acute listening skills. The Mule Deer browses on the most nutritious parts of plants that are available, eating selectively.

**RELATIONSHIP TO WITCH**

The witch takes note of the Mule Deer's gentle and attentive actions. Careful stepping, and treading lightly on the earth, the witch follows the Deer's example. Listening to the surroundings both Deer and witch are aware of their bodies.

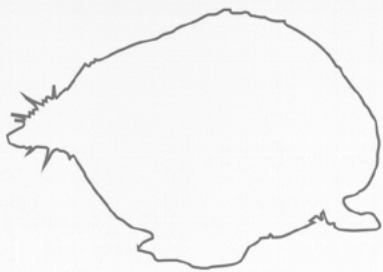
**MAGIC RITUALS**

Listening, gentle, attentive, observant.

**SHREW**



*Companion 2 - Familiars Fig.1.9. ref.h*







### ***HABITAT***

The Shrew often uses the abandoned dens of moles and other burrowing creatures. They are extremely territorial and aggressive. The Shrew is quiet in their own element, but can cause serious harm to protect their own surroundings from others.

### ***RELATIONSHIP TO WITCH***

The witch and the Shrew are both considered aggressive, abrasive creatures. Together they respect on another's boundaries. The witch makes space for the Shrew in the Pyre House. They share a home, and are willing to compromise for one another.

### ***MAGIC RITUALS***

Protective, building, sharing, strong boundaries.



**COMPANION 2**

**THE WITCH\_WOOD TOOLS**

*ref. 13 - ref. 18*



*Companion 2 - Tools Fig.1.1. fig. i*

### **TOOLS**

The magic of preparing potions, spells, and medicine. The pyre witch is familiar with the pleasure of toiling away on a project, getting lost in the process. The pestle represents the witch's connection to nature. The pestle is a rounded tool, strong, and powerful. The wooden artifacts found in the Pyre house resemble the shape of the pestle, mortar, and spoon. They all appear to be hand carved, and are evocative of the kitchen tools so frequently found in the domestic house. But the Witch sees more than a pestle. The witch sees a tool for pleasure, a tool for sex, a tool for desire. With pyre witch embraces the absurdity in using kitchen tools as sex tools.

**WITCH'S AND THIER NON-HUMANS**

*"I want my sex toys to be as magical as I am. When you get a new toy, leave it under the light of the full moon, run fresh water over it, charge it with a candle or with earth."<sup>1</sup>*

*"I turn my affirmations into spells. I repeat them three times. I love my ass, I love my ass, I love my ass. I love my thighs, my lips, my eyes. I love my thighs, my lips, my eyes. I love my thighs, my lips, my eyes. -"<sup>2</sup>*

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1 West, Katie and Jasmine Elliott, eds. *Becoming Dangerous*. Newburyport, Massachusetts: Weiser Books, 2019.

2 (West and Elliott)

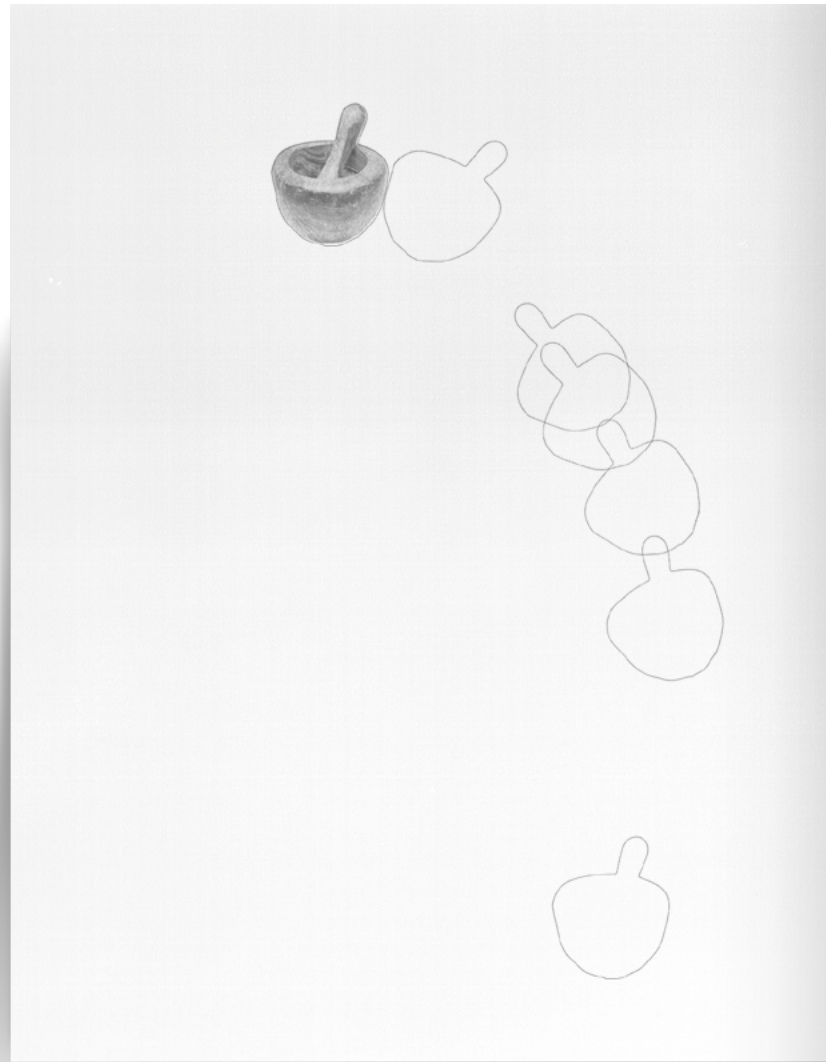
**MORTAR AND PESTLE**



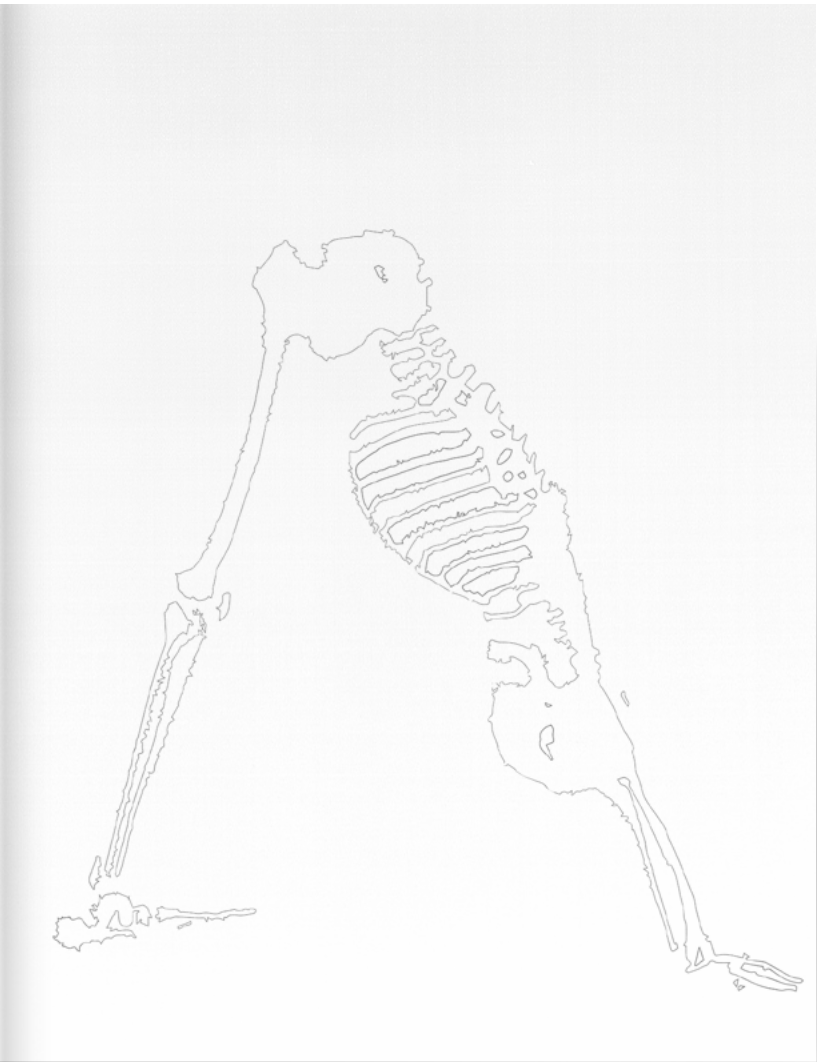
*Companion 2 - Tools Fig.1.2. ref.13*

**POTENTIAL USES**

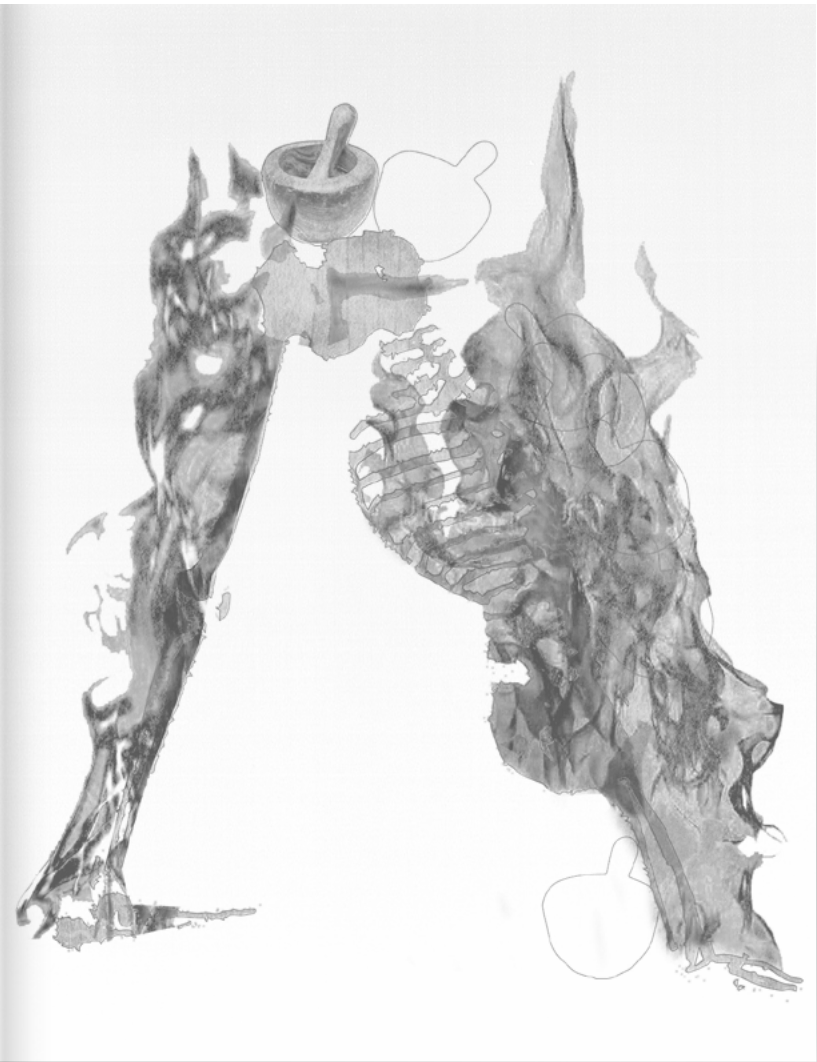
- Potion making
- Grinding
- Mixing
- Rituals
- Spells
- Herbal remedies
- Flour making
- Ink making
- Foraging
- Nettle sex-magic



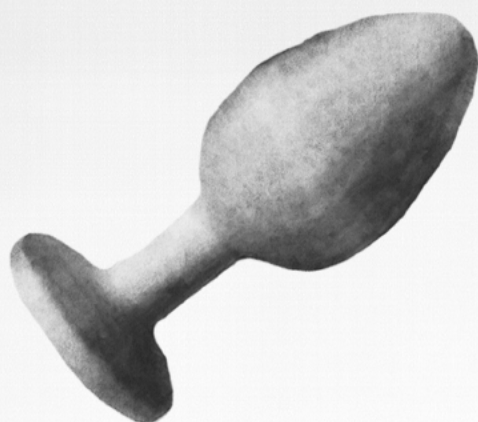








**PESTLE**

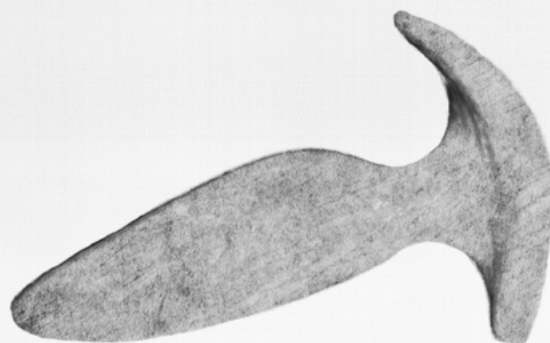


*Companion 2 - Tools Fig.1.3. ref.14*

**POTENTIAL USES**

- Butt play
- Lollipop
- Pestle
- Fruit juicer
- Sap plug

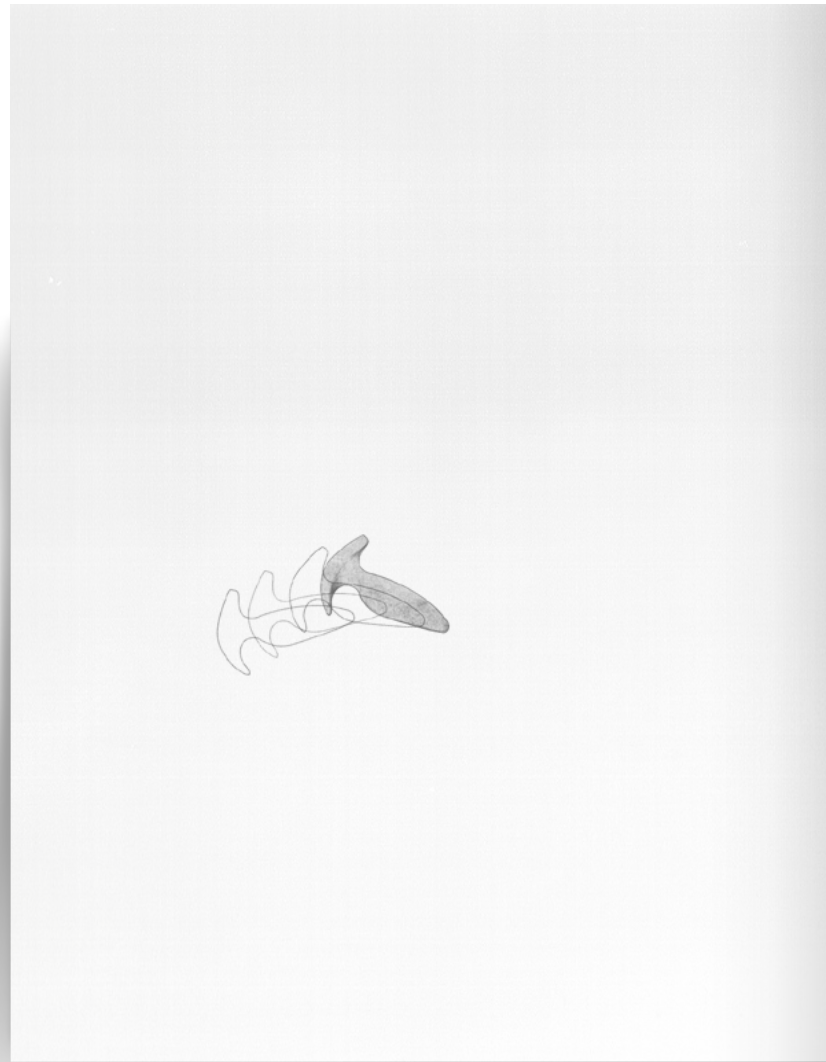
**PESTLE**



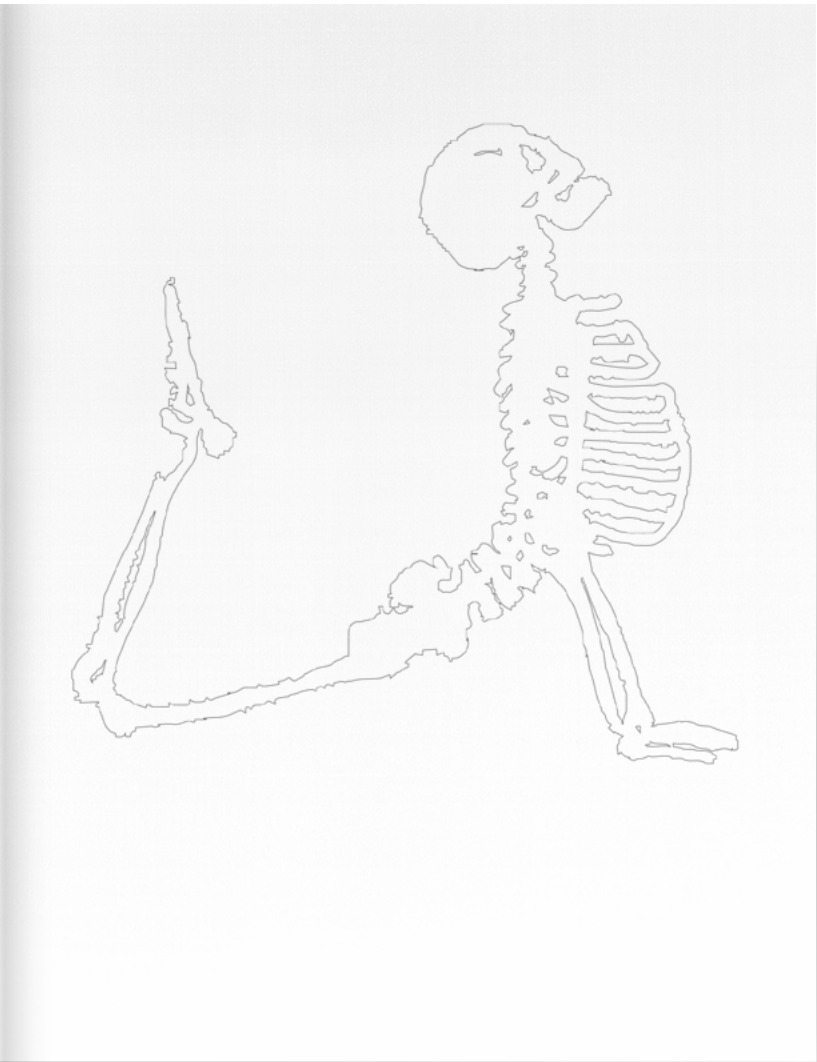
*Companion 2 - Tools Fig.1.4. ref.15*

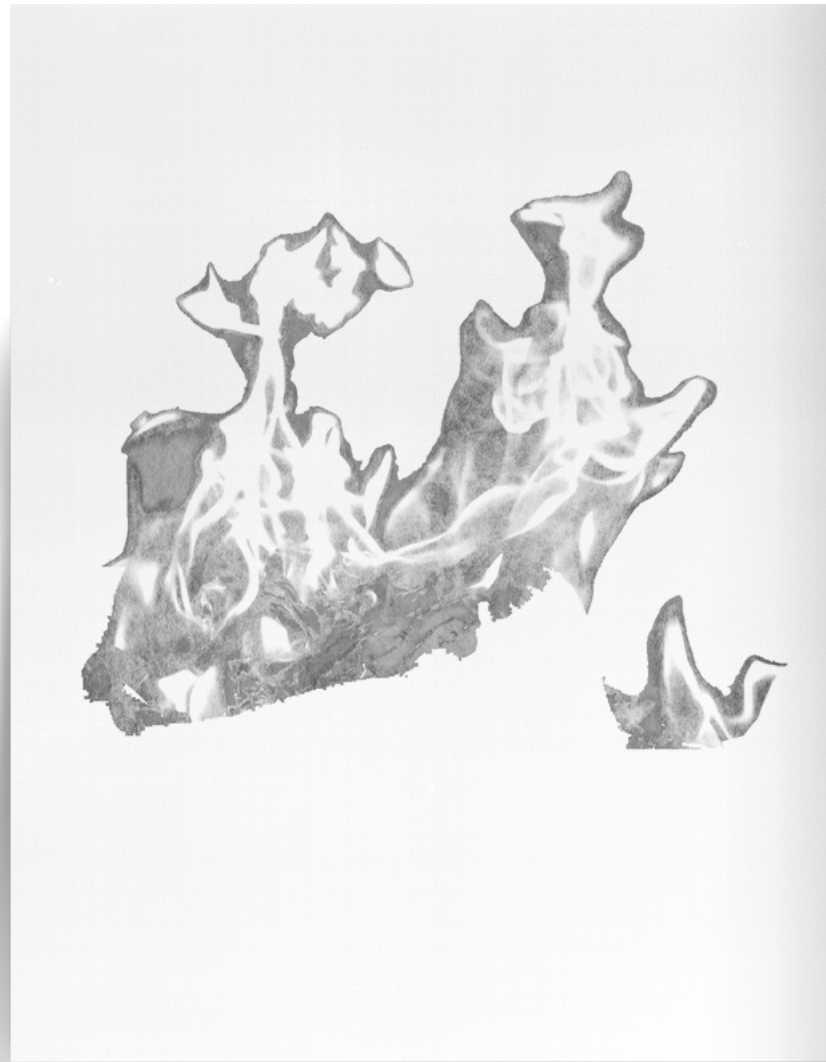
**POTENTIAL USES**

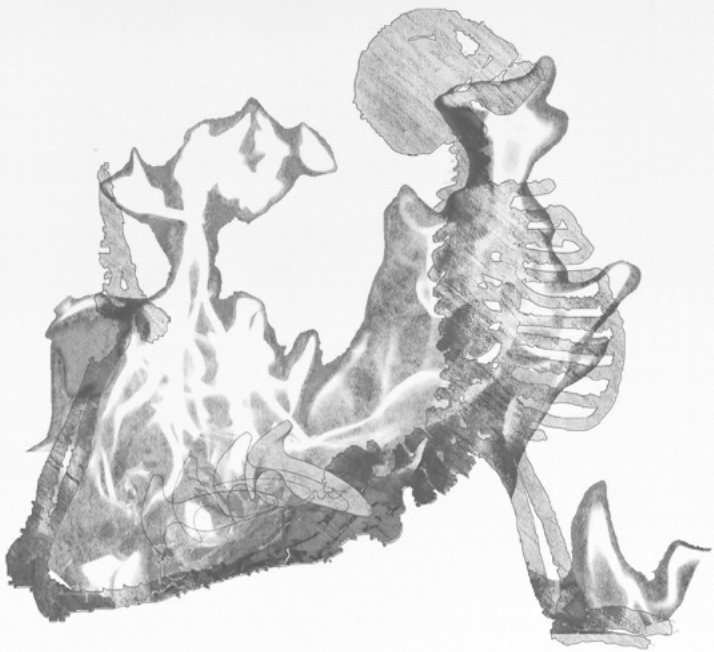
- Butt play
- Sap plug
- Pestle
- Digging holes in wall
- Dildo
- Submission











**SPOON**



*Companion 2 - Tools Fig.1.5. ref.16*

**POTENTIAL USES**

- Spanking
- Scooping
- Eating cereal
- Holding treats
- Measuring potions

**PESTLE**

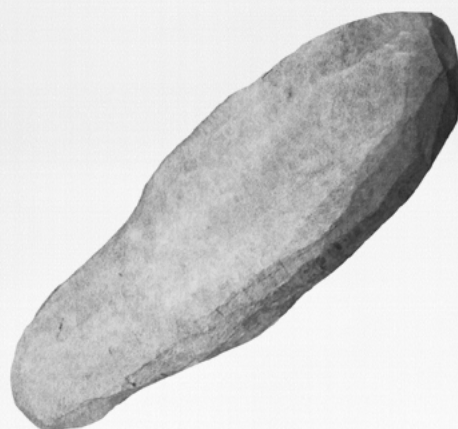


*Companion 2 - Tools Fig.1.6. ref.17*

**POTENTIAL USES**

- Dildo
- Expansion
- Butt-plug
- Pestle
- Squisher
- Digging holes in pyre

**PESTLE**

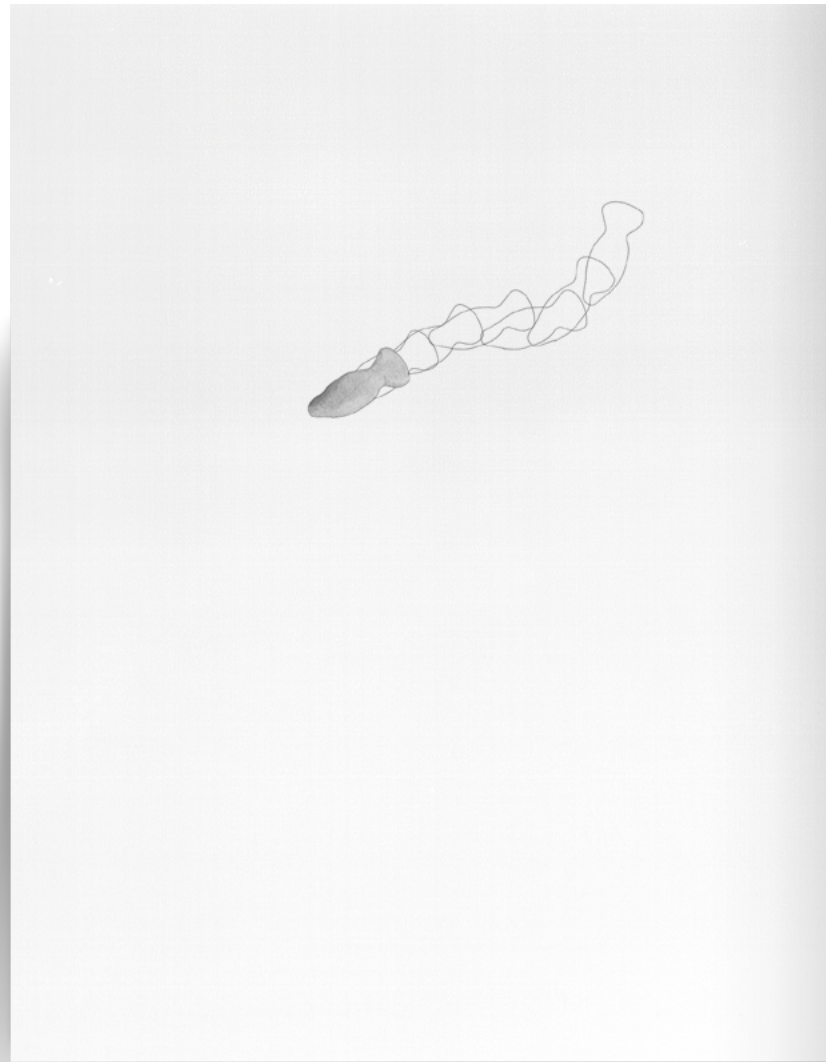


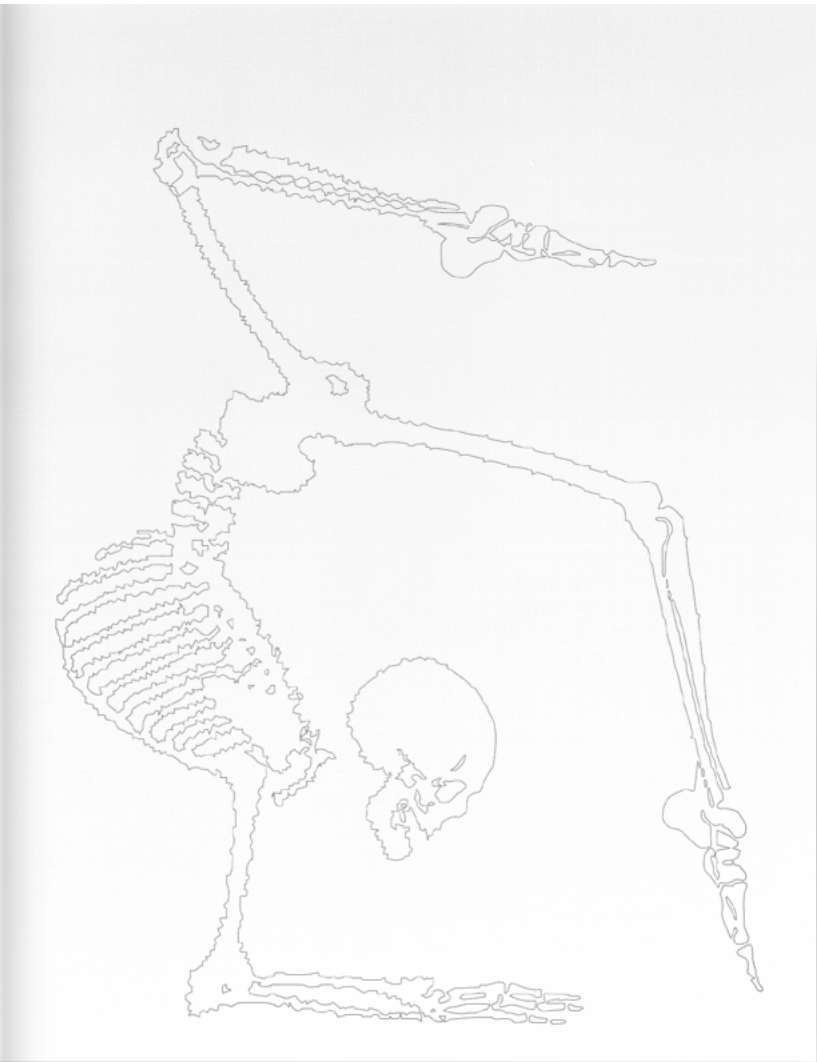
*Companion 2 - Tools Fig.1.7. ref.18*



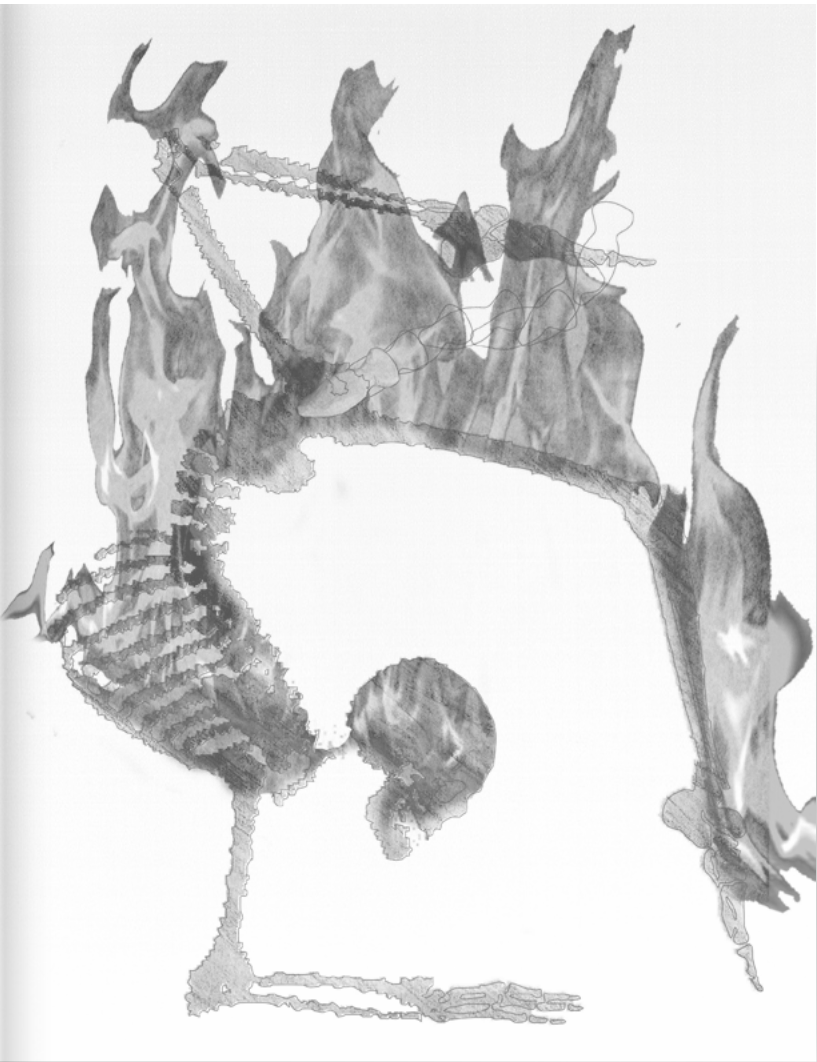
**POTENTIAL USES**

- NOT for butt play
- Dildo
- Gag
- Pestle
- Grinding down shame











**COMPANION 3**

**THE WITCH\_SURROUNDING: THE FOREST**

*ref. 19 - ref. 27*



*Companion 3 Fig.1.1. The Eyes of the Forest*

### **THE FOREST**

The Pyre Witch lives deep in the forest. The aspen, lodgepole pines, dwarf spruce, white spruce, and forest litter decide what light can reach the witch. As Emily Carr paintings suggest, the forest is a mystery, a winding wonderful place. A perfect place to die. Emily Carr spent her last years of her life much like the Pyre Witch, toiling away in the woods, creating and healing in the forest.

“She bought an old trailer in those last years. A taxi hauled her to the woods and left her with her monkey and chipmunks, a white rat, a dog, a copy of Walt Whitman’s poems. She painted all day, wrote into the dawn. She cooked sparse meals on a campfire and slept little. She knew there was not much time.”<sup>1</sup>

The forest is the home of the Pyre Witch. It is the death place, the purpose, the source of magic. The cure to climate change.

<sup>1</sup> Nesbitt, J. K. “Emily Carr: The Woman Who Painted what the Forest Told Her.” *Maclean’s*, Jan 1, 1951.

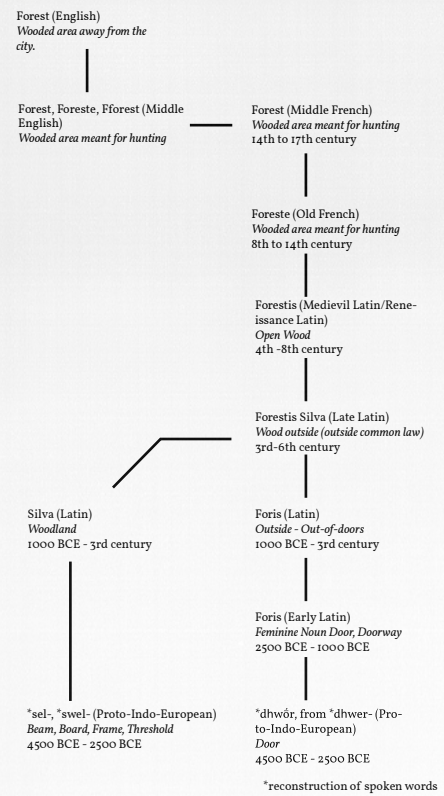


**EMILY CARR - PAINTING OF A FOREST**



*Companion 3 Fig.1.2. Emily Carr - Young Pines in Light*

## ETYMOLOGY OF 'FOREST'



Companion 3 Fig.1.3. Etymology of the word "forest"

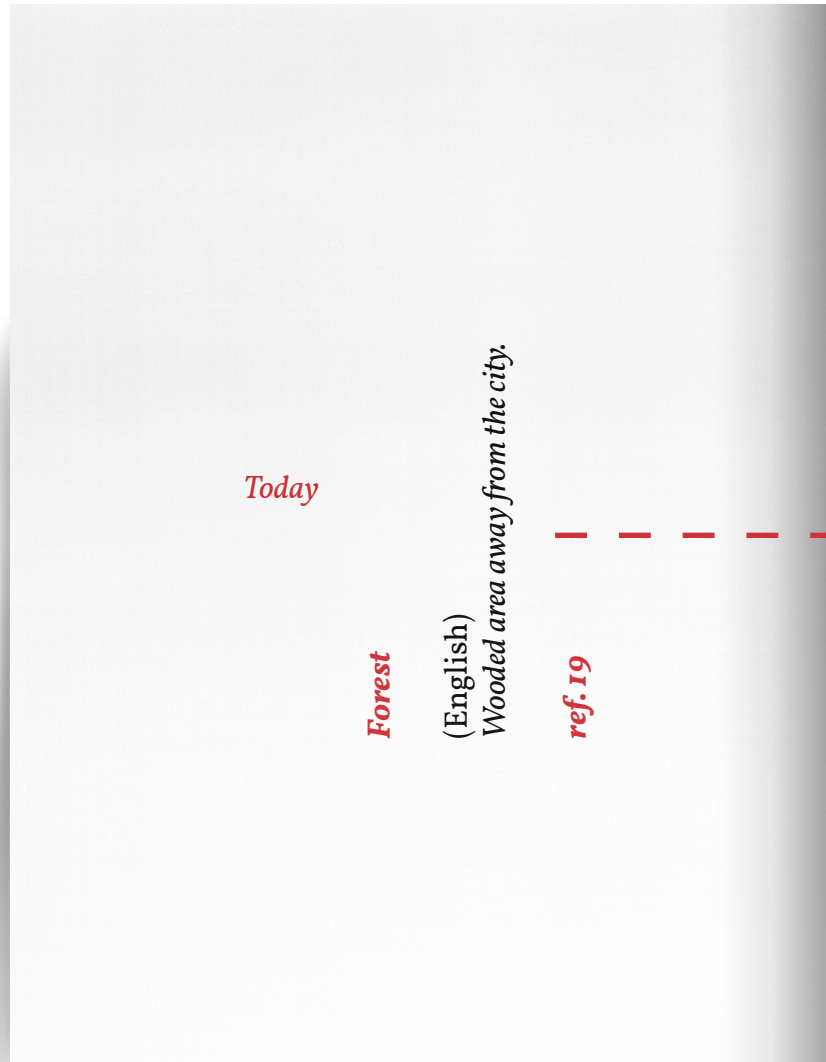
### **THE FOREST ETYMOLOGY**

Written words provide traces to the ways a culture used to talk, used to think. They provide clues to the origins of ideas. The word “forest” is rooted in ideas of the other. Tracing the meaning of the word back to its Proto-Indo-European root word, it becomes clear that the cultural values are spatial.

The drawing depicts the important relationship words have to space. The forest has come to represent a place outside of common-law<sup>1</sup>. It is a place where those outside of the city gates go to live. To be in the wilderness means to escape from the prescribed rules of the city. To be free, dirty, animalistic. The following fold-outs illustrate how tracing the etymology of a word can depict the secret pagan meanings behind spaces of the witch.

---

<sup>1</sup> Harper, Douglas. “Forest (N.)” . Accessed Nov 14, 2019. <https://www.etymonline.com/word/forest>.



14th to 17th century

**Forest, Foreste, Fforest**

(Middle English)

Wooded area meant for hunting

ref. 20

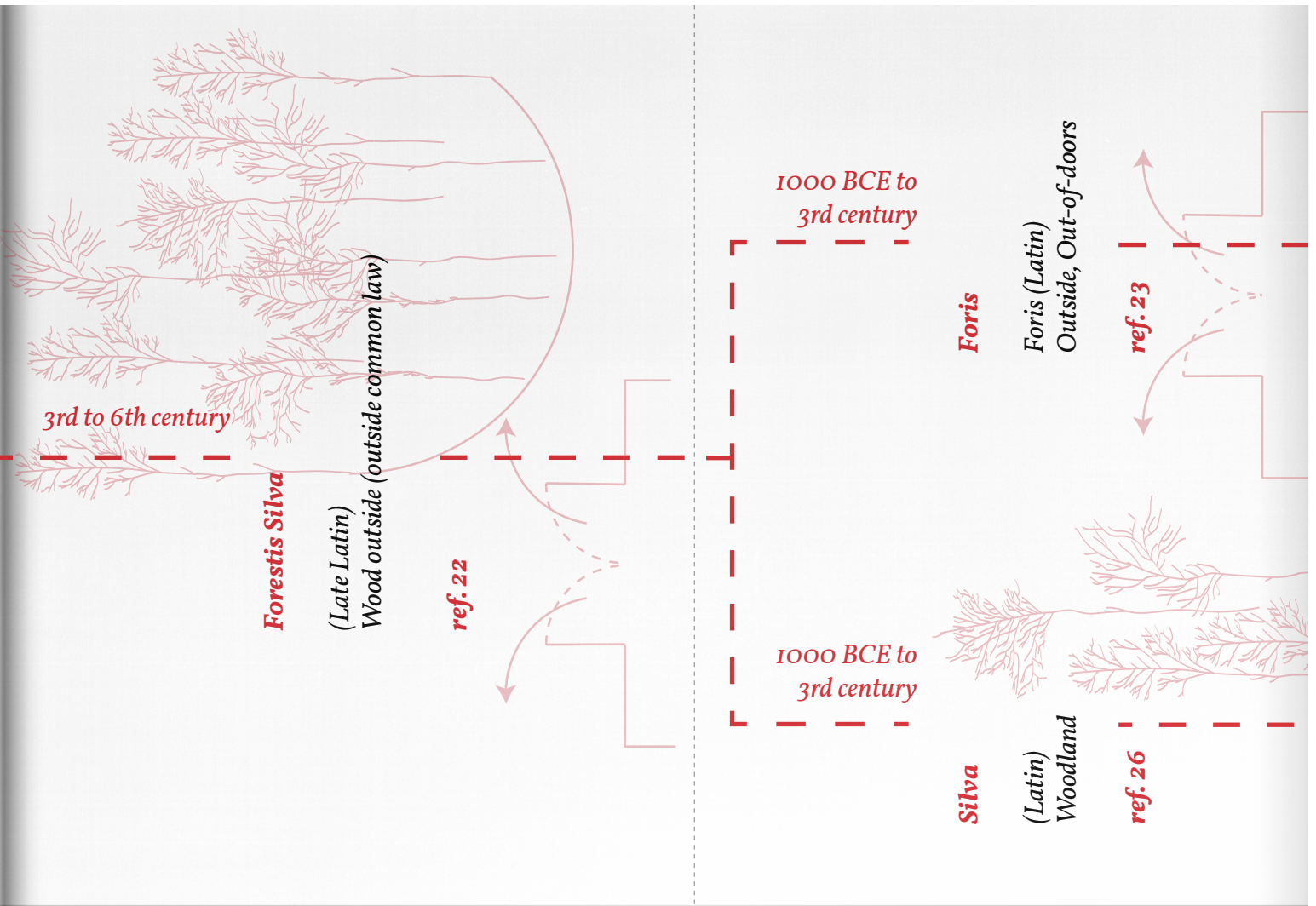
14th to 17th century

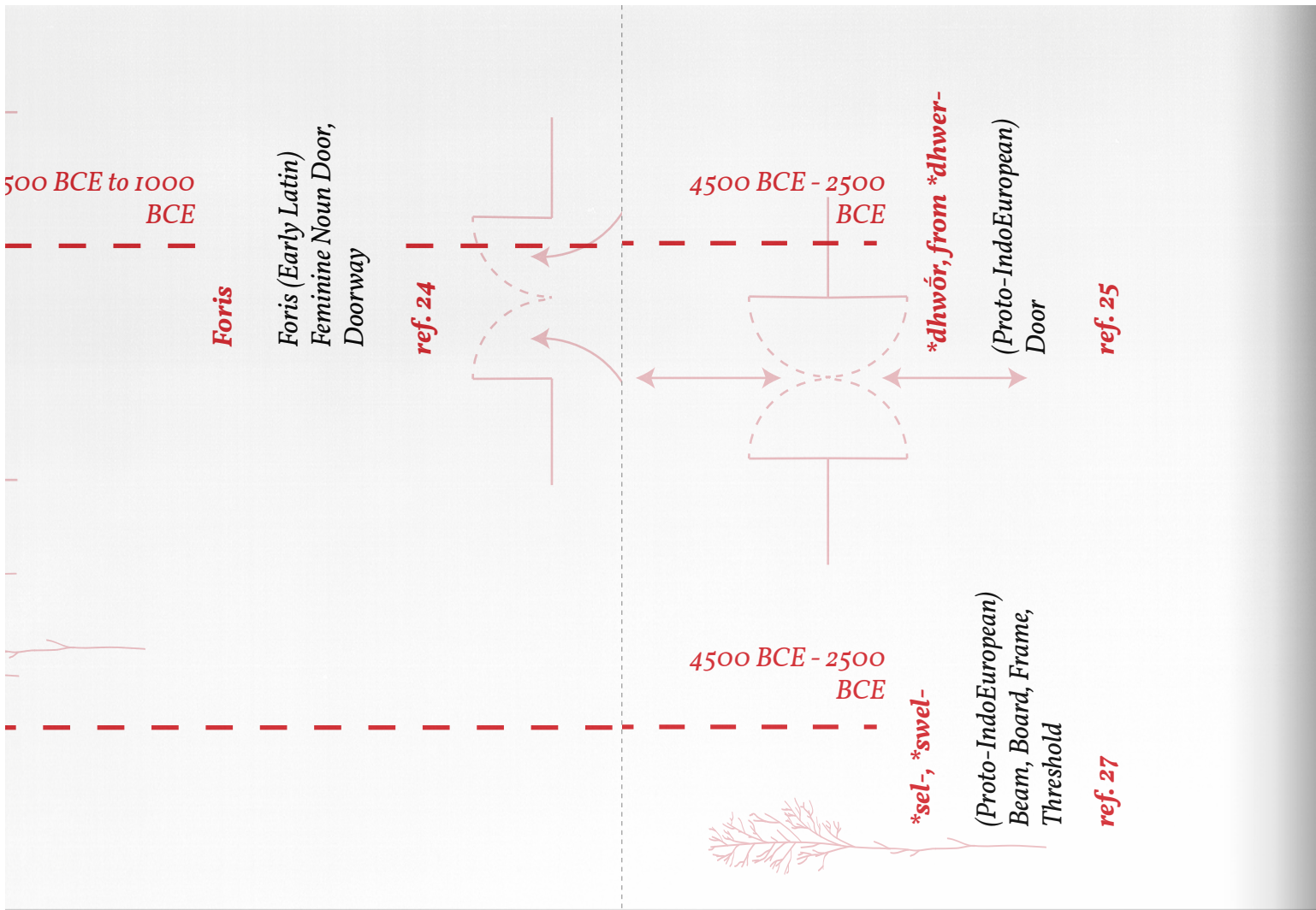
**Forest**

(Middle French)

Wooded area meant for hunting









**EMILY CARR - PAINTING OF A FOREST**



*Companion 3 Fig.1.4. Emily Carr, Grey*



**APPENDIX A**  
**THE WITCH FOUND IN HISTORY**



*Appendix A Fig.1.1. Spinster*

### **THE SPINSTER**

The following images depict older rural (poor) women with cloth.

Notice in these engravings the frequent documentation of women and their association with textiles. The skills of making cloth provided women – specifically older women (i.e. spinsters) – the tools to earn a living without depending on income from their husbands. What is really compelling in these etchings is the emphasis on the ‘ugly’ and ‘hag-like’ features of the ‘crones’. They seem only a broomstick away from becoming witches.



**Appendix A Fig.1.2.** Salomon Savery, *Woman Witch*  
*Fabric Over Arm, 1630 - 1715*



Appendix A Fig.1.3. Salomon Savery, Seated Old Woman, 1652-1654



*Appendix A Fig.1.4. Salomon Savery, Seated Woman with Cloth Over Her Arm, 1630-1665*

***THE EMASCULATING DISTAFF***

The importance spinning was to women as a form of knowledge, skill, and therefore autonomy is depicted in the next set of images. They suggest the powers of the distaff (the spinning tool) to emasculate men.

In these engravings, what stands out are the spinning tools, familiars - such as cats - and the wildness of the women.





*Appendix A Fig.1.5. Israhel van Meckenem the Younger, 1440*



*Appendix A Fig.1.6. Israhel van Meckenem the Younger, 1495*



Appendix A Fig.1.7. Salomon Savery, *Devil Bewitches the Spinning* 1652-1654



**OMPHALE**

In the myth of Hercules and Omphale, Hercules submits to the tasks prescribed by Omphale. He grasps the distaff and the spindle and takes on the role of a woman.

This tale is a perfect example of the powers of women's tools and skills being used to emasculate men; In this particular case, a man known for his strength, power, and health.



Appendix A Fig.1.9. Anton Eisenhoit, *Hercules En Omphale*, 1590



**Appendix A Fig.1.10.** Aegidius Sadeler II, *Hercules En Omphale*, 1600



**Appendix A Fig.I.II.** Bartholomeus Willemsz, *Hercules En Omphale*, 1589 - 1626



***THE SORCERESS SPINNING FATES***

The myth of the Three Fates tells a different story than that of Hercules and Omphale. In this tale three women spin the threads of fates; their distaffs act as a source of power. Their ritual aligns more closely to the history of pagan seeresses in Norse and Viking culture than it does the Christian, where women who had knowledge of spinning were considered 'beneath men'.



*Appendix A Fig.1.12. Jan Harmensz, Three Fates, 1587-1591*

***THE WITCH WITH A DISTAFF***

An important theme which appears throughout the story of the Weaver Witches House is one of collective power. Witches who flock together are a force to be reckoned with. A gathering of witches is be called a Sabbath. The two etchings which follow illustrate the wild heathen character of the Witches' Sabbath.



**Appendix A Fig.1.13.** Claude Gillot, *Witches' Sabbath at Night*, 1673–1722. See close up opposite.





**Appendix A Fig. I.14.** Claude Gillot, *Witches' Sabbath*, 1700-1720. See close up opposite.

THE WITCH'S HOUSE



### **FAIRY TALE ILLUSTRATIONS**

Both spinning and the heath are imbedded in the image of the witch figure in fairy tales. The following illustrations from the Golden Age of Illustrations depict various scenes of witches with distaffs and atop moors.

Concerning the witch's home, what is captivating is the repeated image of the old witch out in a field -a heath – with her hut pictured just beyond.





*Appendix A Fig.1.15. Anne Anderson, Briar Rose*



*Appendix A Fig.1.16. Anderson Anne, The Millers  
Daughte*



*Appendix A Fig.1.17. Harry Clark, Grimms Illustration, 1916*



**Appendix A Fig.1.18.** Arthur Rackman, *Old Woman of Tappington Moor*,



*Appendix A Fig.1.19. Arthur Rackman, The Witches' Sabbath, 1928*



**APPENDIX B**  
**THE WITCH ABJECTED**



*Appendix B Fig.1.1. Textiles*

### **1960S -1980S FEMINIST TEXTILE ARTWORK**

The following appendix documents the feminist textile movement in North America's 70s culture. The art form of textiles: weaving, knitting, felting, crocheting, etc., were often a dismissed medium of art, particularly because of the association with 'women's work'. The feminist movement saw this art form become a way to convey political motivations - helping to empower women crafters. The artists included in this appendix have a diverse and impressive body of work, and the following are only a select few that speak more specifically to the Weaver Sabbath House and the relationship between textiles, wall hanging, and architectural ornament. The artworks are organized chronologically from 1966 – 1986.

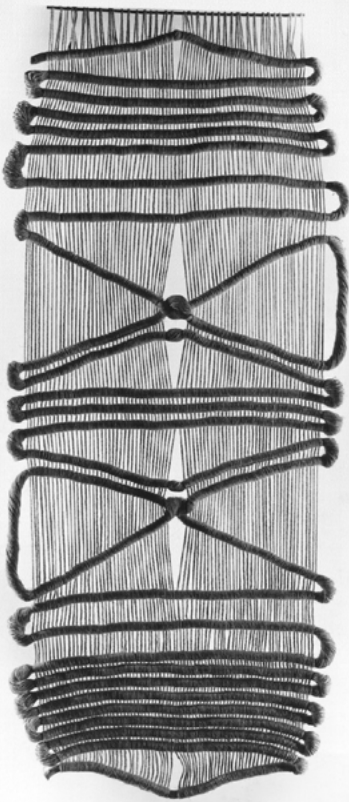




*Appendix B Fig.1.2. Eva Hesse, Not Yet, 1966*



*Appendix B Fig.1.3. Anni Albers, Six Prayers, 1966-67*



*Appendix B Fig.1.4. Grossen, Francoise\_Signe\_1967*



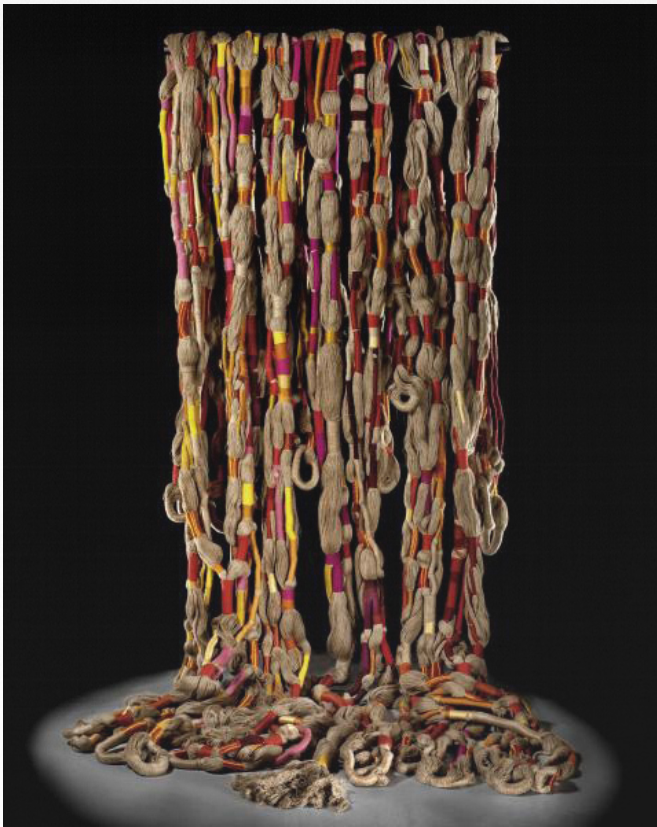
*Appendix B Fig.1.5. G. Tawney, Lenore\_Orinoco\_1967*



*Appendix B Fig.1.6. Hesse, Eva\_Contingent\_1969*



*Appendix B Fig.1.7. Magdalena Abakanowicz, Abakan Red, 1969*

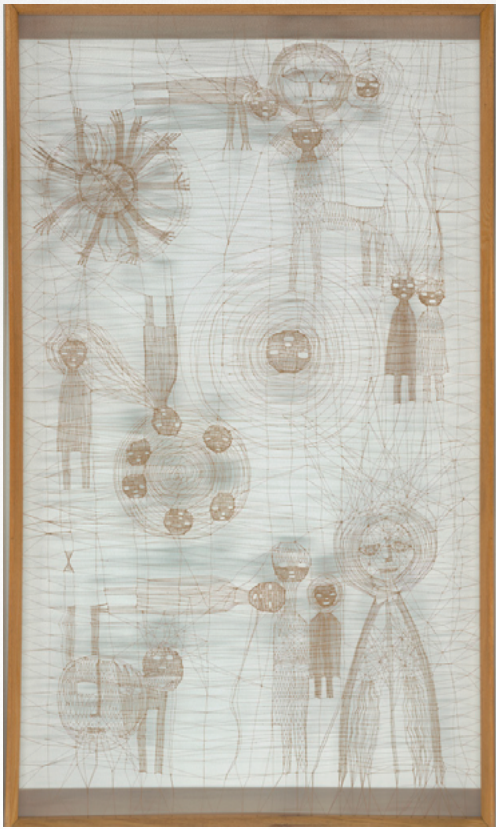


*Appendix B Fig.1.8. Hicks, Sheila\_ The Principal Wife  
Goes On\_1969*

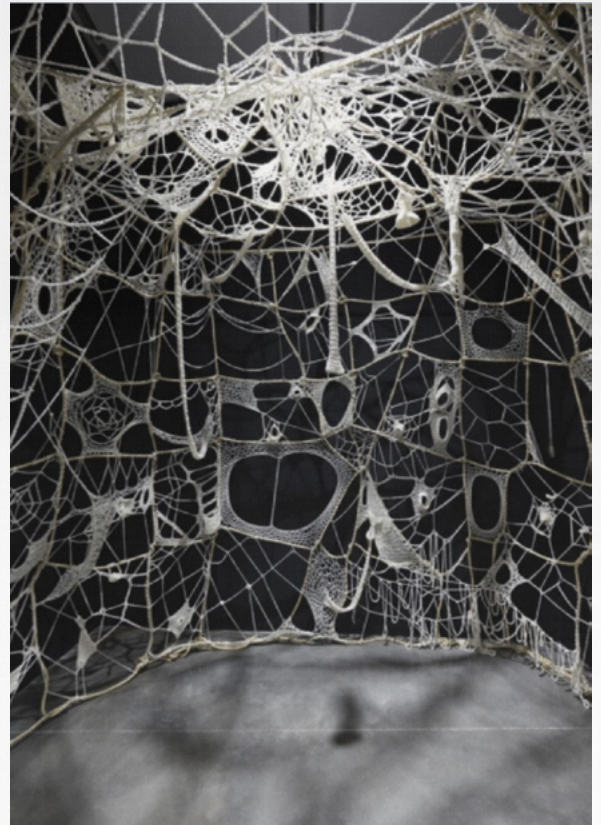


*Appendix B Fig.1.9. Hesse, Eva\_ Untitled Rope  
Piece\_1970*





*Appendix B Fig.1.10. Luba Krejci, Knotted Lace, do Not Rip Up My Universe, 1964*



*Appendix B Fig.1.II. Wilding, Faith\_Crocheted Environment\_1972\_ icaboston*



*Appendix B Fig.1.12. Grossen, Françoise\_FiveWhiteElements\_1971*



*Appendix B Fig.1.13. Muñoz, Aurelia\_Treballant amb l'obra - Estudi\_Barcelona \_1974*



*Appendix B Fig.1.14. Muñoz, Aurèlia\_Tres personatges\_1971*



*Appendix B Fig.1.15. Grossen, Francoise\_Museum-Bellerive\_1976*



*Appendix B Fig.1.16. Muñoz, Aurèlia\_amb l'obra\_1977*



*Appendix B Fig.1.17. Grossen, Francoise\_Metamorphosis+III\_1986*







**COMPANION 1**

**THE WITCH\_COLLECTIVE BODIES**

*Ref. 1 - Ref. 48*



*Companion 1 Fig.1.1. Witches Collaborating*

### **COLLECTIVISM AND THE WITCH'S SABBATH**

The witches of the Weaver Sabbath House explore the ways in which women with knowledge, skill, and ritual share and pass on their stories<sup>1</sup>, and how this collectivist<sup>2</sup> approach undermines the systems that seek to

1 Margot Adler, *Drawing Down the Moon : Witches, Druids, Goddess-Worshippers, and Other Pagans in America Today*, Rev. and updated ed. (New York: Penguin Books, 2006) p.217.

“Feminist “witches” are seeking their own heritage as women. They are reaching back, beyond five thousand years of patriarchy. Independent of any help from the Craft they have found Her in the past; they have witnessed Her rape in the man-ravaged earth; they have found Her within themselves. What the feminist Witches hold is a new, yet ancient, essence of pure worship. They hold the future.

And they come, as the North Wind: with the chill of change, and the freshness of rebirth.”

2 Nicolas Walter, *About Anarchism* (Oakland, California: PM Press, 2019) p.35.

“The first priority of a free society would be the abolition of authority and the expropriation of property. - These might be called councils or cooperatives or collectives or communes or committees or unions or syndicates or soviets or anything else-their titles would be irrelevant; the important thing would be their function.”

divide<sup>3</sup> women. The witch hunter manuals are filled with rhetoric that aims to disband witches who gather in groups<sup>4</sup>. These gatherings of witches are called “sabbaths”<sup>5</sup>. Sabbaths are often depicted in European

3 Iris Marion Young, “Gender as Seriality: Thinking about Women as a Social Collective,” *Signs* 19, no. 3 (1994) p.719. <http://www.jstor.org/stable/3174775>.

“The first step in feminist resistance to such oppressions is the affirmation of women as a group, so that women can cease to be divided and to believe that their sufferings are natural or merely personal. Denial of the reality of a social collective termed women reinforces the privilege of those who benefit from keeping women divided.”

4 Barbara Ehrenreich, *Witches, Midwives & Nurses : A History of Women Healers*, ed. Deirdre English, 2nd ed. (New York: Feminist Press at the City University of New York, 2010) p.44.

“Any peasant organization, just by being an organization, would attract dissidents, increase communication between villages, and build a spirit of collectivity and autonomy among peasants.”

5 Ehrenreich, *Witches, Midwives & Nurses : A History of Women Healers* p.42

“Not only were the witches women-they were women who seemed to be organized into an enormous secret society. A witch who was proved member of the “Devil’s party” was more dreadful than one who had acted alone, and the witch

engravings of the fifteenth century<sup>6</sup>, featuring old women riding distaffs into the night, brewing potions and casting vexes, their breasts out, hair blowing wildly.

The Weaver Sabbath House shows a varying number of ways that women join ranks.

Iris Marion Young explains in *Gender as Seriality* the difference between a group of women who come together because of their shared condition (perchance they are all weavers), and feminists - or witches - who come together as women because they are women “in order to change or eliminate the structures that serialize [i.e. condition] them as women.”<sup>7</sup>

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hunting literature is obsessed with the question of what went on at the witches’ “Sabbaths.”

6 See Appendix A, Fig.I.I3 – Fig. I.I4

7 Young, “Gender as Seriality: Thinking about Women as a Social Collective,” p.729

Young, in her article *Gender as Seriality* clarifies how in belonging to the gender “woman”, an individual situates themselves in what is often mistaken as a collective. However, gender is simply “a vast complex of other objects and materialized historical products, [which] condition women’s lives as gendered.” It is this condition of gender that collectivizes women, not their gender itself.

Through a textile, a chant, a crafting, a sabbath, the witches come together to share knowledge<sup>8</sup>. It is this social gathering that makes them powerful. The witch is a feminist. She gathers because she believes her knowledge can effect real change to upset the current structural capitalist systems that profit off women's inability to share with one another. Where the Pyre Witch looked at the body of the witch in relationship to nature, sexuality, and identity, The Weaver Witches look at the importance of gathering because of gender, not despite it. The witch, like the woman, is a social figure. There is no universal witch just as there is no universal woman, and yet the conditions (in this case, skilled, loud, powerful, and knowledgeable) which identify one as a witch are what unite witches - or feminists - together.

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8 Walter, *About Anarchism* p.47

According to Nicolas Walter, author of *About Anarchism*, the role of language - specifically the spoken word - is a key to anarchist mobilization. The witch, as an anarchist, explores the way the spoken word can enchant others to join her movement.

"The word may be written or spoken. Nowadays the spoken word is heard less than it used to be, but public meetings - whether indoors or in the open - are still a valuable method of reaching people directly. The final stage in becoming an anarchist is normally precipitated by some kind of personal contact, and a meeting is a good opportunity for this."

### UNFOLDING FABRIC

Creating fabric is like  
creating a poem/       weaving a poem/  
weaving/               a poem/  
As the Weaver Witches stretch out sheets of felt it  
seems that they might be about to fold the felt in on  
itself. What are they doing? It is unclear. Maybe they  
are folding until it is small enough to fit into a linen  
closet? Stretching it out to lay over the wall of a wicker  
house? Folding a veil? Unfolding a house? Whatever  
their actions are, they are a chorus of women returning  
to this action of folding and unfolding, framing them-  
selves within the space of the Weaver Sabbath House.<sup>9</sup>  
The stretching of fabric is the material process of taking  
up space. Unfolding fabric speaks to the accordioneing

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9       “Poetry as Matrix W/ Sarah Vap,” , accessed March 12, 2020, <https://poetry.arizona.edu/calendar/poetry-matrix-w-sarah-vap>.

Sarah Vap, an erudite poet who teaches a course at the University of Arizona Poetry Centre says in her course description “We create boundaries and frames and invitations--and what is left out of a poem is often as important to the poem as what is inside of it.”



expansion of poems<sup>10</sup>, bodies<sup>11</sup>, music, books, and maps.

This zine unfolds in a variety of ways, but mainly using references. The images within reference a drawing, unfolding into the space of the Weaver Sabbath House, while the text annotations unfold into a wider discourse of poetry - a medium which has no beginning, no end, but simply creases where the reader might fold it in on itself<sup>2</sup>. Often referencing only fragments of poems,

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10 The collaborative work of the fabric designer Sonia Delaunay and poet Blaise Cendrars expands and unfolds to a nearly seven-foot-long poem. The poem entitled *Prose of the Trans-Siberian and of Little Jehanne of France* was a poem written by Cendrars and illustrated by Delaunay is it a beautiful piece of text/textile.

11 Brenda Shaughnessy, "One Love Story, Eight Takes," . Brenda Shaughnessy in her poem *One Love Story, Eight Takes*, revisit this relationship of the body to the veil or clothing. With her bold erotic attitude, often associated with the Gurlisque movement of poetry, she evokes the relationship between clothing and identity. "The transparent I bought a dress that was so extravagantly feminine you could see my ovaries through it."

12 Sile Englert, "The Day I Swallowed a Dragonfly," . The poem, *The Day I Swallowed a Dragon Fly* by Sile Englert looks like a poem that has left something out. This use of the spacing in each line asks the reader to question if the poem is to be read in columns or left to right like a standard prose

the zine acts as a guide-book or a sorcery-book. As Max Dashu has said of her book *Witches and Pagans*, “The book is intended as a sourcebook, and on a subject as controversial as this one, documentation is a necessity.”<sup>13</sup> I have found her approach not only helpful but also honest and appropriate in an era where witches and their knowledge are devalued and disregarded. I have folded in a series of annotations within my own zine; they act as hexes toward the dispelling of naysayers who question the power of women’s knowledge.

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text. See excerpt;

“On a list of objects that don’t fit well / in soft hollows  
a dragon fly is one i didn’t think of. / Wing-twitch  
and jerking limbs, clutching, scratching / for the way out”

13 Max Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100*, Vol. 7, 2017) p.iv.

**SPINNING FATES**

The women gather, their fingers entwine with string/  
hands to heart/ to wool/ to women. Spinning is one of  
the most communal activities within the Weaver Sab-  
bath House. Spinning recalls a history of spinning fates,  
weaving tales, riding (dis)staffs, and winding the thread  
of life. The witches - fates - shown evoke an Irish text  
which says "spinning the threads of wisdom"<sup>14</sup>. Spin-  
ning and weaving are closely associated with knowledge  
and prophecy. Pragmatically, chanting in weaving  
ceremonies was an effective way to share knowledge of  
the craft. These rituals were more than sharing knowl-  
edge; they were prophetic. Weavers called down their  
goddesses through their poetic chants. There is a strong  
connection between poetry and weaving. It is recorded  
that The Goddess of Poetry, Bridgit, is named the first  
weaver of Ireland<sup>15</sup>.

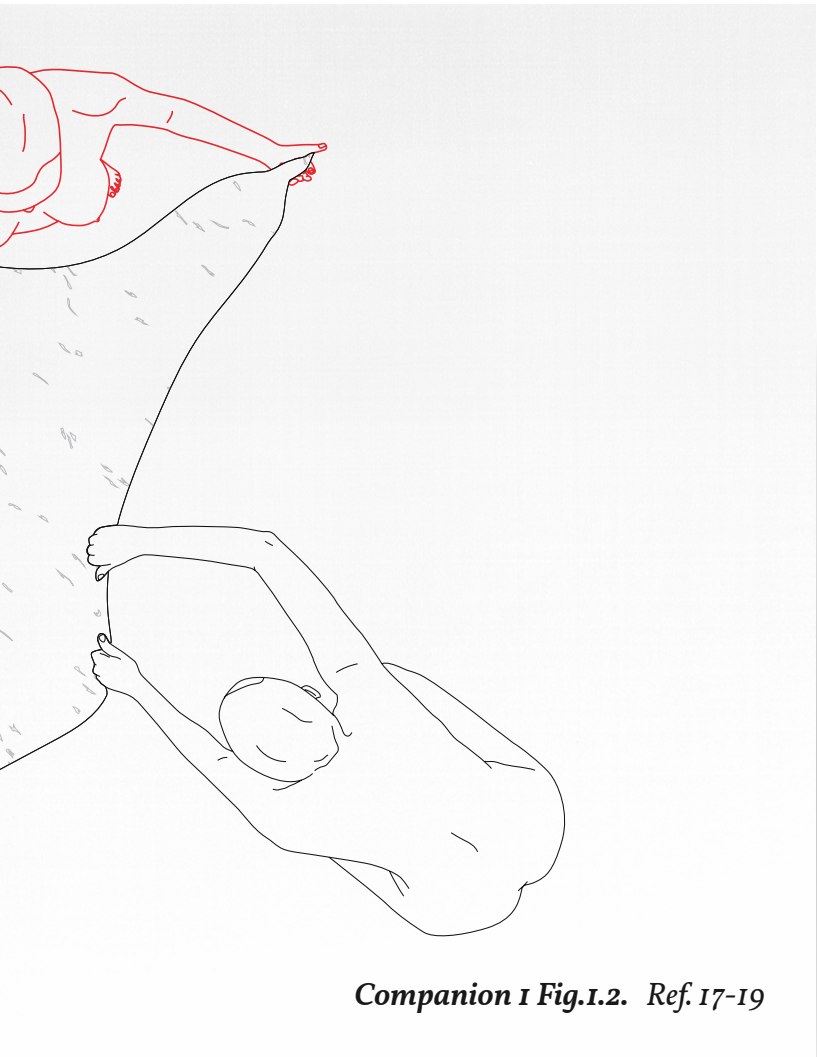
These practices and traditions of pagan cultures to

14 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.58

Max Dashu elaborates on the connection between spinning and the concepts of fate, prophecy, and creation.

15 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.37





*Companion I Fig.1.2. Ref. 17-19*

prophesize through weaving and spinning, using chanting, weaving knives, distaffs, and looms as sacred parts of ceremony, are well known today because of their frightfully common appearance in the demonizing texts of Christianized Europe. These texts (and images) declare women/weavers to be witches, casting curses and vexes upon good Christian men through their spinster magic.

This association with weaving as a collective practice, one which ritualizes poetry, prophecy, and knowledge sharing, is called on in various forms throughout this zine.

While Freud might hypothesis inaccurately that weaving originated from the plaiting of women's pubic hair to mask the absence of a phallus,<sup>16</sup> it is clear that women have a long history with weaving. Ann L.T. Bergren in her article *Language and the Female in Greek Thought* again hypothesizes that "women's weaving is as grammata implies, a "writing" or graphic art, a silent, material representation of audible, immaterial speech."<sup>17</sup> I would argue here that weaving is not a representation

16 Beatriz Colomina and Jennifer Bloomer, *Sexuality & Space* (New York, N.Y: Princeton Architectural Press, 1992).

17 Ann L. T. Bergren, "Language and the Female in Early Greek Thought," *Arethusa* 16, no. 1 (1983) p.71-73. <http://www.jstor.org/stable/44630723>.

of speech; it is not the transcribing of words into/onto a woven form to be translated later, but rather it is an altogether different form of communication. It is the string, it is the process of weaving, it is the chants, it is the goddess. Weaving can be thought of as a precursor to written text, in fact weaving is the origin of the word 'text'<sup>18</sup>

For how the concept of weaving can become spatialized we can look again to the PIE word \*teks. This root word for text is shared with the word architecture.<sup>19</sup> Jennifer Bloomer cleverly notes this in the title of her book *Architecture and the Text*. Bloomer brings the concept of weaving as a form of 'text' throughout her book, looking at how text operates as a texture, a patchwork.<sup>20</sup>

18        “\*teks-,” accessed Mar 1, 2020, [https://www.etymonline.com/word/\\*teks-?ref=etymonline\\_crossreference](https://www.etymonline.com/word/*teks-?ref=etymonline_crossreference). The word text comes from the Proto-Indo-European (PIE) word \*teks (weave, fabricate)

19        “\*teks-,”

20        Jennifer Bloomer, *Architecture and the Text: The Scripts of Joyce and Piranesi* (New Haven: Yale University Press, 1993) p. 175.

Jennifer Bloomer uses the bed of pebbles laid by Deleuze and Guattari in *Thousand Plateaus* to explore how a patchwork is architecturalized.

“PATCHWORK

While the PIE root of the word text, \*teks means to weave or fabricate, it also specifically meant to wicker or wattle walls of a house.<sup>21</sup> I explore this spatial representation of language through weaving in *Companion 3\_ Wicker House*.

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Sewing/"sewing"/dissemination, collectivity, piecework, the feminine, raggedy, of rags, (of rage), related to [WEAVING] (the poetic), stains of pricks/blood and bleeding, the prick of the shuttle in "Sleeping Beauty [ROCKET], eye patch, patching holes, garden patch, working a little bit of something."

<sup>21</sup> "teks-,"



### **GATHERING ROCKS AND HEATING THEM UP**

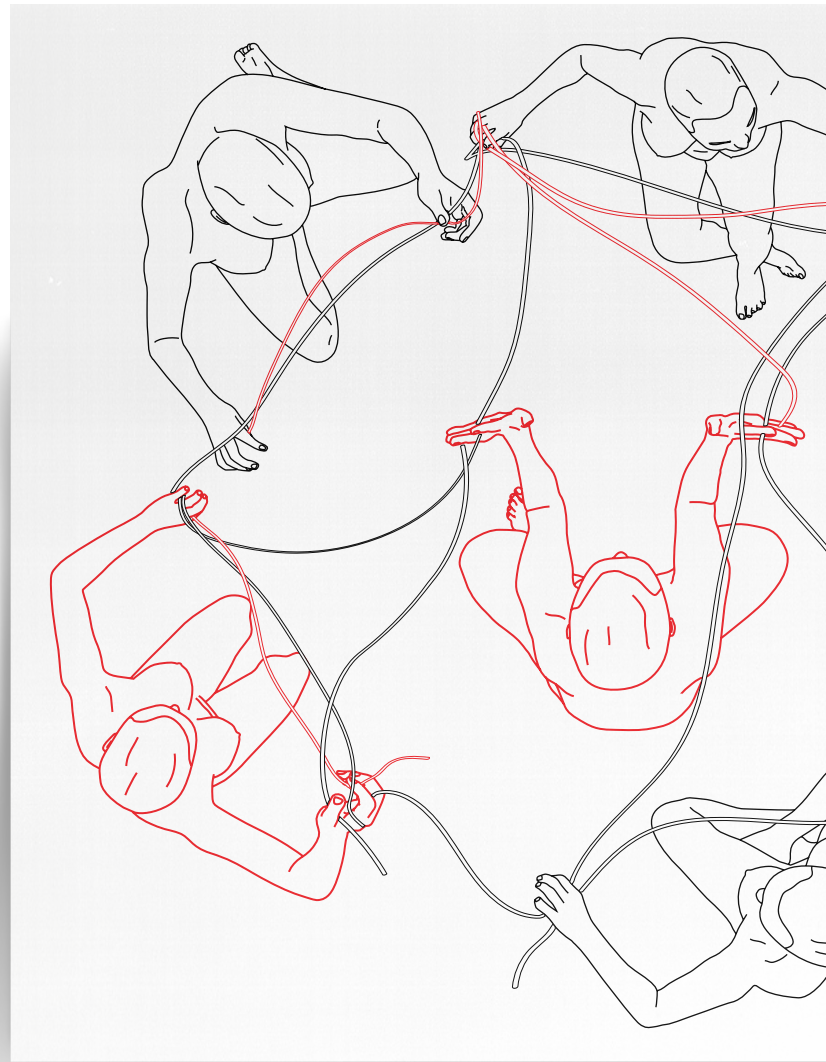
The Weaver Witches circling the Weaver Sabbath House demonstrate their collective building of the sauna room. Each one moves around, picking up rocks, heating them up in a fire, and placing the rocks in enclosed wicker gabion benches. Full of hundreds of rocks, the wicker house is an act of collective energy, knowledge, and focus.

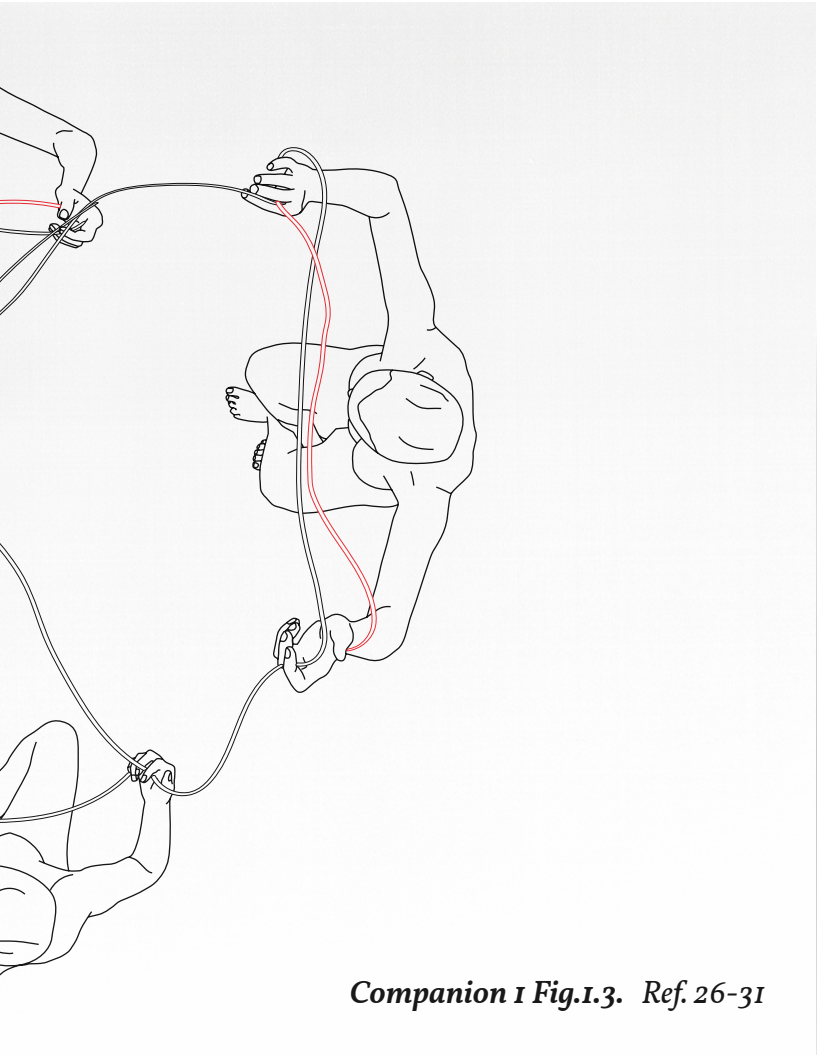
This picking up of stones by witches and dropping them along a landscape has historical roots in Irish oral stories. The megaliths of Cailleach<sup>22</sup> (the old Celtic Goddess) are told to be large stones dropped and tossed from her apron and spread out along the fields of Ireland. These stones are megaliths, cairns (entrances to chambers and caves with cremated remains found in large stone basins called “passage-graves”), and ceremonial sites tied to knowledge of the sun-movements.<sup>23</sup>

22 Dashu, *Witches and Pagans: Women in European Folk Religion*, 700-1100 p.175

Cailleach, a word with Indo-European etymological roots comes from the form “caille” (mantle/veil). This is different from the etymology of the word “veil” which is “-wag” (to weave a web). Note the relationship between weaving and concealing.

23 Jonathan Swift, “Loughcrew,” .  
In *Witches and Pagans*, Max Dashu documents the monuments





Just as the Weaver Witches collect and sort stones for their sauna, I too sort and collect references, ideas, artwork, and history as I write and draw the Sabbath House. The process of writing is like that of sorting potatoes from stones<sup>24</sup>. The picking up/this is a good

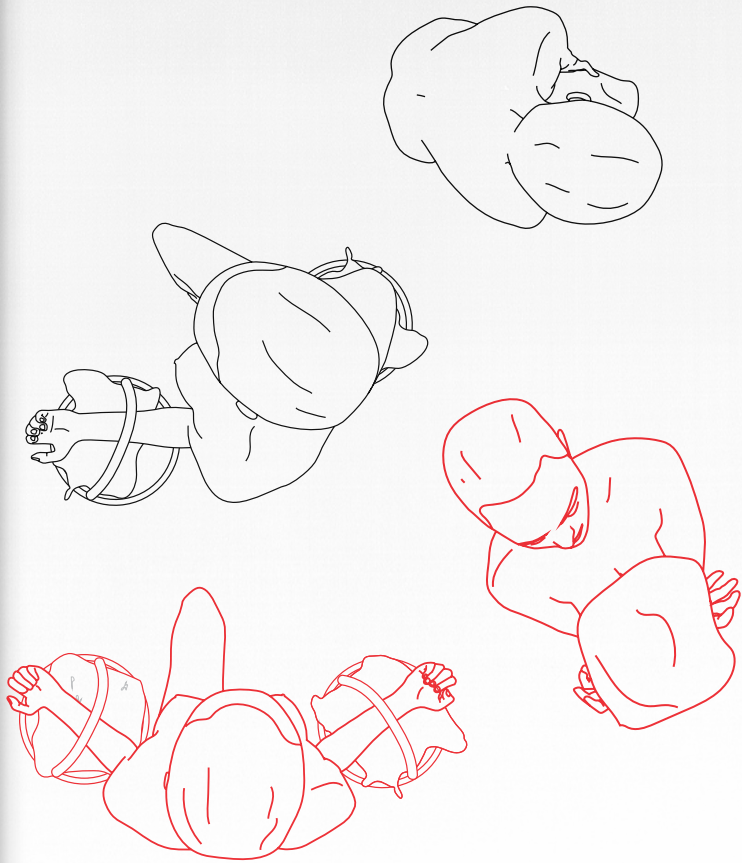
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at Loughcrew, Ireland, where a gathering of these megaliths of Calleach are found. In her work she recalls how Johnathan Swift transcribes the local oral knowledge of Calleach in his poem. Note his reference of heather near the end.

“Determined now her tomb to build,  
Her ample skirt with stones she filled,  
And dropped a heap on Carnmore  
Then stepped one thousand yards, to Loar,  
And dropped another goodly heap;  
And then with one prodigious leap  
Gained Carnbeg; and on its height  
Displayed the wonders of her might.  
And when approached death's awful doom,  
Her chair was placed within the womb  
Of hills whose tops with heather bloom.”

24 Bloomer, *Architecture and the Text : The Scrypts of Joyce and Piranesi* p.31

Jennifer Bloomer creates an assemblage of stones and potatoes in her text *Architecture and the Text*. The ability to recover, dig up, and munch on those potatoes is up to the reader. “It is well known that the potato is a root vegetable that grows in stony soil and has Irish affiliation. The potato, which grows



**Companion I Fig.1.4.** Ref. 23-24 and Ref. 32-34

one/aghhh/another bad stone/while mushy this might be a potato.<sup>25</sup> Architecture is more than a built wall or an assemblage of materials. It is the process of sorting potatoes from rocks, gathering references, designing, drawing.

A final architecture of the witches' house is indistin-

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in the dark, sports grotesque protuberances known as eyes. When digging for those tubers, one must sift through many [STONE]s before finding all the potatoes contained within the volume of soil at hand. There are seven potatoes in the children's rhyme and there are seven potatoes in this stony text. It may take some digging to find them."I've since then sifted and sorted my potatoes. One of which I believe is *Architecture and the Text*

25 Matthea Harvey, "In Defense of our Overgrown Garden," .

Matthea Harvey is a Gurlesque poet. Gurlesque is the feminist performance of poetics. An aesthetic theory which embraces 'girly' topics, reclaiming - through performance - the femme in feminism. Gurlesque poetry might be confused for a stone by those not familiar with the secret/not-so-secret richness of the movement. Any potato as Matthea Harvey illustrates in her poem *In defense of Our overgrown Garden* is a good potato.

"The water in the rainbarrel has overflowed and made a small swamp

I think the potatoes might turn out slightly damp don't worry  
If there is no fog on the day you come home I will build a bonfire"

guishable from the drawing of the witches' house. The Weaver Sabbath House shapes the spaces within the drawing/zine and becomes the drawing, and yet is contained within the zine. The house is shaped by references of art, poetry, and the suppressed history of witches.<sup>26</sup> The zine, the witch, the Weaver Sabbath House, feminist art, etc., are part of an interconnected (felted even - see *Shearing Sheep + Harvesting Wool* below) process of design. Just as the collection of rocks

26 Brenda Coultas, "An After Hour," .

Brenda Coultas, "An After Hour," .

Collecting rocks, sorting potatoes. The architecture of the space morphs and forms into an archi-texture. A text. The final space indistinguishable from its making - its process of building. The poem *An After Hour by Brenda Coultas* (excerpt included) explain this quality of an archi-texture.

"When one thing is becoming another, when writing is morphing, when the writing of an hour becomes the desire to write at all hours and into the night, fueled on caffeine or wine and desiring instruments of writing; typewriters, even a nib and ink well, and considering all the ways of stretching a space, digital or hard copy; hard copy, an ugly expression for printed matter, and for that matter, printed matter is efficient but lacks beauty. Page, a soft and elongated word; page, an extension at the end of my fingers; page, a screen that holds dreams and desires; the page of legal document that bind. The page is a promise. I read all sides, turning the page counterclockwise and turning the page over for what I may have missed."

by the Weaver Witches are part of the process of building a sauna of healing<sup>27</sup>. The sauna needs to exist before the rocks are placed, and yet without the rocks, it could never be built/let alone drawn.

While this Sabbath House of the Weaver Witches intertwines historic findings of specific goddesses from folk lore with more contemporary conceptions of weaving, stones, stories, and other objects/themes which invoke these histories, the house focuses specifically on the sharing of knowledge among women as a condition which brands them as witches.

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<sup>27</sup> See Companion 4\_Rituals\_HOT AIR for spatial exploration of the sauna within the weaver witch's house.



***SHEARING SHEEP + HARVESTING WOOL***

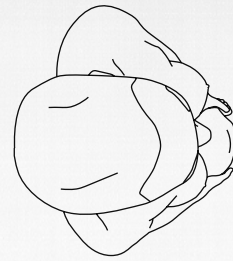
The Weaver Witches are working in a communal system as they shear the sheep. The wool they harvest is either turned into felt or scoured for spinning<sup>28</sup>. Regardless, these decisions are made collectively<sup>29</sup>.

28 Félix Guattari and Gilles Deleuze, "1440: The Smooth and the Striated," in *A Thousand Plateaus: Capitalism and Schizophrenia* (University of Minnesota Press, 1980) p.476. Deleuze and Guattari look at the two materials of felt and woven fabric. What they might call a striated space (woven) - one which contains and constrains, and a smooth space (felt) - one which opens and expands. These felting and weaving concepts appear in the Weaver Witch House. They work in parallel as a means to explore the different ways material and fabric acts as a spatial language of collectivity.

"Do we not detect two very different conceptions or even practices of weaving, the distinction between which would be something like the distinction between fabric as a whole and felt? For among sedentaries, clothes-fabric and tapestry-fabric tend to annex the body and exterior space, respectively, to the immobile house: fabric integrates the body and the outside into a closed space. On the other hand, the weaving of the nomad indexes clothing and the house itself to the space of the outside, to the open smooth space in which the body moves."

29 Silvia Federici, *Caliban and the Witch*, 1st ed. (New York: Autonomedia, 2004) p.70.

On the effectiveness of the open-field system, Silvia Fed-



*Companion 1 Fig.1.5. Ref. 23*

The sheep are not property of the witches, they are part of a collaborative work between witch and non-humans. The magic they create together<sup>30</sup> makes the witch such a threat to systems that attempt to squash the witch, casting her as a lover of animals, or a beast herself. The knowledge of open-field and foraging skills that women had in folklore is best demonstrated by the wise old woman Cailleach.<sup>31</sup>

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erici notes “it encouraged a democratic way of life, built on self-government and self-reliance, since all decisions - when to plant or harvest, when to drain the fens, how many animals to allow on the commons - were taken by peasant assemblies.”

30 Tristan Tzara and Susan de Muth, “‘Dress Poems,’” *Art in Translation* 7, no. 2 (2015), 304-308.

Susan de Muth translates the poems of Tristan Tzara into English in *Dress Poems*. She elaborates then on the collaboration between Tzaras and Sonia Delaunay transforming the poems into dresses. “Although Delaunay used woven fabrics like crêpe-de-chine or cotton and printed their surface, this technique would have rendered the poetry of the “*robes-poèmes*” (dress-poems) only as a surface decoration instead of providing their very structure. In these precocious experiments by Delaunay and Tzara, the wearer would have to become at once an ideal carrier of meaning—in the linguistic as well as material sense.”

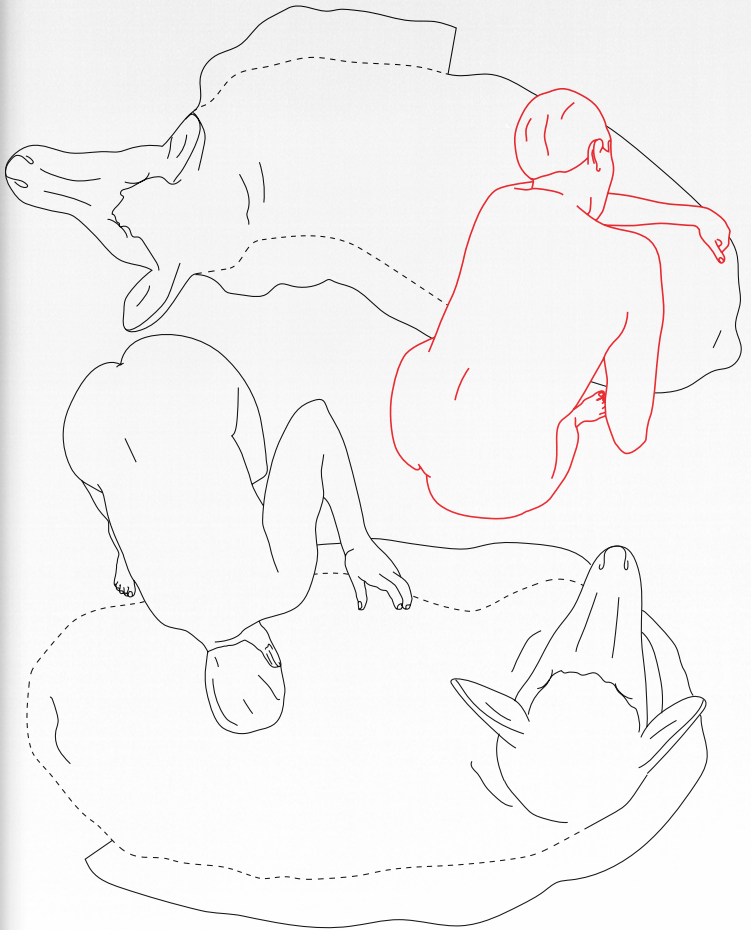
31 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.190  
Max Dashu writes of Cailleach, the Irish Goddess previously

While sheep may seem like periphery figures (simply the material source for fabric, felt, etc.), the sheep within the Weaver Sabbath House are part of an integrated ecosystem of knowledge. As Silvia Federici observes in her book *Beyond the Periphery of the Skin*, the body is in “magical continuity with other living organisms that populate the earth: the bodies of humans and the non-humans, the trees, the rivers, the sea, the stars. This is the image of a body that reunites what capitalism has divided.”<sup>32</sup>

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mentioned. She notes that Cailleach “was a nomadic herds-woman”. As society changed from herding to farming, a move which greatly affected women (a concept Silvia Federici explores at great length), folk stories of the Cailleach changed too, “They say she taught the Irish how to thresh”.

32 Silvia Federici, *Beyond the Periphery of the Skin* (Oakland, California: PM Press/Kairos, 2020) p.5.



*Companion I Fig.1.6. Ref. 7-10*

**FOLDING + PRESSING + POUNDING**

Individuals work together to make a collective fabric. The process of a conversation is what constitutes a language. The witch did not learn to speak only to herself.<sup>33</sup> Crafting fabric is a way to spatialize the body. Bringing it outside the home, into the commons.<sup>34</sup>

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33 Muriel Rukeyser, "Effort at Speech between Two People," .

Muriel Rukeyser, a feminist poet, speaks to the thump-thump-thump of a collective voice which harmonizes after repetitive chanting/singing/enchantment/vocalizing. You could say a chant came to the lips of two witches in Muriel Rukeyser's poem *Effort at Speech Between Two People*. See excerpt:  
": *Speak to me. Take my hand. What are you now?*  
*I will tell you all. I will conceal nothing.*"

34 Brenda Shaughnessy, "Dress Form," .  
Brenda Shaughnessy folds back into this conversation that of the dress. The ornamentation of clothing, the transforming of clothing into space, into identity, and back into space. See previous mentions in the zine for other excerpts from this author's work;

"Myself I'm like a dress my mother made  
me, a fabric self split open with a sigh  
as I grew and—bewildered or proud  
tattoo needles don't use thread but ink  
to mark a place in this ever-moving skin  
and that wound is ornament. But who—"  
Dress Form"

Connecting with a process of crafting a fabric has the power to influence our conception of time (history<sup>35</sup>, future oracles, and more importantly, the present). As a witch presses, whacks, pounds, and flattens wool she enters an ecstatic state. Where the Pyre Witch entered “Mud-Space” through bodily sensation, the Weaver Witches achieve *imbas forosnai*, a mantic sleep induced state, where inspiration or illumination comes through song.<sup>36</sup> For the Weaver Witches, prophetic inspiration, chanting, weaving, is a harmony of voices.

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35 Clarice Lispector, *The Passion According to GH*, 1988 Edition ed. University of Minnesota, 1964) p.10.

In *Passion according to GH* by Clarice Lispector, *GH seems to hold a knowledge of her ancestral past.*

*“I’m the vestal priestess of a secret I’ve forgotten”,*

36 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.67

### ROLLING FELT

In the Weaver Sabbath House, the witches are rolling felt, gathering wool, pounding it down. They are working together as an entanglement.<sup>37</sup> The weaver witches see their relationships with the non-human and non-living as essential. The feminist scholar Donna Haraway calls this age of inter-species relationships the Chthulucene.<sup>38</sup> The witches, together<sup>39</sup> with their

37 Guattari, "1440: The Smooth and the Striated," in p.745

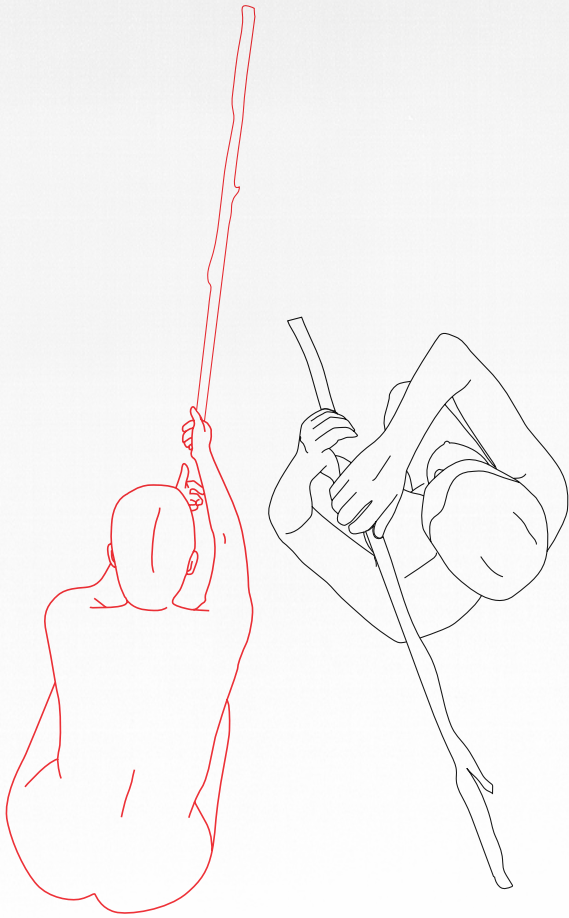
Felt, as described by Deleuze and Guattari is a way to think of something beyond a material. In this drawing I explore it as a material, a language, a process among women to entangle themselves with one-another collectively. Felt explores a gender of seriality/communality.

"Felt is a supple solid product that proceeds altogether differently, as an anti-fabric. It implies no separation of threads, no intertwining, only entanglement of fibers obtained by fulfilling (for example by rolling the block of fibers back and forth). What becomes entangled are the microscale of the fibers."

38 Donna Jeanne Haraway, *Staying with the Trouble : Making Kin in the Chthulucene* (Durham: Duke University Press, 2016) p.55.

39 Emily Dickinson, "To make a Prairie," .  
Emily Dickinson's Poem *To Make A Prairie* evokes the magic of the bee to organize through revery.  
*To make a prairie it takes a clover and one bee,*





*Companion I Fig.1.7. Ref. 14-15*

familiars, are a Chthulucene hive<sup>40</sup>. They partake in the dancing of craft, they are bees<sup>41</sup> who move around, territorializing their space with rhythm, chanting, poetry, and oracle.

This zine attempts to connect experiments in moving, chanting, dancing, writing, weaving, and building, to weave the story of the Weaver Sabbath House.

Scouring for History, the Weaver Witches bend over, wool in hand. They are scouring, making clean, mending, taking care of their stories. When searching for the true history of the witch, as a keeper of knowledge and power, women must scour folk literature, reading between the lines. When the true story underneath cannot

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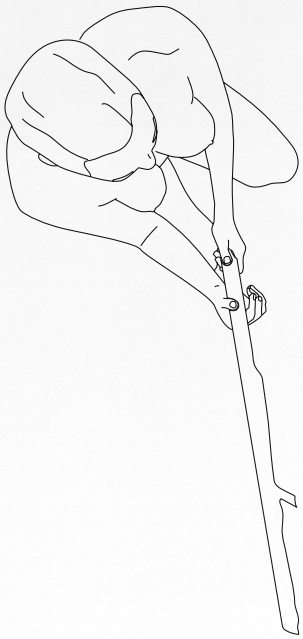
*One clover, and a bee,  
And revery.  
The revery alone will do,  
If bees are few.*

40 Haraway, *Staying with the Trouble : Making Kin in the Chthulucene* p.52

Haraway even draws on Potnia Melissa, the Mistress (Goddess) of the Bees as an Icon for the Chthulucene.

41 Max Dashu, "The Pythias," in *Secret History of the Witches*, (2009) p.19.

Note Melissae as the name of the Bee Goddess chosen by Haraway. "Like snakes and doves, bees also possessed oracular power. The sacrosanct *pangeis priestesses of the women's Mysteries at Eleusis were called melissae, "bees."*



*Companion I Fig.1.8. Ref. 16*

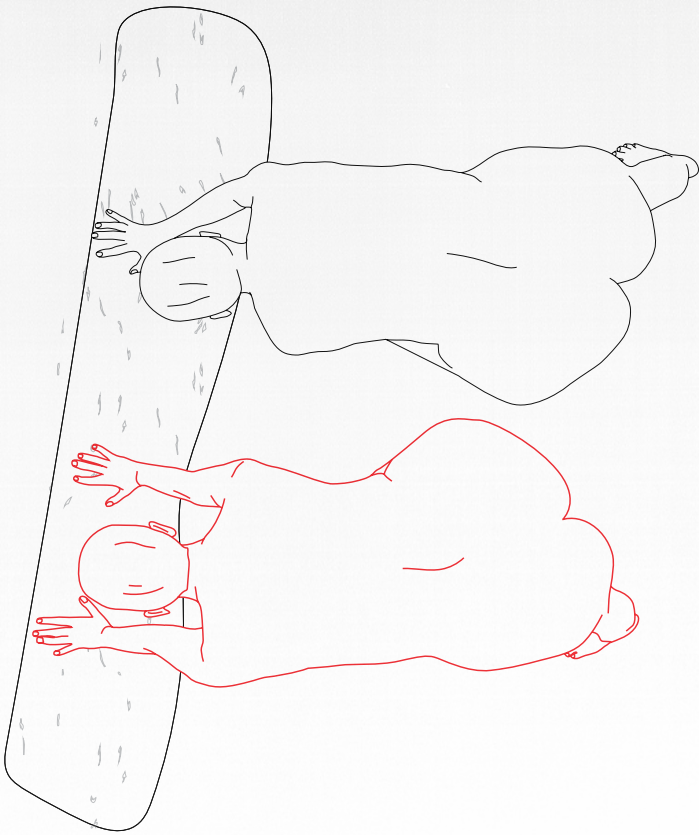
be revealed, women follow the lead of Margaret Atwood and write new histories.<sup>42</sup>

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42 Margaret Atwood, "Marrying the Hangman," .  
"The fact is there are no stories I can tell my friends that will make them feel better. History cannot be erased, although we can soothe ourselves by speculating about it. At that time there were no female hangmen. Perhaps there have never been any, and thus no man could save his life by marriage. Though a woman could, according to the law.

-  
He said: foot, boot, order, city, fist, roads, time, knife.

She said: water, night, willow, rope hair, earth belly, cave, meat, shroud, open, blood.  
They both kept their promises."



*Companion I Fig.1.9. Ref. 20-21*

### **BUILDING A WALL**

Around the perimeter of the Weaver Sabbath House is what might be considered a wall, a fence, or maybe a second enclosure. Shown in plan, the details of how enclosed that space might feel are limited. What comes up in my work, specifically in the house of the Weaver Witches, is the question of how a community that is rooted in inter-species relationships views enclosure. A wall might be nothing more than a divider, as Brenda Shaughnessy said in *One Love Story Eight Takes*, “because two sides hold up nothing but each other.”<sup>43</sup> How can the witch - who is seeking an anarchist, collectivist, society<sup>44</sup>- engage in building a wall, even if that wall protects her coven from the praying, monetizing ‘big-bad-daddy-capitalism’. This wall keeps the anti-feminist out, but it by no account attempts to keep the witch in. The wall is not a way to divide land, demarcate property, or even create a “territory”. The wall is intended for protection<sup>45</sup>, from the gaze, from society,

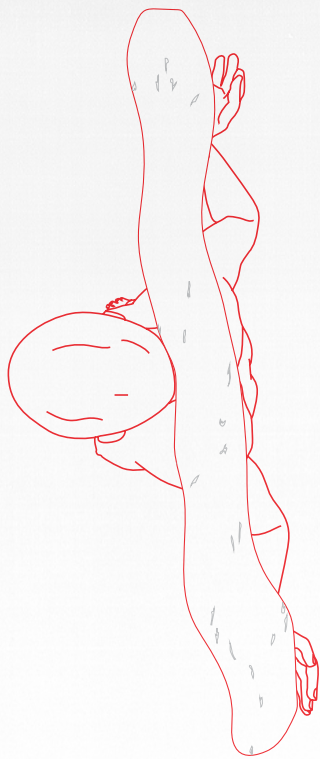
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43 Shaughnessy, “One Love Story, Eight Takes,”

44 Walter, *About Anarchism* p.12

“If I have a loaf of bread and you are hungry, it is yours not mine. If I have a coat and you are cold, it belongs to you. If I have a house and you have none, you have the right to use at least one of my rooms.”

45 Bloomer, *Architecture and the Text : The Scripts of*



*Companion I Fig.1.10. Ref. 22*

from a harsh wind<sup>46</sup>.

The Weaver Witches create a space of safety through community, rituals, and knowledge. The wall the Weaver Witches build starts with the door - or the interval<sup>47</sup> - allowing women within the Weaver Sabbath

Joyce and Piranesi p.79

“In the Labrynth, the walls are the presence, but the walls are not the substance. Only the space captured by the walls, the way, occupies the wanderer.”

46 Emily Brontë, “ All Hushed and Still within the House,” , 1832 -

Emily Bronte is well equipped to talk of the enclosure of women in society, and the illusion of the home as a sanctuary. What follows is an excerpt of the poem *All Hushed and Still Within the House*.

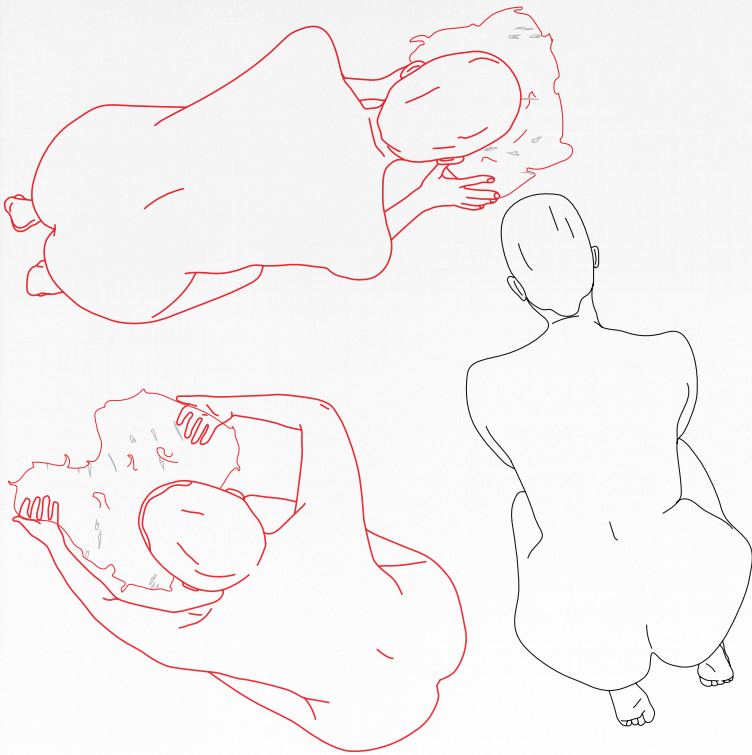
*“All hushed and still within the house;  
Without – all wind and driving rain;  
But something whispers to my mind,  
Through rain and through the wailing wind,  
Never again.  
Never again? Why not again?  
Memory has power as real as thine.”*

47 Bloomer, *Architecture and the Text : The Scripts of Joyce and Piranesi* p.166

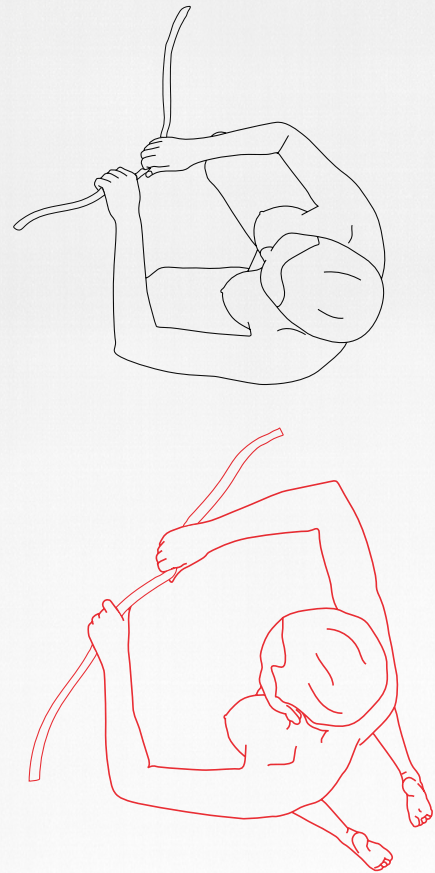
Jennifer Bloomer speaks of the interval as a way to escape, like the space between the pitch of two sounds in music. It is a flight out of an enclosure.

“An interval is a connection, an intervention, a hole in the wall, a space of incision, a place of alluvial soil. It is the space between the walls proper, the space of the joint.”





*Companion I Fig.1.II. Ref. 11-13*



**Companion I Fig.1.12. fig. 1-2**

House a way to escape any feelings of being caged in, enclosed, imprisoned and domesticated.<sup>48</sup> The walls are as wild as the witches who live within them.

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48 Anne Carson, *The Glass Essay* (Poetry Foundation, 1994).

Anna Carson in *Glass Essay* speaks of enclosures found within the poetry of Emily Brontë

*"Yet her poetry from beginning to end is concerned with prisons, vaults, cages, bars, curbs, bits, bolts, fetters, locked windows, narrow frames, aching walls.*

*"Why all the fuss?" asks one critic.*

*"She wanted liberty. Well didn't she have it?"*

*A reasonably satisfactory homelife, a most satisfactory dreamlife—why all this beating of wings?*

*What was this cage, invisible to us, which she felt herself to be confined in?"*

*Well there are many ways of being held prisoner, I am thinking as I stride over the moor.*

*As a rule after lunch mother has a nap"*

### **HA-HU-HA-HUUHH**

The experiments within these zines and drawing attempt to bring the story of the Weaver Witches beyond the page. One study - see Companion 4\_Rituals - creates chants full of alliterations, and onomatopoeias<sup>49</sup>. It is an experiment in using the voice and participation<sup>50</sup> of the

49 Hannah McBride, "Issue 4: The Prose of the Trans-Siberian / Blaise Cendrars," *Nowhere Magazine*, 2015, . <https://nowheremag.com/2011/04/the-prose-of-the-trans-siberian-and-of-little-jeanne-of-france-blaise-cendrars/>.

The poem by Blaise Cendrars, as translated/transformed into a book with artist Sonia Delaunay, begins to dissolve near the end into a felted gurgling of alliteration. An alliteration asks to be rattled out of the mouth with SOUND, giving a vocal grounding to the moment. See the excerpt "Jeanne Jeannette my pet my pot my poot My me mama poopoo Peru Peepee cuckoo Ding ding my dong Sweet pea sweet flea sweet bumblebee Chickadee beddy-bye Little dove my love Little cookie-nookie Asleep".

50 Haraway, *Staying with the Trouble : Making Kin in the Chthulucene* p.52

"The winged figure is also called Potnia Melissa, Mistress of the Bees, draped with all their buzzing-stinging-honeyed

reader<sup>51</sup> to navigate a space, a story, a history. This story requires the reader and the witch to harmonize together like the bee.<sup>52</sup>

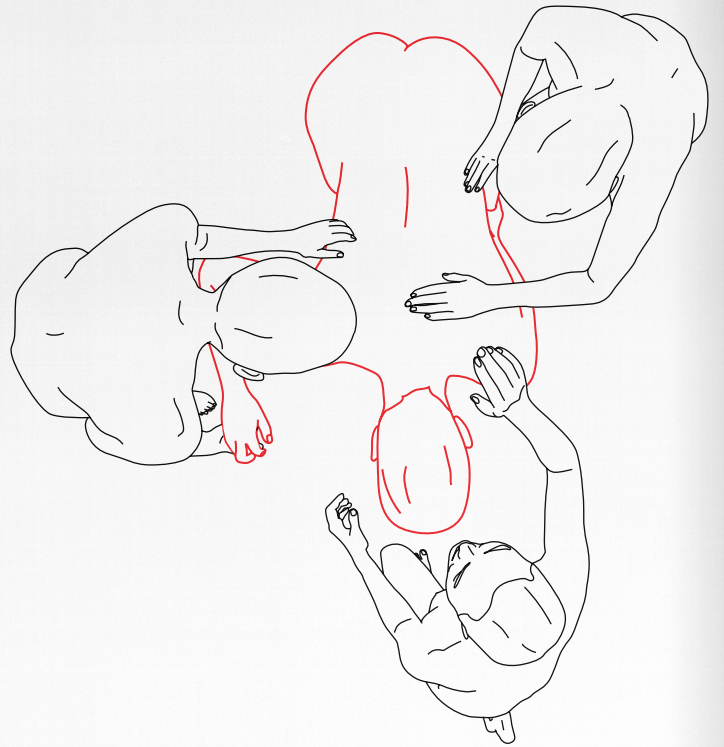
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gifts. Note the acoustic, tactile, and gustatory senses elicited by the Mistress and her sympoietic, more-than-human flesh.”

51 Carolyn Kizer, “Ingathering,” .

“The poets have come home  
 To the melodious language  
 That settles in their heads like moths alighting,  
 This language for which they starved  
 In a world of gutturals,  
 Crude monosyllables barked by strangers.  
 Now their own language enfolds them  
 With its warm vocables.  
 The poets are home.”

52 Dickinson, “To make a Prairie,”  
 To make a prairie it takes a clover and one bee,  
 One clover, and a bee,  
 And revery.  
 The revery alone will do,  
 If bees are few.



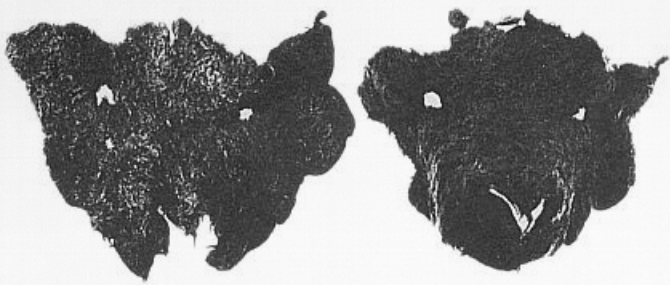
*Companion 1 Fig.1.13. Ref. 3-6*







**COMPANION 2**  
**THE WITCH\_FELTING TOOLS**



*Companion 2a Fig.2.1. Collage of Felted Masks*

### **FELTING AS...**

The un-woven wool textile (felt) within the Weaver Sabbath House has a 'life of its own' as a process, a piece of clothing, cushioning, art, and insulation. The art of felt-making gives us a way to think through space, language, architecture and ideas. Taking on an animist view, the Weaver Witches view the art and technology of felting as having its own magical essence.

The origins of felting are indisputably Central Asian. Mongolian, Turkish, Kyrgyzstan, and Kazakhstan cultures - to name a few - have developed some of the most impressive felting cloths and artworks such as Mongolian Yurts and Turkish carpets, tents, and shoes. This zine does not question the origins of this knowledge and skill, but instead seeks to establish the relationship between women and textiles as a source of magic in a Western and Northern European context.

### **FELTING AS PROCESS**

The process of felting is a long and physical activity. The Weaver Witches, after having sheared the sheep, soak and press the combed wool in hot water and fermented urine, causing it to shrink and compress.

This creates a firm and sturdy cloth. This process is called fulling, waulking, and tightening. To ease the physical strain of this process the weaver witches work collectively, pounding to the tune of a waulking-song.<sup>1</sup>

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<sup>1</sup> Frances Tolmie et al., "Songs of Labour," *Journal of the Folk-Song Society* 4, no. 16 (1911), 196-244.

The process of felting in Northern Scotland has strong traditions of singing while wringing felt. In the Gaelic song *Oran Teannachaidh*, translated as A Song for Tightening the Cloth, women sing;

"13. Thou goest up the mountains panting, [literally, "where will be the panting"], 14. to gather the eggs among the heather; 15. and my share doubtless will be forthcoming 16. from the bosom of thy linen shirt."

### **FELTING AS CLOTHING**

The Weaver Witches are clearly naked within the drawing. Clothing often functions as a layer between our bodies and the outside world. Within their home, the witches are not in need of protection, so their bodies remain exposed.

Clothing and its relationship to architecture follow a natural line of thought; what happens to our buildings when the boundary between our body and the space is blurred?

The Weaver Witches see the impact clothing can have on our relationship to our surroundings. Felt, specifically notable for its strength and insulating properties, has a history of being infused with magic by witches. Jenny Joechens in *Women in Old Norse Society* explains that pófi, a felt cloth, was the common material for “magical coats and shirts provided by female magicians to protect their male favourites.”<sup>2</sup> These clothes were said to be strong enough to resist the cut of a blade.

<sup>2</sup> Jenny Joechens, “Chapter 5 - Work,” in *Women in Old Norse Society* (Ithaca: Cornell University Press, 1995a), p.115-139.

### **FELTING AS MOLDED CUSHION**

The witches in the Weaver Sabbath House are seen slumbering upon heaps of felted cloth. This cloth is bundled, pressed flat by the witches' bodies, strengthened by their sweat. Felt is formed by the intentional pressing of entangled fibers. The ground is lined by felt, and the walls are draped in it. The witches, as they move about, slowly form and mold<sup>3</sup> the felt to both their bodies and their house.<sup>4</sup>

The felt cushions appear to be fully fluffed in the Weaver Sabbath House drawing but it is not hard to imagine that as the witches dance and séance about, it become imbued with sorcery.

3 *See* Appendix B. Fig. 1.6

4 The viking answer lady, 2020, <http://www.vikinganswerlady.com/masks.shtml>.

The history of molding felt to the body is seen in the image of the Norse artifact which is shown in the collage on this zine's cover. This image depicts two witches wearing this artifact - a felted sheep's mask. This mask was one of a pair, the other being a cow found in the 10 century Viking city of Hedeby, Denmark . ArchaeologistS have assumed their purpose was for ceremony.

### **FELTING AS INSULATION**

The felt in the Sauna House is useful to the Weaver Witches specifically because it is a naturally fire- and water-resistant textile.<sup>5</sup> Due to the lanoline properties in the wool, the þófi (felt) blankets placed on top of the stone benches resist both the heat and water from the steam. During intense periods of ceremony when temperatures reach high levels, the witches pull the blankets over their faces to keep their heads from overheating. Acting as an improvised wool hat, the felt blankets keep the face cool, while the felt draped over the outside of the Sauna House keeps the heat in.

I imagine that these “wool hats” - as the Weaver Witches continue their craft - morph into þófi masks.

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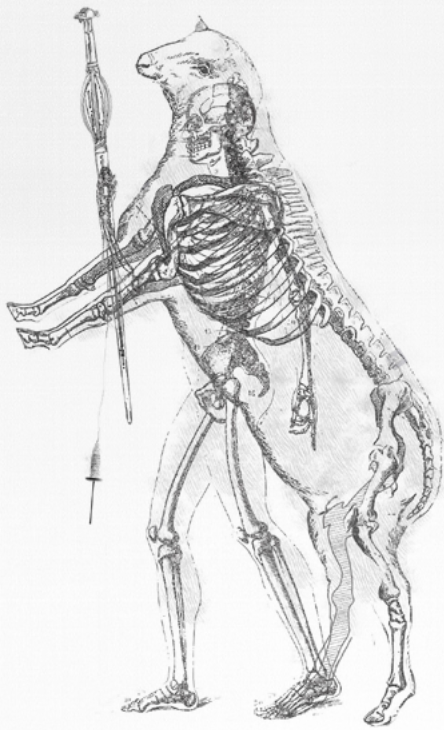
<sup>5</sup> Jenny Jochens, “Chapter 6 - the Economics of Home-spun,” in *Women in Old Norse Society* (Ithica: Cornell University Press, 1995b), p.141-160.







**COMPANION 2**  
**TOOLS - WEAVING**



*Companion 2b Fig.2.1. In Sheep's Clothing*

### **ANIMIST TOOLS**

Animism is the belief that animals and non-living things - wind, leaves, rocks, streams, clouds, storms - have a spiritual essence, a soul. This is captured in the phrase which refers to something as having a 'life of its own'. Animism in the Weaver Sabbath House is extended to ideas, words (written or spoken), objects, and even woven textiles.<sup>1</sup> The witches' tools have names and a spirit of their own. In Viking burials, large rocks were placed over Volvas to keep their magic grounded in the world of the dead. Also found under rocks were Volvas' distaffs, suggesting that they were powerful in their own right.<sup>2</sup>

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1 "Animism," last modified Mar 27, accessed March, , <https://en.wikipedia.org/wiki/Animism>.

2 Max Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100*, Vol. 7, 2017) p.104.

### **THE DISTAFF**

The distaff, as well as its little sister the spindle, are both essential tools in creating homespun thread. The distaffs of the Weaver Witches are typically large wooden sticks with a 'cage' structure on top. This 'cage' is made of between 4-12 rods that hold carded wool. The witches hold the distaffs between the legs, propped up on the ground or grasped in one hand. Drawing the wool from the top of the distaff, they spin it into thread with a spindle<sup>3</sup>. These seemingly domesticated and 'simple' tools come to occupy much of the Weaver Witches' time, becoming close and essential companions<sup>4</sup> of the witches<sup>5</sup>.

3 See Appendix A. Fig I.4 - I.17

4 'Companion' here eludes to the idea that these tools might also be familiars.

5 Marianne Guckelsberger, "Harðsnúin Fræði. Spinning and Weaving in Viking Times and its use in Seiðr" <https://www.academia.edu/>, University of Iceland, 2017).

### **THE VÖLUR**

The enchanted distaff was called the Völur in Viking times<sup>6</sup>. Imbued with the power of the witch (Völva), Völrs often took on the names of their withes. These staffs, made of steel, iron, and wood, are used by the Weaver Witches for a variety of purposes beyond holding carded wool for spinning<sup>7</sup>. Used to control the weather, cast spells, and ride into the night, the distaff is also a form of supernatural power. In the story of the Weaver Sabbath House, the witches spin wool to weave and felt large cloaks that render the wearer invisible. Protecting the women who flock to them for guidance, the Weaver Witches spin a web of protection around women exposed to the structural gender violence inflicted on them.<sup>8</sup>

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6 Guckelsberger, “Harðsnúin Fræði. Spinning and Weaving in Viking Times and its use in Seiðr”

7 See Appendix A. Fig 1.4-1.11

8 Silvia Federici, *Witches, Witch-Hunting and Women* (Oakland, CA: PM Press, 2018) p.47.

**CREATE YOUR OWN DISTAFF**

Rituals with the Distaff are only limited by the imagination (and power) of the witch in question. The shape, size, and material of the distaffs are all important factors to consider when deciding which one to use.

Some examples of things to consider:

Type of Ritual	Materials of the Distaff	Purpose of Spells
<i>Chanting</i>	<i>Wood</i>	<i>Weave Fates</i>
<i>Sleeping</i>	<i>Steel</i>	<i>Share Knowledge</i>
<i>Riding</i>	<i>Iron</i>	<i>Disrupt Society</i>
<i>Sitting Out</i>	<i>Live Tree-Branch</i>	<i>Build Connections</i>
<i>Ceremonial</i>		<i>Hex Predators</i>
<i>Spinning</i>		
		<i>Cast Protection</i>

### **EXAMPLES OF THE DISTAFF AND THE VÖLR**

The following distaffs and Völr illustrate the variety of shapes and forms these tools take. The drawings depict a range of artifacts that have been recovered from various burial sites of Vikings and Norse<sup>9,10</sup>, as well as more recent recreations of historical distaff styles.

- a. Distaff - English: Approx. 1100-1200*
- b. Distaff - French: Approx. 1100-1200*
- c. Völr - Kinta, Sweden: Date Unknown*
- d. Völr - Denmark: Date Unknown*
- e. Völr - Gensta, Sweden: 900-1000 AD*
- f. Völr - Kinta, Sweden: 900-1000 AD*
- g. Völr - Jägarbacken, Sweden: 900-1000 AD*

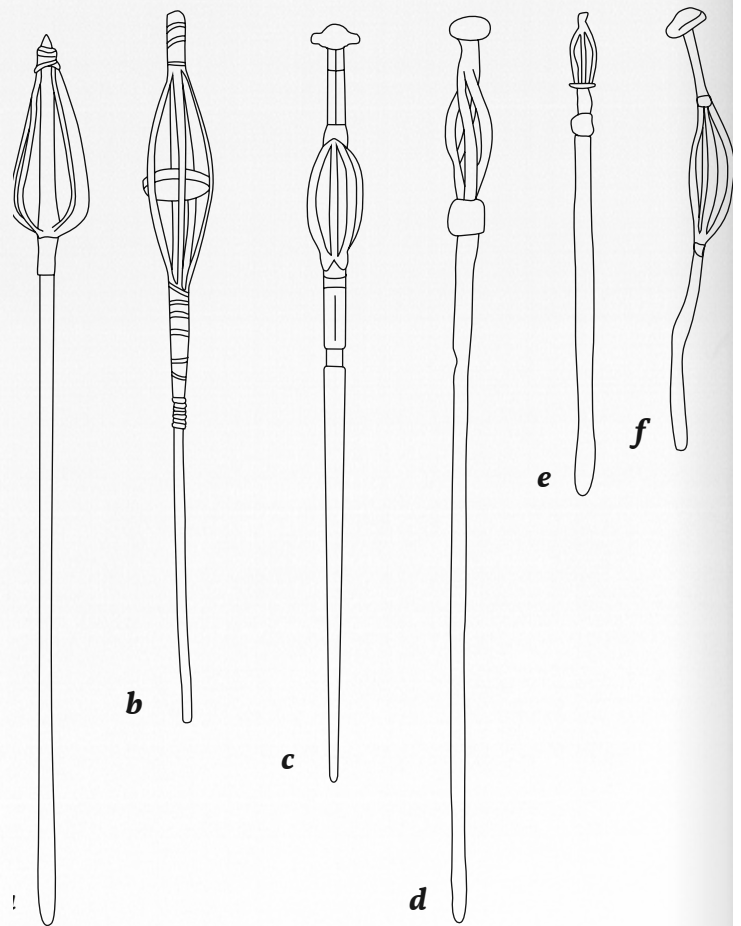
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9 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.100-109  
Ref. a-d, t, are from this source

10 "Pre-Christian Religions of the North: Sources," accessed March 10, 2020, <https://skaldic.abdn.ac.uk/>.  
Fig. e-s, u-x are from this source

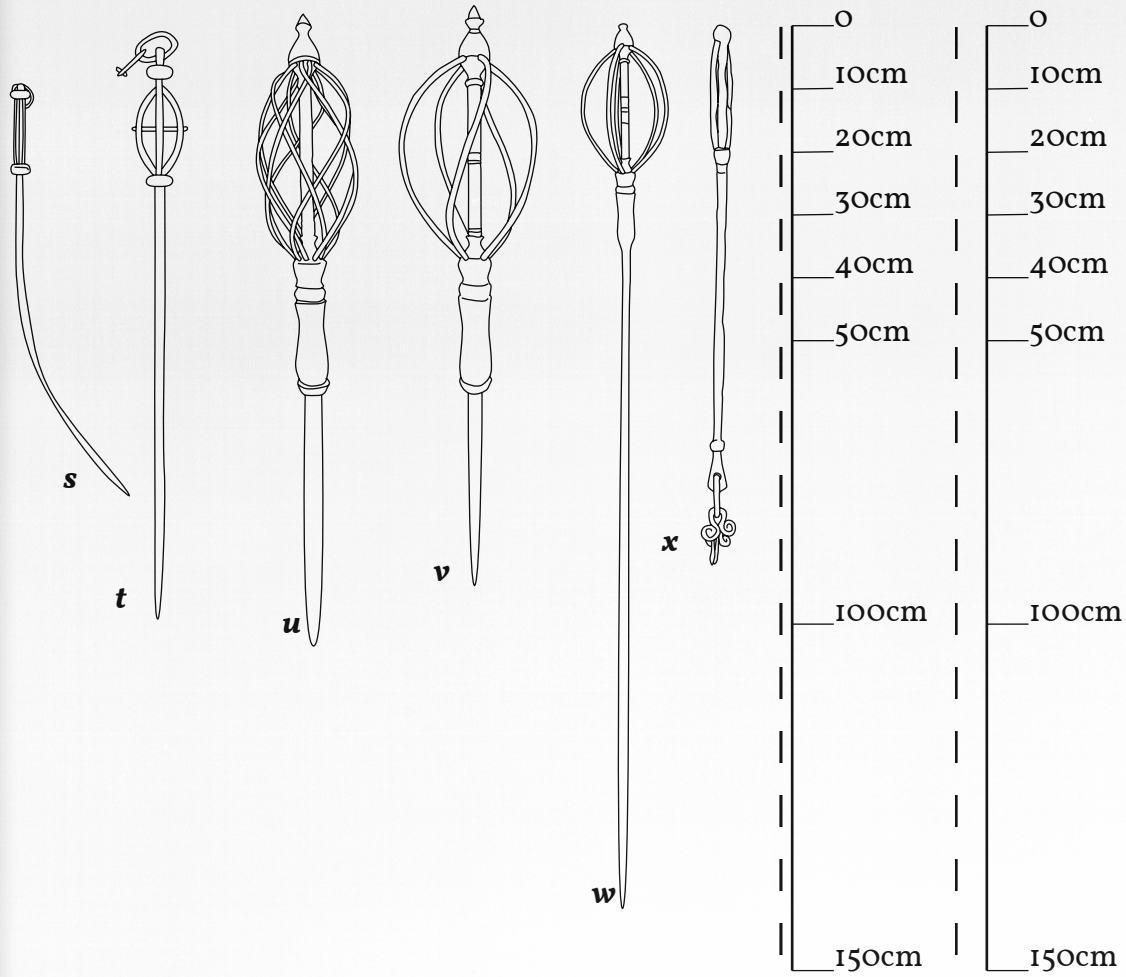
- h. Völr - Kilmainham, Ireland: 900-1000 AD*
- i. Völr - Kaupang, Norway: 900-1000 AD*
- j. Völr - Hemdrup, Denmark: 900-1000 AD*
- k. Völr - Fuldby, Denmark: 900-1000 AD*
- l. Völr - Arnestad, Norway: 900-1000 AD*
- m. Völr - Øvre Hoyum, Norway: 900-1000 AD*
- n. Völr - Veke, Norway: 900-1000 AD*
- o. Völr - Myklebostad, Norway: 900-1000 AD*
- p. Völr - Hilde, Norway: 900-1000 AD*
- q. Völr - Gutdalen Stryn, Norway: 900-1000 AD*
- r. Völr - Hopperstad, Norway: Date Unknown*
- s. Völr - Kvåle, Norway: 900-1000 AD*
- t. Völr - Søreim, Norway: 900-1000 AD*
- u. Distaff - London, England: Present*
- v. Distaff - London, England: Present*
- w. Distaff - London, England: Present*
- x. Völr - Gavle, Sweden: Date Unknown*

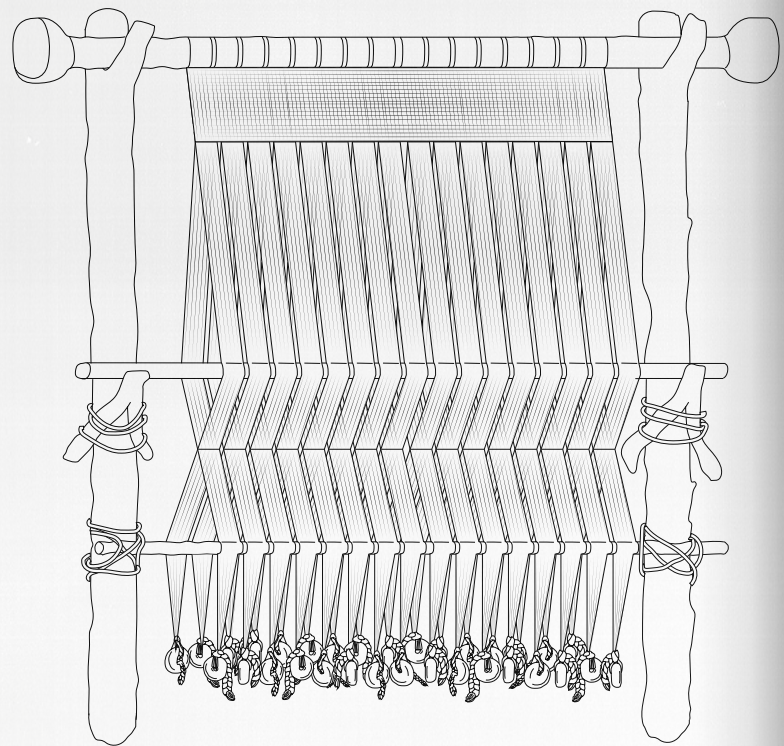
**Companion 2b Fig.2.2. Loom**











*Companion 2b Fig.2.3. Loom*

## THE LOOM

The standing loom in the Weaver Sabbath House is the archway<sup>11</sup> in the center of the wicker 'taurus' structure<sup>12</sup>. As the witches weave together they pass the threads of fate back and forth between the future and past worlds.<sup>13</sup> The process of weaving on the standing loom - also called the warp-weighted loom, and vertical loom - is a careful process that likely involves two witches working together. This begins to paint the picture of why weaving was both communal and social work.<sup>14</sup>

<sup>11</sup> Guckelsberger, "Harðsnúin Fræði. Spinning and Weaving in Viking Times and its use in Seiðr"

In the poem *Völsa þáttur* it is recorded that a woman steps above a door frame so as to see beyond world of the living. Guckelsberger suggests that the doorframe in this poem is in fact a loom, an unproven but captivating idea, as the loom is known to be closely tied to powers of weaving fate.

<sup>12</sup> See Ref. \_\_ in the Diagram

<sup>13</sup> Guckelsberger, "Harðsnúin Fræði. Spinning and Weaving in Viking Times and its use in Seiðr"

Weaving as a metaphor for predicting and causing fates is closely associated with the warp-weighted loom in Viking culture.

<sup>14</sup> Guckelsberger, "Harðsnúin Fræði. Spinning and Weaving in Viking Times and its use in Seiðr"



**COMPANION 3**

**THE WITCH\_WOVEN HOUSE**



*Companion 3 Fig.3.1. In Sheep's Clothing*

### **BEYOND THE WALL HANGING**

Here I explore the potential of textiles – as a craft – to inform architectural design and construction; looking at the ways in which weaving as a process can shape the way we think about architecture as craft, imbedded with personal and political narratives.

Textile art is often relegated to the sidelines, considered the realm of ‘women’s work’, and grouped with other crafts that are framed as domestic and feminine. This divide between the craft movement and the fine arts (painting, sculpture, etc.) is a gendered divide. The crafts of textiles, pottery, and other decorative arts often find themselves to be lumped together as ‘kitsch’, devoid of expression where they might be rich in skill. Textile artists such as Anni Albers and Sonia Delauney were successful in breaking through this barrier, demonstrating the power of expression the crafts can carry. Each are unapologetically textile artists who embrace the ‘craft’ of their art. Where dec-

orative crafts are perceived as feminine within the art world, ornament is that to the architecture world. Ornamentation – specifically in the minds of modernist architects – is associated with notions of excess, frivolity, and daintiness. It is seen as a simple surface treatment to an otherwise rational, systematic, essential building.<sup>1</sup>

The feminist art movement in the 70s challenged modernism's focus<sup>2</sup> on utility by emphasising the importance of decorative art to embody meaning. This shift of thinking of ornament as excessive to essential by feminist theorists – while important – still maintains the notion that women's art is limited to the decorative. The real challenge would be to argue that ornament is the crux on which architecture should rest. Through a feminist lens, ornament becomes a valuable tool to convey mean-

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1 Llewellyn Negrin, "Ornament and the Feminine," *Feminist Theory* 7, no. 2 (2006), 219-235. doi:10.1177/1464700106064421.

2 Norma Broude, Mary D. Garrard and Judith K. Brodsky, *The Power of Feminist Art: The American Movement of the 1970s, History and Impact* (New York: H.N. Abrams, 1994).



*Companion 3 Fig.3.1. Anni Albers in her weaving studio at Black Mountain College, 1937*





*Companion 3 Fig.3.1. Sonia Delaunay and two friends  
in Robert Delaunay's studio, rue des Grands-Augustins,  
Paris 1924*

ing, history, and values. Instead of shaving off the ornament from the façade of a building, - treating all surface decoration as excess - absorbing the ornamentation into the structure of the building provides an opportunity to explore the potential of an ornamental architecture.

Textile art is one of the most evocative examples of how women's work can move beyond the quilt, the wall hanging, the stitch, and become a sculpture, a partition, a space. Taking lessons from textile art and its scalability, it becomes possible to imagine what an architecture might look like when the form starts from a place of ornamentation. How can we scale up the craft of textiles (ie. weaving) to the site of building, city, and landscape so that ornament moves past its role as surface treatment and starts to navigate the realm of shaping space.

From the 60s and 70s emerge a rich body of work from textile artists such as Françoise Grossen, Claire Zeisler, Lia Cook, Lenore Tawney, Sheila Hicks, and Magdalena Abakanowicz who brought

fiber arts into the public purview. These artists experimented with the ways in which textiles can embody personal narratives. In a utilitarian sense, weaving often begins on a loom and when it leaves it becomes a form of clothing or blanket. The tapestry, a large woven fabric hung on walls, was often used in medieval chambers of the wealthy. Their functional purpose was to keep in heat, but the richness of imagery on these tapestries suggest that equally important was the need to story-tell and convey narratives. Probably the most well studied tapestry is the Bayeux Tapestry from 1066. This 70m long embroidered cloth is a surviving example of what would have been a well established 'narrative needlework'<sup>3</sup>. This tapestry is largely representative; the figures and scenes depicted on the cloth illustrate the history of the Battle of Hastings. Being an embroidery, it is not a 'true tapestry', and despite its narrative richness it treats the embroidery as a surface mark. While these medieval wall hangings demonstrate their ability to convey

<sup>3</sup> "What Makes the Bayeux Tapestry an Embroidery?" , accessed April 1, 2020, <https://www.bayeuxmuseum.com/en/>.



*Companion 3 Fig.3.2. Françoise Grossen installing artwork, 1970s*



*Companion 3 Fig.3.3. Lia Cook kneeling on artwork,  
1973*



*Companion 3 Fig.3.4. Lenore Tawney amidst work*

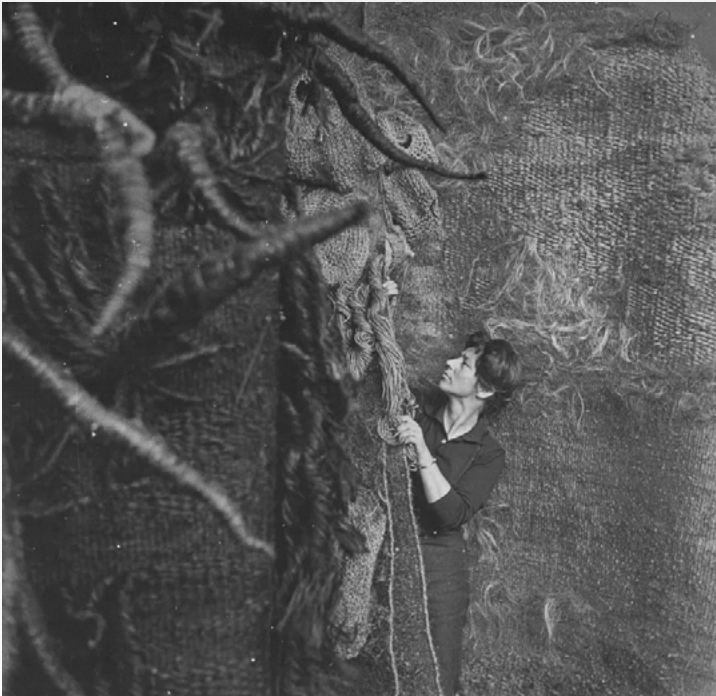


*Companion 3 Fig.3.5. Claire Zeisler in Workshop, 1970s*



*Companion 3 Fig.3.6. Sheila Hicks in Workshop, 1970s*





*Companion 3 Fig.3.7. Magdalena Abakanowicz, 1969*

narrative, they fall short in becoming embodied ornament – remaining ‘on the wall’ as additions. The feminist artists mentioned above begin the process of ‘weaving as wall building’ where the woven textiles don’t stand apart from the construction of the space but are essential to it. Where a modernist architect might adhere a solid white cloth (with no embroidered depictions) to a concrete wall, a feminist architect would craft a new wall out of woven textiles, paying special attention to each thread.

As woven textiles move beyond the wall hanging, they can start to transition to larger scales, and in this way, they begin to take on more spatial properties; textiles as furniture, textile as building, and textile as landscape. Wicker is an obvious example of how the techniques of weaving create objects and furniture. Constructed of woven willow, wicker chairs and baskets are associated with kitsch and tackiness, characteristics often attributed to ornament. Scale up this process and the history of wattle houses emerge. Wattle and Daub<sup>4</sup> houses were a

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Hamed Niroumand, M. F. M. Zain and Maslina

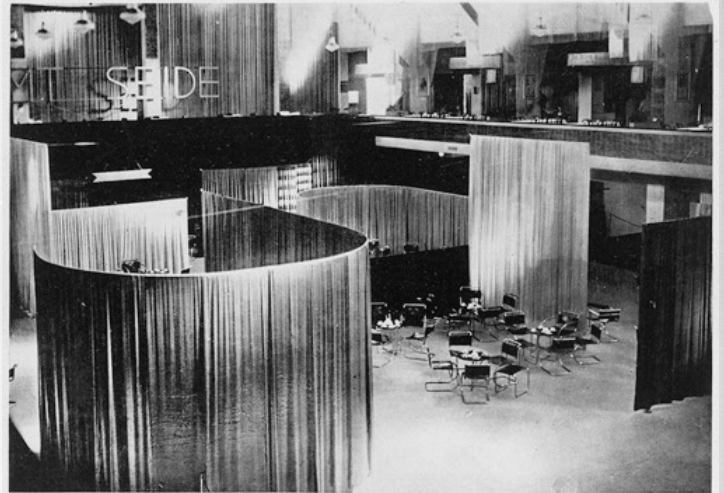
Northern and Central European Neolithic building vernacular (but the technique is found all over the world in various forms) that involved the weaving of branches together to form a sturdy woven panel used in the construction of buildings. Wattle houses are categorized as 'primitive houses' and despite their effective passive housing qualities, they are not embraced by the architectural community today. These examples of tapestries, wicker furniture, and wattle houses demonstrate the craft of weaving at different scales to create space.<sup>5</sup> The process of constructing wattle comes the closest to understanding how architecture can embody the craft of textiles at the scale of the building. This vernacular - deconstructed as simply a building

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Jamil, "Various Types of Earth Buildings," *Procedia - Social and Behavioral Sciences* 89 (2013), 226-230. doi:10.1016/j.sbspro.2013.08.839.

5 Jesse Reiser and Nanako Umemoto, "25 - Diagram Deployment," in *Atlas of Novel Tectonics*, 1st ed. (New York: Princeton Architectural Press, 2006), 118-121.

In the *Atlas of Novel Tectonics*, the Deleuzian 'Diagram' is employed at the different scales of architecture, using the image of a textile to negotiate its role at different scales of site.



*Companion 3 Fig.3.8. Lilly Reich and Ludwig Mies van der Rohe – Café Samt & Seide. Integration of textiles into modernist architecture.*



*Companion 3 Fig.3.9. Reconstruction of wattle and daub viking house.*

technique - lacks emphasis on art and expression that is crucial to exploring the ways in which the narrative quality of decorative arts can become fundamental to the creation of an ornamental architecture. Where fiber art is associated with the feminine, wicker furniture with kitsch, and wattle with the 'primitive', textiles have yet to experience their full potential in architectural discourse.

The argument that craft and ornament are a crucial part of creating an architecture that conveys meaning would be incomplete if the Arts and Crafts Movement was not mentioned. This movement which influenced decorative art, craft, and architecture in the late 19<sup>th</sup> century England and Germany sought to introduce craftsmanship back into these fields and pushed against industrialization and mass production<sup>6</sup>. Arts and Crafts buildings are typically built using traditional building construction with a variety of materials. The aesthetics of the Arts and Crafts Movement varied wildly de-

<sup>6</sup> "Arts and Crafts," last modified Jan 1, accessed April 1, 2020, <https://www.architecture.com/knowledge-and-resources/knowledge-landing-page/arts-and-crafts>.

pending on the medium of art. The decorative arts were influenced by imagery of nature and gothic style, while architecture was more concerned with utility and material craft. What is interesting here is that ornamentation – even within a movement which greatly valued decoration – was not included in the architectural language of building. This movement is influential in this discussion as it demonstrates how ornamentation and craft are means to allow for the individual expression of the creator – something that mass production did not leave room for. The Arts and Crafts Movement was built on the understanding that the craft, especially of essential objects such as cups, chairs, clocks, plates, and fiber arts, was considered a piece of artwork. Unlike the high art of painting and sculpture, the crafts were a form of artistic expression in everyday objects. This relationship between the objects and the craftsman is present in the art of textile.

It is from The Arts and Crafts Movement that we can begin to garner how the relationship between



*Companion 3 Fig.3.10. 'The Great Coxwell Barn'.  
Inspiration for architectural style in the Arts and Crafts  
Movement.*





*Companion 3 Fig. 3.II. Miriam Schapiro, Beauty of Summer, 1973–74. An example of Femme.*

the material and the crafter is necessary when considering how textiles can start to create buildings of art. Where brick, stone, and wood are the materials of crafting for the Arts and Crafts buildings, textiles and weaving (women's work) offer a new way to consider the role craft can play in the process of shaping space. We can look now to the term 'Femmage' coined by Melissa Meyer and Miriam Shapiro as "activities that were practiced by women using traditional women's techniques to practice their art - sewing, piecing, hooking, cutting, appliquéing, and the like"<sup>7</sup>. The two activists, artists, and scholars examine the art form of women which focuses on the collecting and combining of found materials. Femmage, a word which evokes the art of collage, photomontage, and decoupage, speaks to the process of stitching together found images, objects, and materials to express personal and political narratives. What is critical in Fem-

<sup>7</sup> Miriam Schapiro and Melissa Meyer, "Waste Not, Want Not: An Inquiry into what Women Saved and Assembled — Femmage," *Artcritical*, June 24, 2015, . <https://artcritical.com/2015/06/24/femmage-by-miriam-schapiro-and-melissa-meyer/>.

mage is less so the aesthetic result, and more the relationship between craft and crafter. This is also true for the Arts and Crafts Movements, where the cabinet maker is essential to the character and life of the cabinet. However, unlike the construction of Arts and Crafts buildings made of stone, brick, and wood, where the skill of the craftsperson is related to the material, the craft of textile art is more closely related to *femme*, where it is the process of working with found materials (wool, string, hair, plants, branches, grasses, etc.) that inform the art<sup>8</sup>. The weaving of different materials into an artwork to express personal narratives is what turns everyday objects into artifacts of political resistance and personal expression, often conveying secret messages that are understood only by other women. The integration of textile process into the architectural form is a means to shift the notion of the ornament from excess to essential. An architecture which utilizes the process of weaving and stitching materials together as a form of artistic expression

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<sup>8</sup> Schapiro, "Waste Not, Want Not: An Inquiry into what Women Saved and Assembled — *Femme*,"

to create space, is an architecture which centers the ornament -or decorative arts - as a structural component of building. The feminine becomes integral to the language of the building.

As textiles move beyond the wall hanging, into the realm of both 'high art' and now taking up a place in architecture, looking to feminist fiber artists helps to understand how the craft of weaving can inform the shaping of space. The spun wool can link hands with willow branches, weaving in plants, found string, sinew, and other repurposed artifacts to begin the construction of a floor, a wall, a bench, a door. Where the weave might pull apart to let light in, a window is formed. Where the tight knit starts to curl, a rounded seat might emerge. The roof might interweave fulled wool in between layers of wattle to form an insulated felted cover, which slopes down becoming the ground, sinking like roots into the earth as a foundation. The woven space becomes a narrative.





**COMPANION 4**

**THE WITCH\_RITUALS**

*ref. 37 - 39, 41 - 42, 46 -49, 53, 56*



*Companion 4 Fig.4.1. Pebbles*

### THE GALDRALAG

Like the *Galdrakonas*<sup>1</sup>, or chant-women, of the Norse, the Weaver Witch sits out on the land waiting for the prophesy of what's to come to bubble at her lips in the form of a *galdralag*, a magical verse meter. The chanting is a ritual, a process of seeking knowledge. The Weaver Witches are exactly that - knowledgeable - and their singing, enchanting, sonorous voices bring out the magic of the gods. They teach their community of pagans' knowledge of the heaths and how to overturn the patriarchy through the sacred art of collective weaving. The process of writing a *galdralag* requires the use of alliteration and kennings<sup>2</sup>. As alliterations are specifically effective when vocalized, the following rituals are intended to be read aloud. Chanted.

#### *Creating a Galdralag*

---

1 Max Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100*, Vol. 7, 2017) p.93.

Galdrakonas are Norse seeresses who chanted. Related to the Anglo Saxon female-chanted "Galstre"

2 Kennings are two words that together mean something else. A popular example is 'wave-horse' meaning ship.



*[Lines 1 and 2 are paired by alliteration]*

*[line 3 has its own alliteration]*

*[lines 4 and 5 are again paired by alliteration]*

*[line 6 has its own alliteration]*

*[line 7 reiterates line 6 but does not need to have the same alliteration]*

*[line 8 reiterates line 6 but does not need to have the same alliteration as line 6 or 7]*

*[any lines preceding should follow the pattern of 8 and 7]*

*Use kennings for particularly wonderful things. Such as a “flax-fate” to denote a witch.*

### **SITTING OUT ON THE LAND**

Here, situated as a seeress, as a prophetess, the witch sits out on the land. Acting as entrance-keeper to the Weaver Sabbath House, this galdrakona calls a chant to her lips<sup>3</sup>. Eyes closed she foretells the fate of what is to come. She is a guardian of the home. Like the witches of folk tales this heathen<sup>4</sup> sits atop a rock predicting the actions of the world. As she sits, she listens<sup>5</sup>, and as she listens, she be-

3 Dashu, Witches and Pagans: Women in European Folk Religion, 700-1100 p.115

A chant came to her lips is a phrase that frequently reappears in Norse writing when speaking of Völva (seers).

4 Dashu, Witches and Pagans: Women in European Folk Religion, 700-1100 p.118

Heathens, or wild women, were known to practice the rituals of sitting out on the land. "Sitting out on land as a heathen dreamer"

5 Dashu, Witches and Pagans: Women in European Folk Religion, 700-1100 p.120

The close relationship between listening and sitting is noticed in the medieval German word 'hliodarsaza' which means hearing while sitting to divine knowledge.

gins to know. In a trance, night falls<sup>6</sup>, and the fates come, warning her of an enemy's approach.

---

6        Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.153  
"Other ways of divination include listening in grain fields by night",

Listening-Sitting

[Lines 1 and 2 are paired by alliteration]

1. Sit among the grass
2. you'll hear a galdrakona,

[line 3 has its own alliteration]

3. listening to a whispering wind.

[lines 4 and 5 are again paired by alliteration]

4. Enchanted in her gynecaea<sup>7</sup>
5. spinning \*galdr (incantation) cloths.

[line 6 has its own alliteration]

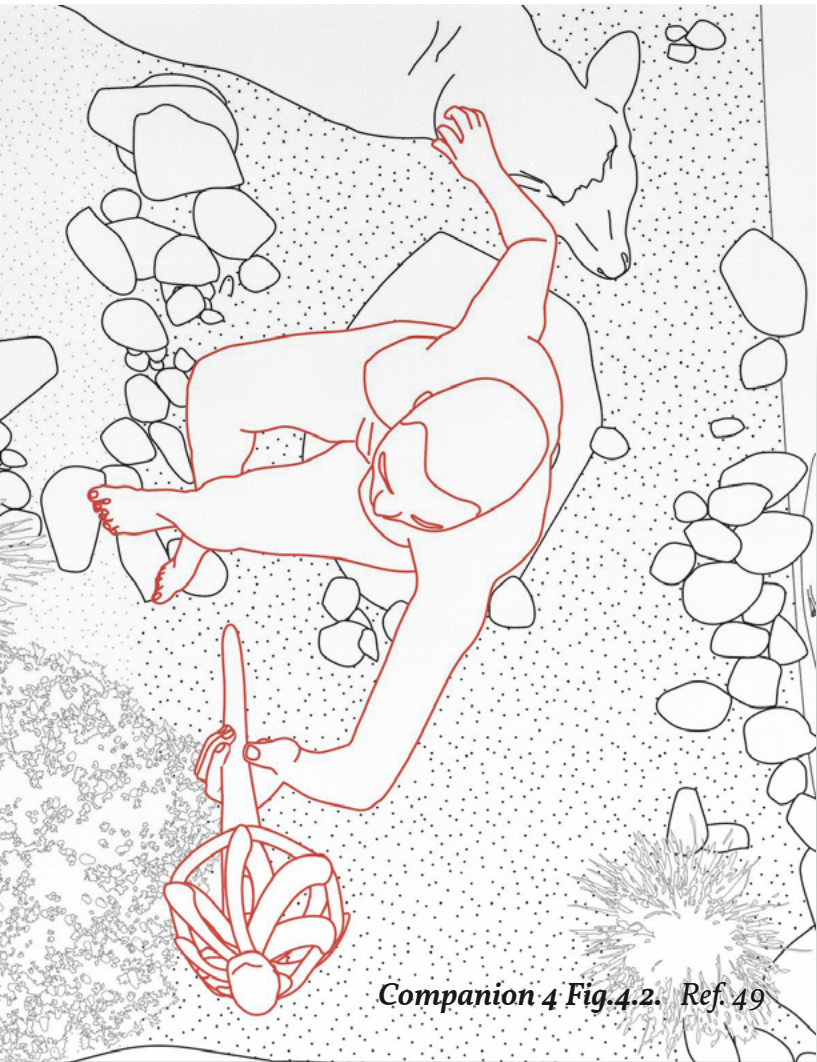
6. Weaving webs of words, like bees

[line 7 reiterates line 6 but does not need to have the same alliteration]

7. chanting woven spells of honey.

---

<sup>7</sup> Dashu, Witches and Pagans: Women in European Folk Religion, 700-1100 p.36 Gynecaea was the Frankish term for the places women would weave.



*Companion 4 Fig.4.2. Ref. 49*

### HEAT AND HEATHENS

Sitting in the sauna, atop a bed of rocks<sup>8</sup>, the wy-fes visit with their ancestors. These rituals involve intense heat to bring about ecstatic knowledge.<sup>9</sup>

The witches stare into the fire<sup>10</sup>. The wicker sauna

8 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p. 71

In German and Anglo-Saxon Pagan (Pre-Christian) rituals, animist beliefs were central. This explains the importance of places and landmarks in witch ceremonies. "The Stones could be large boulders or rock "beds" in which women who desired to conceive a child would lie, or small stones that could be tied on the mother's body or used in other ways."

9 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.67

The Irish practice of chanting incantations to achieve gaining knowledge were abolished by St. Patrick. "[D]ifferent kinds of offerings were made for imbas forosnai and teinm laida. These "heathen rites" were the reason that "Patrick" abolished them."

10 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.153

The ritual of fire-gazing was a ritual practice associated with swiss witches in the 1300s; "fire-gazing" among various prohibited divinatory and healing practices."

surrounds a bench of rocks that cover the entrance to the burial caverns of historical witches. As the knowledge of witches is slowly erased from history, these galdrakonas protect their ancestors' graves, often a rich source of information about the history of witches. They lay on felt blankets atop steaming rocks, guarding their history.

*Teinm Laida Sauna Sabbaths*

1. *Heat up rocks on fire, and* [Lines 1 and 2 are paired by alliteration]

2. *hide in from the heather*

3. *Lips are wet from chanting, teeth chattering* [line 3 has its own alliteration]

4. *biting into hot-potatoes*<sup>11</sup> [lines 4 and 5 are again paired by alliteration]

5. *steam spilling out in poems*

6. *There she lays in boulder beds* [line 6 has its own alliteration]

7. *dreaming of where she's headed.* [line 7 reiterates line 6 but does not need to have the same alliteration]

8. *Splayed out on headstone, a "passage-grave"*<sup>12</sup> [line 8 reiterates line 6 but does not need to have the same alliteration as line 6 or 7]

---

11 A hot potato is something someone doesn't want. A cooked potato can hold a lot of heat, due to their water content, and is dropped quickly because of this.

12 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.184  
Passage graves are collective burial sites in Ireland.



### WEAVING ON THE LOOM

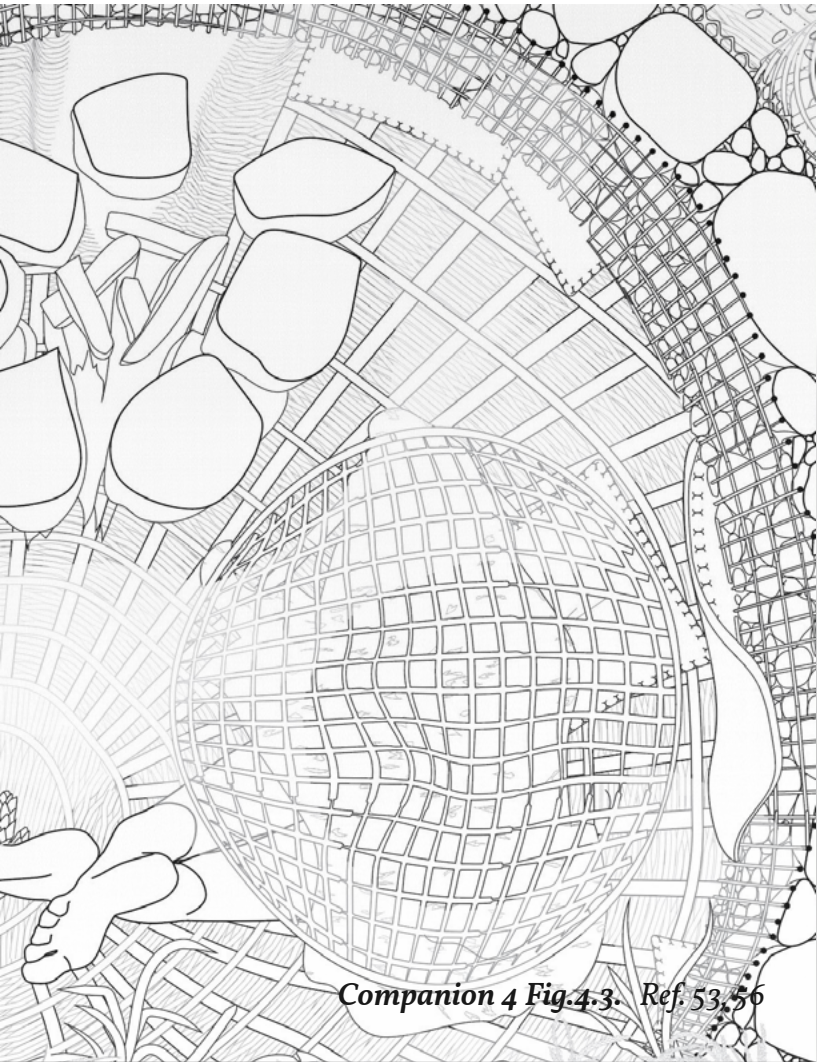
Weaving while singing and chanting is closely associated with witches. The loom is a tool used by women to create textiles. The Weaver Witches' loom is built into the structure of their wicker house<sup>13</sup>. The tool becomes the space. As the weavers pass wool back and forth along the weft of the loom they sing collectively, teaching through song. Their songs teach of specific patterns, skills, and techniques which they share with one another. Weaving is a chance to come together and work on a shared goal. In this way, witches, banding together to learn, undermine the structures which seek to see women divided.

---

<sup>13</sup> Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.41

Max Dashu describes what twelve Valkyries do in the skaldic poem *Darraðarljóð* "They enter the dyngja (women's weaving quarters) set up a loom. It's warp and woof are men's entrails, and their heads the loom weights. [...] As they weave, they sing a poem: "Let us wind, let us wind the weaving of the pennant."





*Companion 4 Fig.4.3. Ref. 53,56*

*A Fate drops off a Loom*

*[Lines 1 and 2 are paired by alliteration]*

*1. Weighed down by the warnings of men*

*2. The warp sags into the weft (woof).*

*[line 3 has its own alliteration]*

*3. Knife slides in, fates follow*

*[lines 4 and 5 are again paired by alliteration]*

*4. slipping into a future-fold<sup>14</sup>*

*5. fiercely weaving folklore; foretold*

*[line 6 has its own alliteration]*

*6. Spinsters singing destiny again.*

*[line 7 reiterates line 6 but does not need to have the same alliteration]*

*7. Spell-casters<sup>15</sup> of the loom, again.*

*[line 8 reiterates line 6 but does not need to have the same alliteration as line 6 or 7]*

*8. Songs passed down from spinners.*

---

14 Kenning of prophesy

15 Kenning of weaver

**GAZING IN WATER**

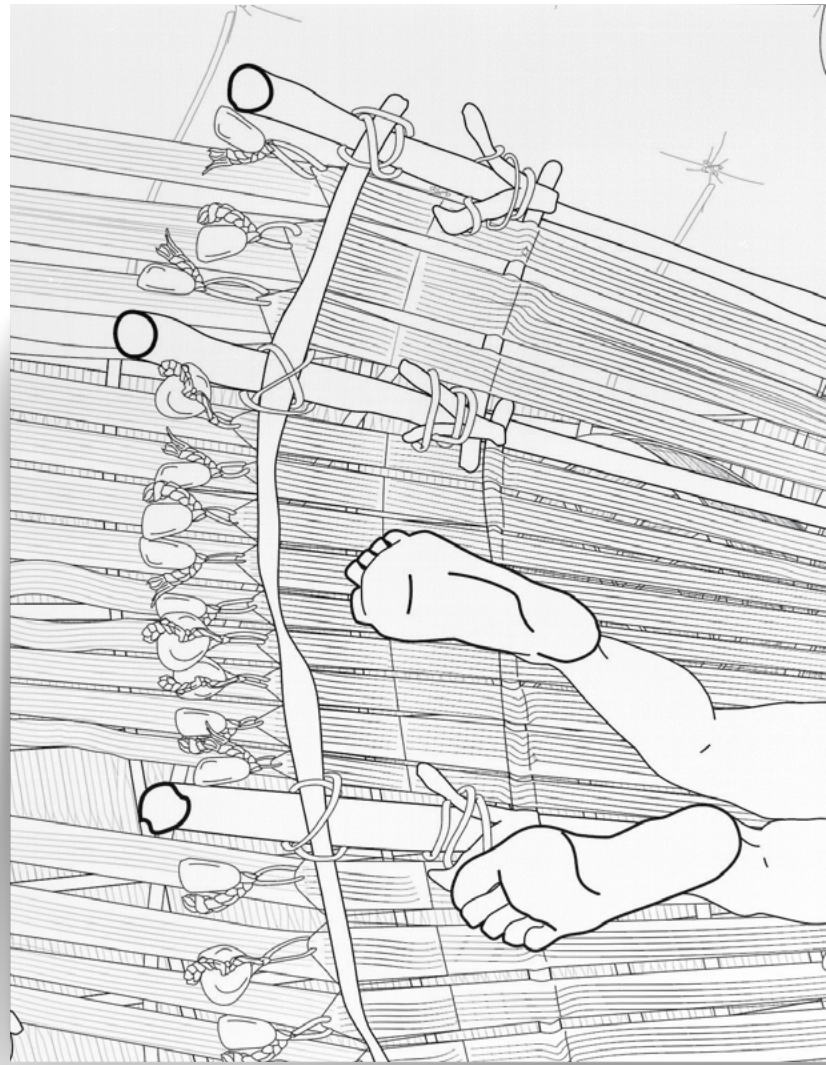
Gazing in the water, the young woman who enters the Weaver Sabbath House begins her journey into becoming a witch by washing away the male gaze. As she dips her face into the rushing water<sup>16</sup>, she starts to learn the magic of gazing at the elements. Where the witches in the wicker sauna gazed at the fire, here the young witch watches for fate in the rushing stream<sup>17</sup>.

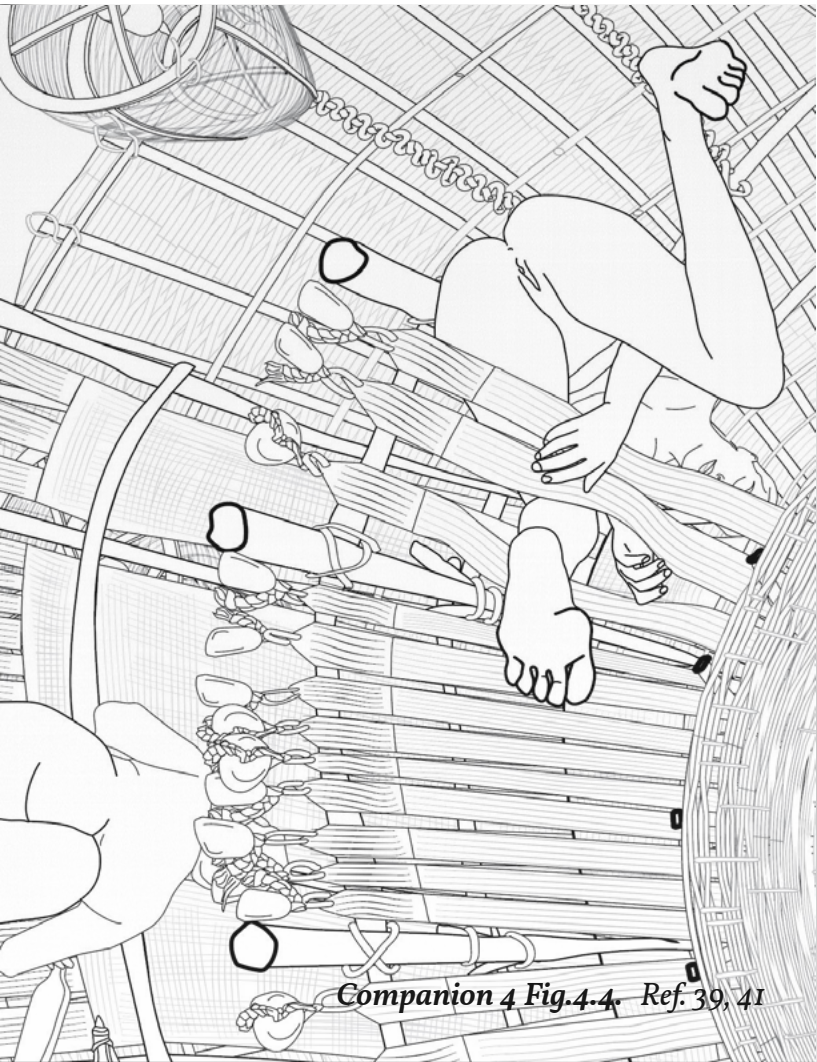
16 Anne Waldman, "Makeup on Empty Space," in *Helping the Dreamer: Selected Poems 1966-1988* (Minneapolis: Coffee House Press, 1989).

I cup my hands in water, splash water on empty space  
 water drunk by empty space  
 Look what thoughts will do Look what words will do  
 from nothing to the face  
 from nothing to the root of the tongue  
 from nothing to speaking of empty space

17 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.153  
 Just as fire-gazing invoked insight, so too did water-gazing in Germanic Pagan rituals.

"[Witches] watched the flow of water, wind and fires, as ancient Germanic priestesses gazed into rushing waters."





*Companion 4 Fig.4.4. Ref. 39, 41*

*The Saga of the Weirding Witch*

*[Lines 1 and 2 are paired by alliteration]*

*1. Gazing into river streams]*

*2. eye-to-eye with rainbow trout.*

*[line 3 has its own alliteration]*

*3. Washing wicker reflections away.*

*[lines 4 and 5 are again paired by alliteration]*

*4. A glimpse down stream*

*5. Another seiðr<sup>18</sup> storytells of*

*[line 6 has its own alliteration]*

*6. She who wakes the well;*

*[line 7 reiterates line 6 but does not need to have the same alliteration]*

*7. The gala<sup>19</sup> of the watering-spring*

---

18 Seiðr is the Norse name for magical practice.

19 Dashu, Witches and Pagans: Women in European Folk Religion, 700-1100 p.120

Gala is the Norse word which means to chant.

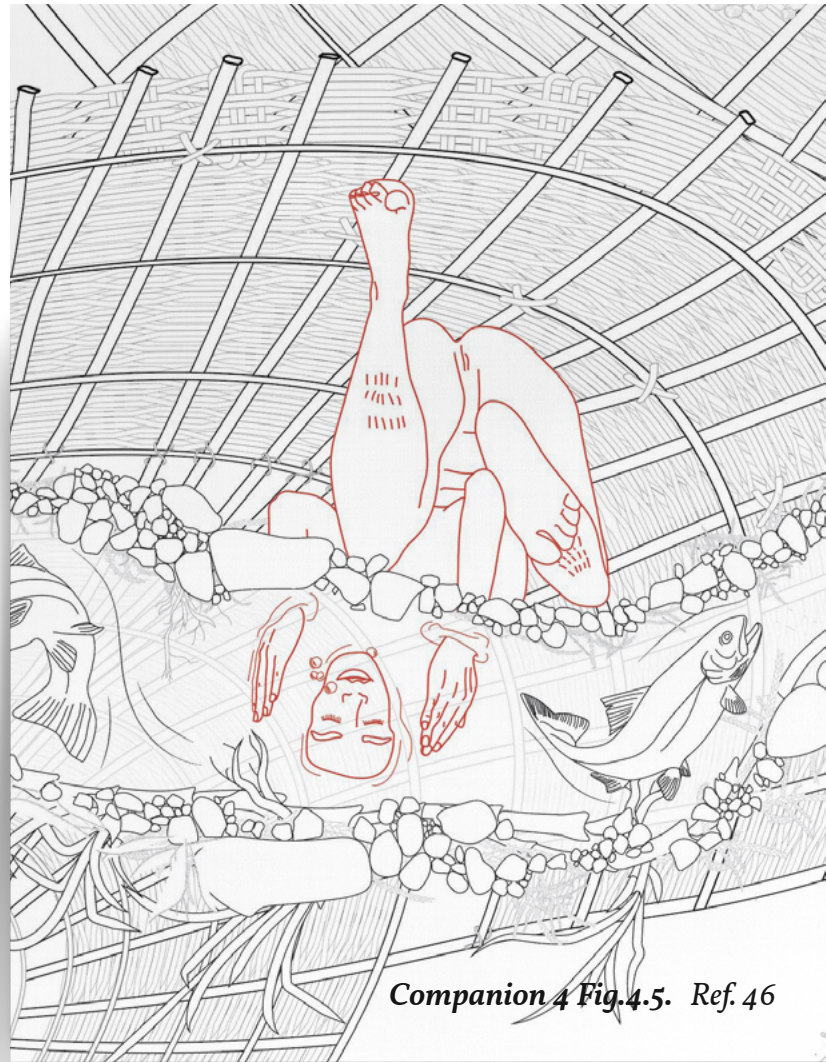


### **SLEEPING WITH ANIMALS**

Witches are often associated with bestiality and other heathen rituals. The Weaver Witches often sleep with animals, not placing a hierarchy on human vs non-human life. This empathizing with animals and looking to them for guidance was demonstrated by the use of animal masks by Norse, Irish, and Anglo-Saxon witches. There are many names for “witch” that corresponds with the meaning “shapeshifter”. These witches turned into animals such as bears, ravens, and wolves. To spin means to turn; to transform. It can be understood that the power to transform is closely tied to the powers of turning - or spinning - time. This history is primarily remembered by damning Latin texts which negatively interpreted these powers and beliefs as bestiality and satanism<sup>20</sup>. The Weaver Witches with their spinning skills turn sheep - or maidens - into wolves evoking the phrase; ‘a wolf in sheep’s clothing’.

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<sup>20</sup> Dashu, *Witches and Pagans: Women in European Folk Religion*, 700-1100 p.81



*Dreams of Spell-craft*

[Lines 1 and 2 are paired by alliteration]

1. *Veiled in masks of the grave goddesses,*
2. *are Nine Galdrakonas; a glaring<sup>21</sup>.*

[line 3 has its own alliteration]

3. *Each wears a cat face, a clowder<sup>22</sup> of nine.*

[lines 4 and 5 are again paired by alliteration]

4. *Clawing at tapestries of folk-tales*
5. *of the cloaked folx<sup>23</sup> who travel as familiars.*

[line 6 has its own alliteration]

6. *Sinking into a cat nap, visiting tombs of heathens.*

[line 7 reiterates line 6 but does not need to have the same alliteration]

7. *The cunning-women<sup>24</sup> drift off, herded towards fate.*

---

21 A group of cats is called a glaring

22 A group of cats is also called a clowder.

23 A variation of the word folks – a gender-inclusive term to describe women+

24 Kenning name for the witch

[line 8 reiterates line 6 but does not need to have the same alliteration as line 6 or 7]

*8. Seeresses become disguised sheepdogs in slumber.*

[line 9 reiterates line 6 but does not need to have the same alliteration as line 6,7 or 8]

*9. Becoming animal, a witch-wakes.*

[line 10 reiterates line 6 but does not need to have the same alliteration as line 6,7,8 or 9]

*10. A glaring of cats in mantic sleep<sup>25</sup> are with their ancestors.*

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25 Mantic sleep is a trancelike state that was common in medieval Irish ceremonies.

**TAKE THE CLOTH**

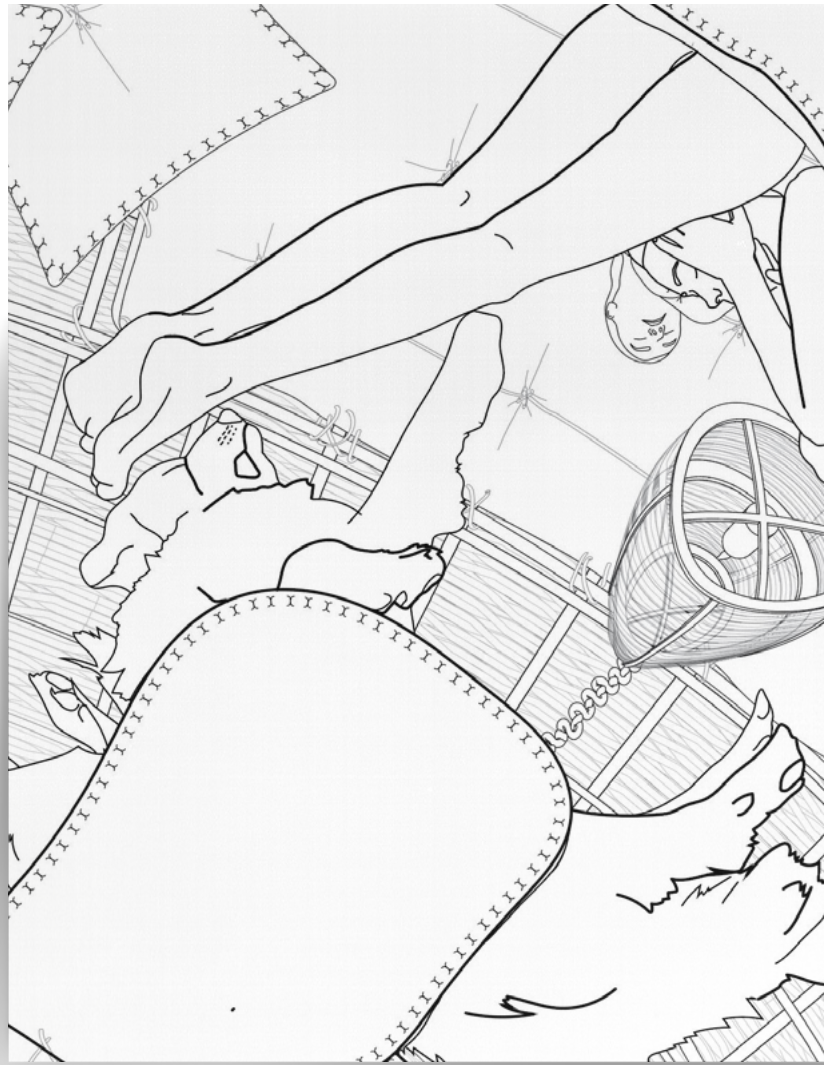
Just as weaving is closely tied to the concepts of spinning-fates, the resultant cloth is a sacred piece of witch-craft. It is often said that one can 'weave a web of mystery'. A web (a place where women weave) was often closed off to men. It offered a sacred place where women could congregate safely. The cloths made in these webs were as full of magic as the rituals and witches themselves<sup>26</sup>. The weavers here place the cloth over the new young witch. The cloak (woven or of felt) then begins to heal the woman as she meditates. The woven cloak is a way to reveal all knowledge<sup>27</sup> while concealing the witch. Called mantles or veils, a witch's cloth was known to have the power to conceal, or to render invisible the wearer.

26 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.42

Max Dashu explains the importance of blessed cloths; "Placing a blessed a cloth on the sick person or animal was a widespread pagan method of healing."

27 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.37

Feldem was the name of an Irish seer. In the *Táin Bó Cuailnge*, a pre-Christian 1<sup>st</sup> century Irish epic; "The prophetess says solemnly, "I am Feldem. I hide nothing.""





*Companion 4 Fig. 4.6. Reg. 37-38*

*A Wicked Cloth*

*[Lines 1 and 2 are paired by alliteration]*

*1. Covered and concealed,*

*2. Wrapped up in cloth.*

*[line 3 has its own alliteration]*

*3. The wyrds warm eachother.*

*4. Woven felt on shoulders. Heavy,*

*[lines 4 and 5 are again paired by alliteration]*

*5. the cloak hides the heathen.*

*[line 6 has its own alliteration]*

*6. The web of women protects*

*[line 7 reiterates line 6 but does not need to have the same alliteration]*

*7. The paternal gaze prevented*



### **IN THE RAIN**

The wicker house that stands out in the open is susceptible to the clouds, the storms, the wind. As a heathen, the Weaver Witch lives amongst the heather. As a sorceress, she has knowledge of weather. The witch's tool - her distaff - was thought to control the storms and render land fertile.<sup>28</sup>

Like the rain, the weaver witches are wild. They stand naked under the sky, they call upon their forgotten history, they are unafraid.

---

28 Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100* p.34

Max Dashu, speaks of the power of the witch's distaff. "Spiritually inspired to discover "a fountain of living water." She used her distaff to increase its flow and lead the water to her abbey."



*Companion 4 Fig.4.7. Reg. 47-48*

### Rain Chants

[Lines 1 and 2 are paired by alliteration]

1. *Call upon the cunning-witches;*
2. *The weather-women, the wyfes.*

[line 3 has its own alliteration]

3. *Chant them, enchant them, charm them, entrance them.*

[lines 4 and 5 are again paired by alliteration]

4. *Ask for the women who know the spells.*
5. *The cloud-dripper, the fate spinner.*

[line 6 has its own alliteration]

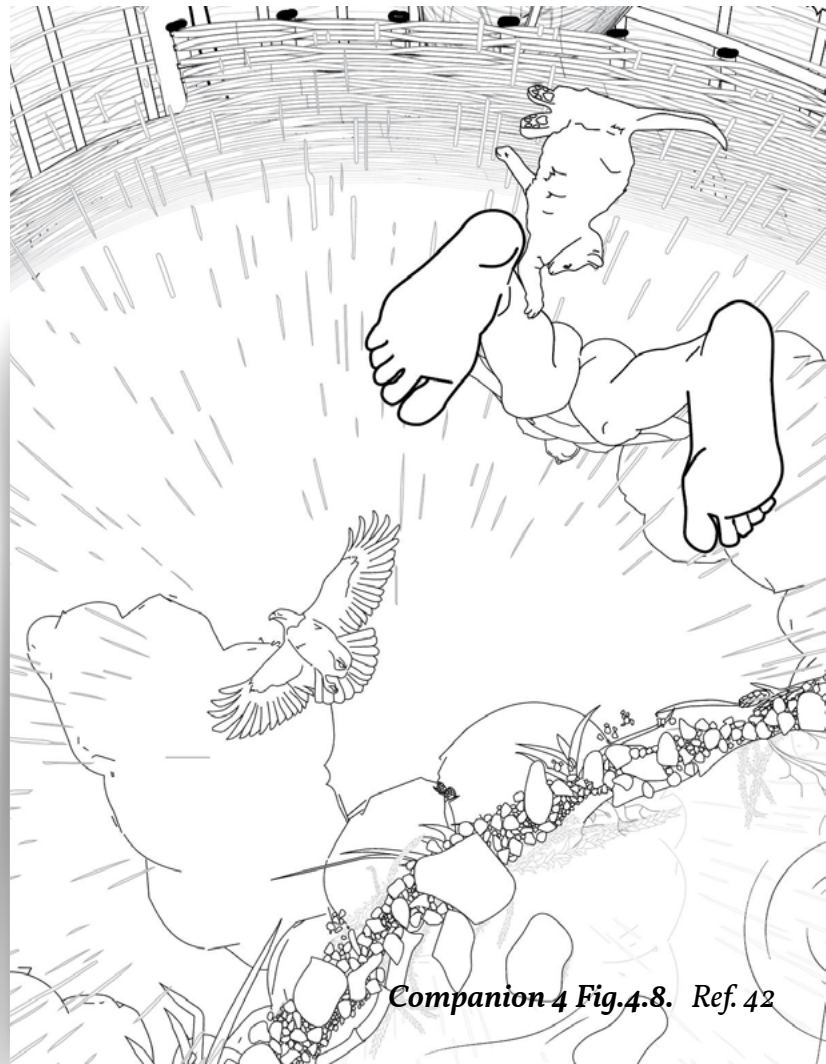
6. *They will come as rain*

[line 7 reiterates line 6 but does not need to have the same alliteration]

7. *spring-melts on your skin.*

#### Bibliography

- Dashu, Max. *Witches and Pagans: Women in European Folk Religion, 700-1100*. Secret History of the Witches. Vol. 7 2017.
- Waldman, Anne. "Makeup on Empty Space." In

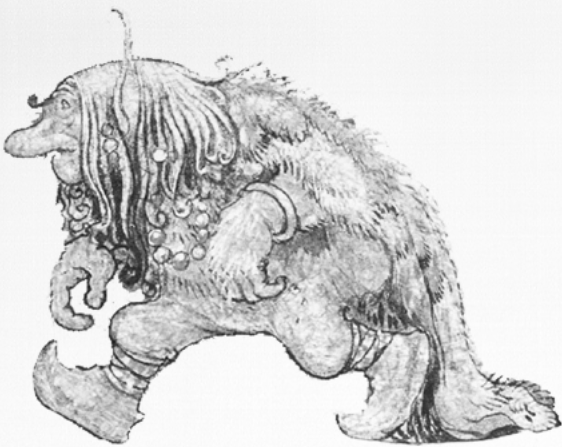


*Companion 4 Fig.4.8. Ref. 42*





**APPENDIX A**  
***THE WITCH FOUND IN HISTORY***



*Appendix A Fig.1.1. John Bauer's Troll-Hag*

### **FLYING OINTMENT**

The flying ointment is a salve made of mushrooms with hallucinogenic properties that women would apply to their vaginal and armpit glands by “riding” a broom, or other such object such as a stang or distaff, which had been covered in the medicinal salve. Absorbing the ointment this way prevented stomach pain which would occur if ingested.

Flying here refers to the sensation of flying that is caused by hallucinogenic mushrooms. This is where the images of women flying on brooms originates from.

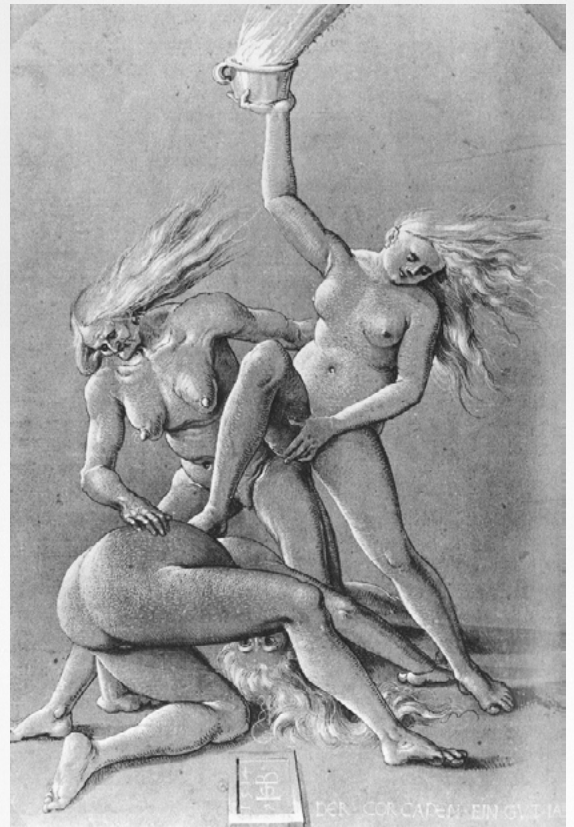
Take notice within the drawing:

- Stang (a v-shaped stick)
- Jars full of flying ointment
- Applying the ointment to the body
- Witches in ecstasy





*Appendix A Fig.1.2. Hans Frank after Hans Baldung Grien, Witches Preparing for the Sabbath Flight, 1515*



**Appendix A Fig.1.3. Hans Baldung Grien, Ecstatic Witches Rubbing Ointments, 1514**



**Appendix A Fig.1.4.** Hans Baldung Grien, *Witches Preparing for Flight*, 1514



*Appendix A Fig.1.5. Hans Baldung Grien, Witches Sabbath Preparing for Flight, 1514*

***FLYING INITIATION***

Often the witch, such as Dulle Griet, goes through an initiation ritual – a ritual where an ointment is distributed so flying can be achieved. Young women come to the witch to acquire this ointment. In this painting, observe the cave-like atmosphere of the painting, whereby the fire a young woman is receiving a flying initiation by a witch, or an old-meg.

Take notice within the drawing:

- Cave
- Darkness and fire
- Toiling away on concoctions



*Appendix A Fig.I.6. David Teniers II, Witch's Initiation, 1640, See close up opposite.*



*Appendix A Fig.1.7. Zoom in of David Teniers II, Witch's Initiation, 1640*

**DULLE GRIET - OLD MEG**

Old Meg, or Dulle Griet, is the name used to describe a woman who acts out of place. She is depicted in Northern European paintings, engravings, and stained-glass windows as a shrewish, argumentative woman. Dulle Griet is seen as a witch who goes into the otherworld with demons and devils – into the darkness and into the cave.

Take notice within the drawing:

- Young woman by the fire
- Old witch applying ointment
- Ointment being built by the fire
- Ritual
- Demons, ghouls, and animals





*Appendix A Fig.1.8. David Teniers II, Witch Scene, 1630-1690*



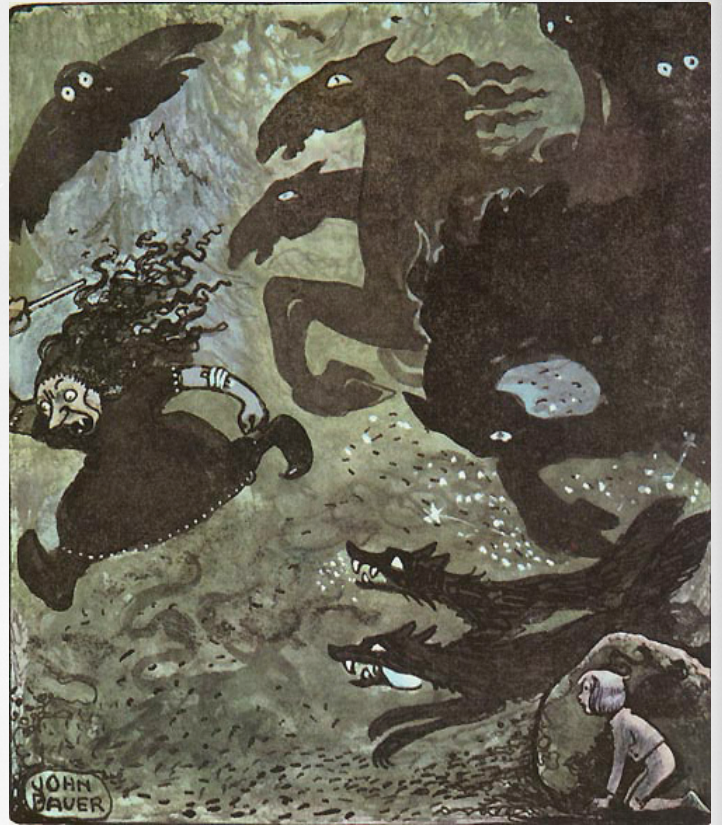
*Appendix A Fig.1.9. David Teniers II, Dulle Griet, 1640*

### **TROLL-HAGS**

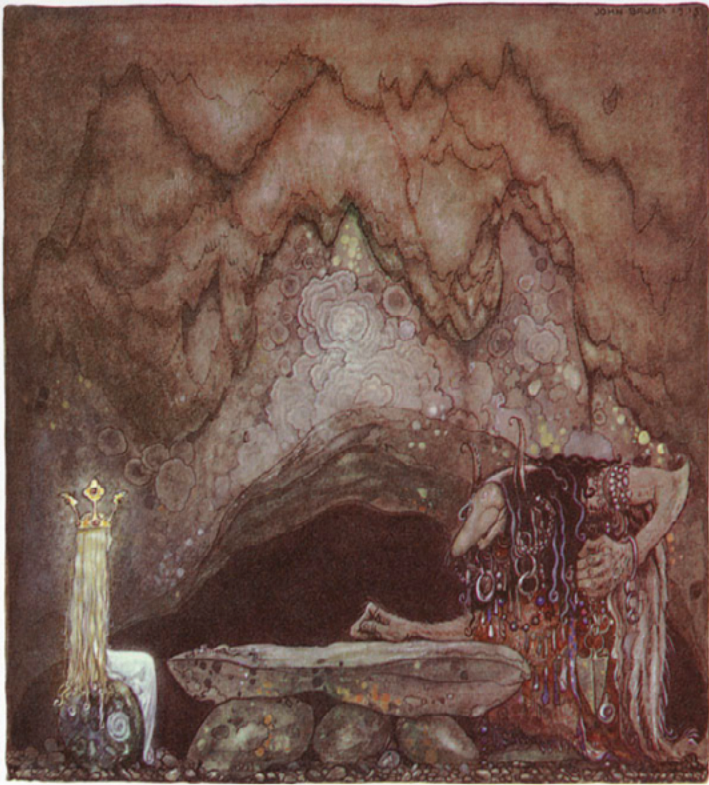
In Scandinavian folk-lore, troll-hags represent powerful women who live in caves. They are like witches with their long noses, old bodies, and secret knowledge. The trolls depicted in the following images are from the Golden Age of Illustration where they are shown inhabiting holes, caves, and tunnels, and luring young women and children into their homes. The depiction of women as trolls with their innate animalistic qualities is representative of the imagery of women as being wild, shrewd, ugly cave dwellers who lurk in the dark using their knowledge to steal and eat children.

Take notice within the drawing:

- Trolls
- Young children
- Caves
- Dark holes



*Appendix A Fig.1.10. John Bauer, Witch of Hulta  
Wood, 1912-1915*



*Appendix A Fig.I.II. John Bauer, Troll Mother Seeks  
A Wife, 1915*



*Appendix A Fig.1.12. John Bauer, The Witches and The Trolls, 1913*



*Appendix A Fig.1.13. John Bauer, Magic Herbs, 1912*



*Appendix A Fig.1.14. John Bauer, The Boy Who Was Never Afraid, 1912*





**Appendix A Fig.1.15.** *Arthur Rackman, The Enchanted Cave of Cesh Corran, 1900s*

### **HARVESTING MUSHROOMS**

The mushrooms used to create the flying ointment are depicted in fairy tales. The images that follow have hidden in their scenes mushrooms popping up along the ground. The two most common mushrooms depicted are the Fly Agaric mushroom and the Liberty Cap mushroom. Fly Agaric (note the word fly in the name) is the red rounded mushroom with white spots. The Liberty Cap is the smaller brown lidded mushroom with a thin stem. Women and witches have long been associated with collecting, harvesting, and using these mushrooms for their hallucinogenic properties.

Take notice within the drawing:

- Fly Agaric mushrooms
- Liberty-Cap mushrooms
- Brooms and distaffs
- Flying
- Lost children



*Appendix A Fig.1.16. Ivan Biliben, Baba Yaga House, 1899*



*Appendix A Fig.1.17. Victor Vasnetsov, Baba Yaga, 1917*



*Appendix A Fig.1.18. Ivan Biliben, Vasilisa The Beautiful: Baba Yaga, 1900*



*Appendix A Fig.1.19. Ivan Biliben, Vasilisa The Beautiful, 1900*







**APPENDIX B**  
**THE WITCH ABJECTED**



*Appendix B Fig.1.1. Mary Beth Edelson  
Shape Shifter*

**1940S - PRESENT FEMINIST ARTWORK ON INTERIORITY**

The following artworks by feminist artists are evocative of holes, tunnels, caves, and openings. These works illustrate the dynamic between women and their perceived relationship to orifices, interior spaces, and the entering and exiting of these spaces. These feminist artists utilize the mediums of painting, sketching, installation, film, and performance art to highlight their foray “beyond the womb”, to a place where women fill a role beyond reproductive labour.

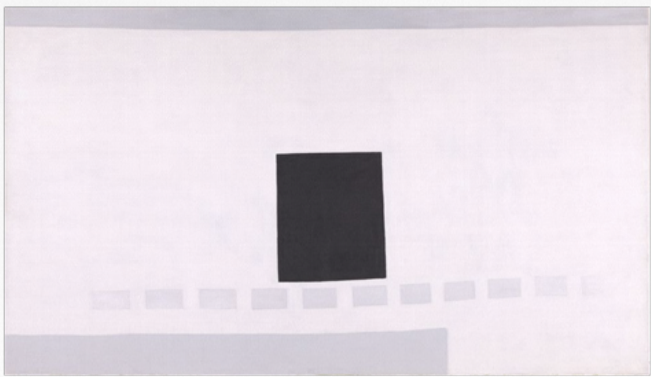
The drawing of the Cave Witch House is inspired by the works of these artists who I believe have re-occupied their own wombs and orifices for themselves. The artwork in this appendix is a reclaiming of the interior spaces that women are so often relegated to - in an attempt to cage and domesticate them - in Western society.



*Appendix B Fig.1.2. Georgia O'Keeffe, American  
Black Hole, 1947*



*Appendix B Fig.1.3. Georgia O'Keeffe, Pelvis Series,  
1947*



*Appendix B Fig.1.4. Georgia O'Keeffe, My Last Door,  
1952-54*



*Appendix B Fig.1.5. Betye Saar, Samsara, 1960*



**Appendix B Fig.I.6. Betye Saar, *Les Enfants d'Obscurité*, 1961**

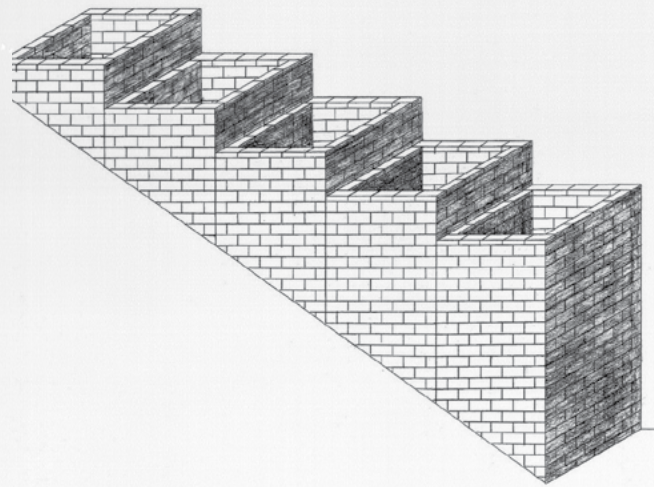


*Appendix B Fig.I.7. Nancy Holt, Views Through a Sand Dune, 1972*





*Appendix B Fig.1.8. Nancy Holt, Sun Tunnels, 1973-76*



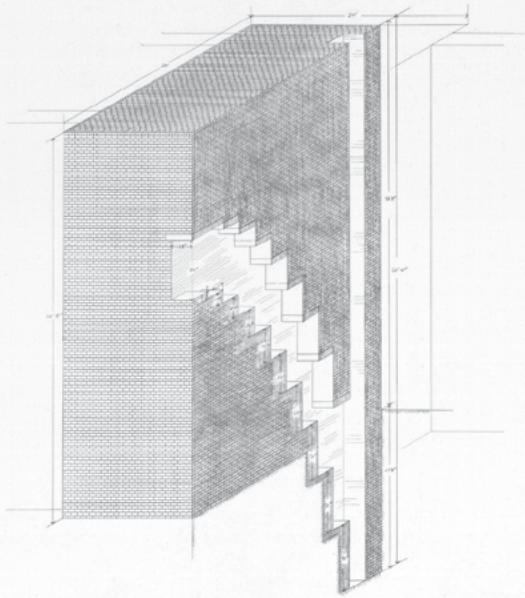
*Appendix B Fig.1.9. Alice Aycock, Five Wells Oblique Exterior, 1975*



*Appendix B Fig.1.10. Alice Aycock, Simple Network - Exterior, 1975-2011*



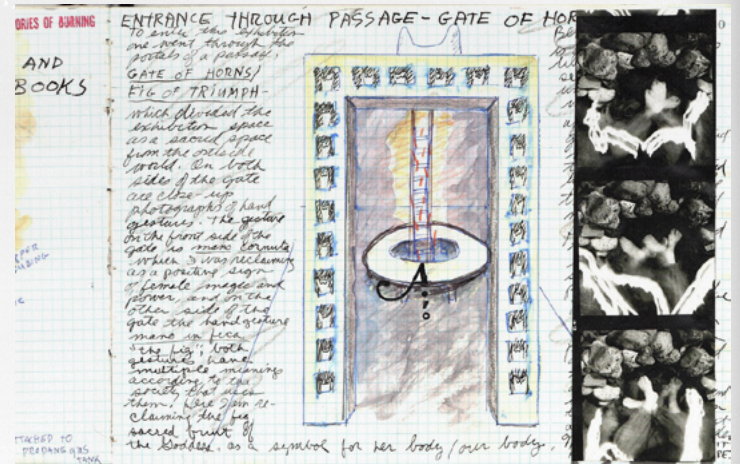
*Appendix B Fig.I.II. Alice Aycock, Simple Network - Interior, 1975-2011*



*Masonry Enclosure,  
Project for A. Johnson  
1976*

*Alice Aycock  
1976*

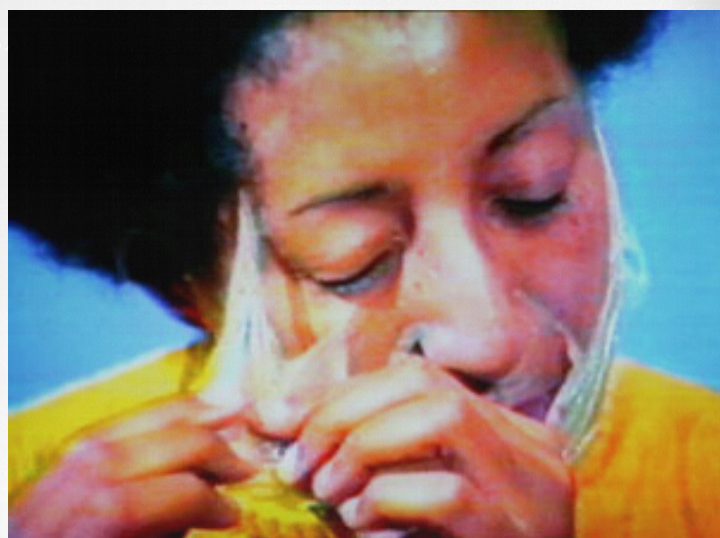
**Appendix B Fig.1.12. Alice Aycock, Masonry Enclosure Isometric Section B, 1976**



Appendix B Fig. I.13. Mary Beth Edelson, Memorials to the 9,000 Women Burned as Witches in the Christian Era Workbook, 1977



*Appendix B Fig.1.14. Senga Nengundi, Performance with InsideOutside, 1977*



*Appendix B Fig.1.15. Howardena Pindell, still from  
Free, White and 21, 1980*





*Appendix B Fig.1.16. Carrie Mae Weems, Shape of Things (female), 1993*



*Appendix B Fig.I.17. Carrie Mae Weems, Nikki's Place, 2005*



*Appendix B Fig.1.18. Céline Sciamma, Portrait of a Lady on Fire. Kiss in a cave scene, 2019*



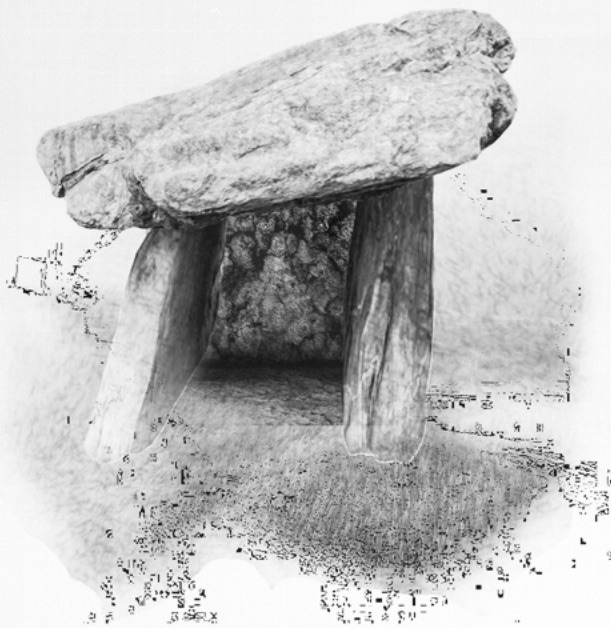
*Appendix B Fig.1.19. Céline Sciamma, Portrait of a Lady on Fire. Applying flying ointment scene, 2019*



*Appendix B Fig.1.20. Céline Sciamma, Portrait of a Lady on Fire. Painting of an abortion scene, 2019*



**PLAN 1**  
**REFLECTIONS ON THE THRES-HOLE**



*Plan 1 Fig.1.1. The Entrance*

### **THE HOLE**

The hole represents the orifice of the building; the opening between one space and another; the leaking ears, the gaping mouth, the dripping vagina. In architecture, the hole in the house is the breaking of the enclosure that attempts to hold in air, heat, and people. Formally, an entrance is the space that bridges the interior and exterior space of a building, that liminal space people pass through. To “enter” is to go into a space<sup>1</sup>. This interior requires the seamless encasing of a skin – or a wall – to hold it all together. In architecture, this skin, or boundary between interior and exterior, is what separates private and public life as well as the wild natural world and the controlled, domesticated world.

The entrance in many ways is the point of control. A shut mouth is a controlled expression; a closed door is a prison. Women are controlled by the en-

<sup>1</sup> Note the other definition of ‘enter’ is penetration (of a woman). “Definition of Penetration,” accessed July 10, 2020, <https://dictionary.cambridge.org/dictionary/english/penetration>.



tries (and exits) of a house; the openings of doors, windows, and basement tunnels<sup>2</sup> are restricted to women, who are bound to the interior of the space<sup>3</sup>. When considering that buildings require an “interior”, it is clear that the entrance signifies this quality. The more interior a building is, the less entrances it has and the more controlled those entrances are.

The most yonic architectural threshold, because of

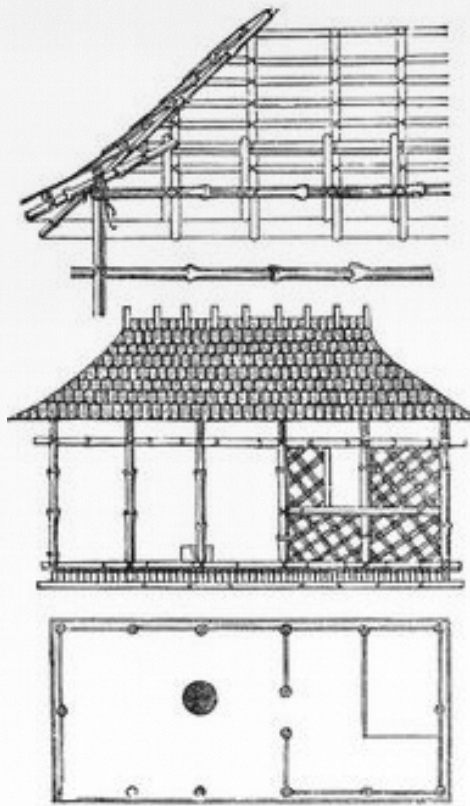
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2 Mark Wigley notes the control of entryways in domestic spaces. “The spatial structure of the house is maintained by both the systems of locks, bars, bolts, and shutters that seal the openings and a controlling eye. In this way, the woman can be held to the thresholds of the house, the doors and windows” Mark Wigley, “Untitled: The Housing of Gender,” in *Sexuality and Space*, ed. Beatriz Colomina (New York, New York: Princeton Architectural Press, 1992) p.338.

3 In her essay *The Split Wall: Domestic Voyeurism*, Beatriz Colimina analyses the representation of women in ads of Le Corbusier’s homes. “Here again the woman is placed “inside,” the man “outside,” the woman looks at the man, the man looks at the world.” Beatriz Colomina, “The Split Wall: Domestic Voyeurism,” in *Sexuality and Space*, ed. Beatriz Colomina (New York, New York: Princeton Architectural Press, 1992) p.105.



*Plan 1 Fig.1.2. Fingal's Cave, Isle of Staffa, UK*



*Plan I Fig.1.3. Gottfried Semper, "Primitive Hut", 1851*



*Plan I Fig.I.4. Marc-Antoine Laugier, "Frontispiece - The Primitive Hut", 1753*



*Plan I Fig.1.5. Le Corbusier, "Le Cabanon", 1951*



*Plan 1 Fig.1.6. Animal Painting in Lascaux Cave*

its gaping and ominous quality, is the mouth of the cave<sup>4</sup>. In the western canon, the origin of architecture is widely cited as the “primitive hut”. Semper<sup>5</sup>, Laugier<sup>6</sup>, Vitruvius<sup>7</sup>, and Corbusier all qualify the origin of architecture as an additive erection on the landscape: a hut; a cabin; an entablature, pediment, and columns. The cave – despite being attributed

4 See fig Plan I fig.1.5

5 See Plan I fig.1.6 for an image of the Semper’s Primitive hut. Semper wrote in: *The Four Elements of Architecture* about the Primitive hut as the origins of architecture.

*Gottfried Semper, Four Elements of Architecture, trans. Harry F. Mallgrave and Wolfgang Herrmann, 1989th ed., 1851).*

6 -Antoine Laugier published in 1753 *Essay on Architecture* which references the primitive hut (which he calls the little rustic cabin) as the origin of architecture. See Plan I fig.1.7 for an image

*Marc-Antoine Laugier, Essai Sur L’Architecture (Essay on Architecture), 1755).*

7 Marcus Pollio Vitruvius stated in his writing that the “caves nor woods, nor groves could satisfy [the needs of men gathering]” who needed a place of shelter. Hence, the “primitive hut”. See the Plan I fig.1.8

Ece Küreli Gülpınar, “Laugier Vs Durand: Revisiting Primitive Hut in the Classical Architectural Discourse,” (2016) p.112. doi:10.17484/yedi.60302.

as the origin of language and art<sup>8</sup> – is largely considered non-architectural and animalistic<sup>9</sup>. The archaeological finds of Megalithic “womb tombs” in Northern Europe are left out of the modern discourse of the origins of Western European architecture<sup>10</sup>, despite their enchanting and inspiring feats of engineering.

The cave, its opening, and its recalling qualities of the woman’s interior frighten the phallogocentric discourse of western architecture. The work of H.R.

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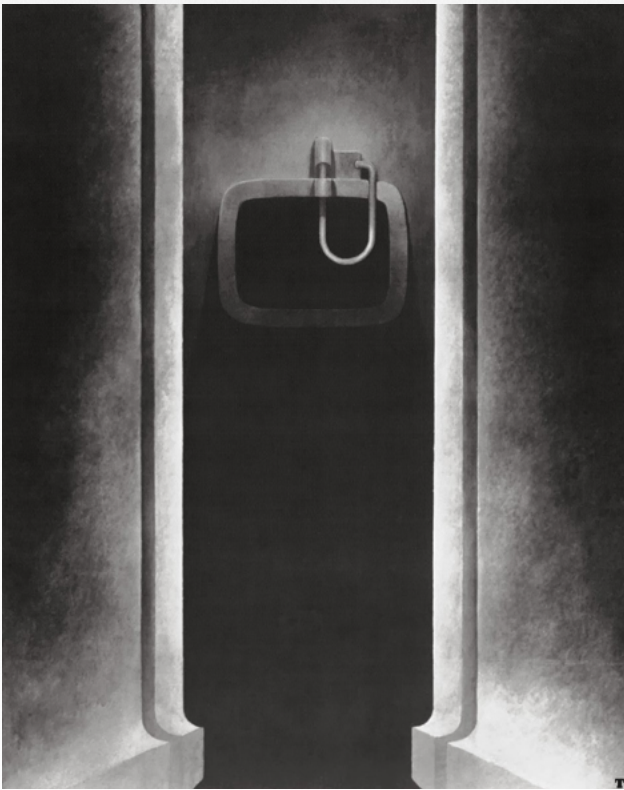
8 See the Plan I fig.1.9 for an image of the Lascaux Cave which is attributed as the origin of art within the Western Cave.

9 “Language begins in caves (Vico). Art begins in caves (Bataille). But architecture begins with the primitive hut (Laugier). – Western architecture is, by its nature, a phallogocentric discourse”.

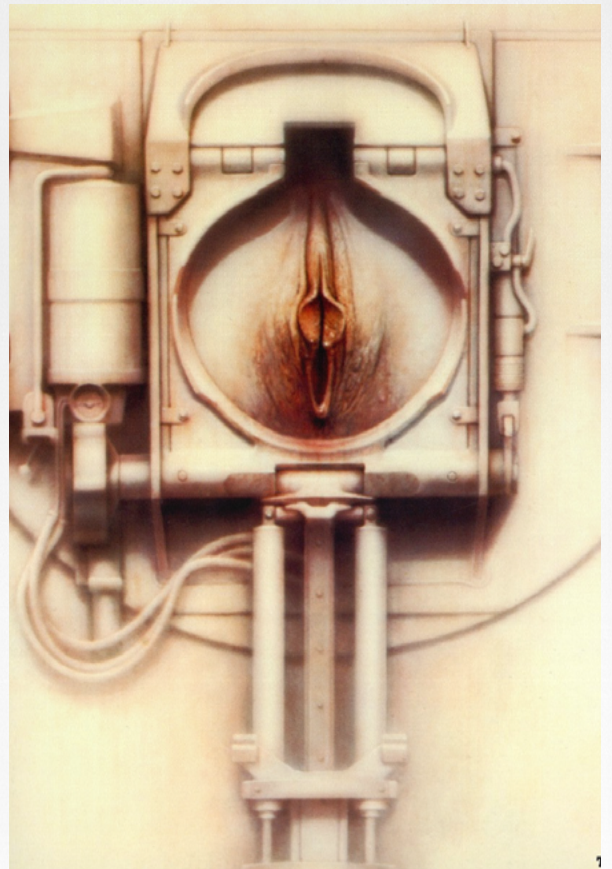
Jennifer Bloomer, *Architecture and the Text: The Scrypts of Joyce and Piranesi* (New Haven: Yale University Press, 1993) p.166.

10 “Where Asia has a significant spiritual relationship with the cave western architectural culture has come to leave the cave behind.” Peter Langford, “Uninhibited Dwelling: Constructing the Primitive Cave in Contemporary Architecture.” University of Newcastle, 2012), p. 17.





*Plan I Fig.1.7. H.R Giger, "Passage IV", 1973*



*Plan I Fig.1.8. H.R.Giger, "Passage XXIX", 1973*

Giger demonstrates this fear. As an artist, educated as an architect, Giger has been an influential force in western architecture for his surrealist aesthetic and his engagement with the grotesque. His series, *The Passage of H.R. Giger*, is his interpretation of a dream where he enters into a dark enclosed space with no exits, aside from a dark metal hole obstructed by a safety pin<sup>11</sup>. Giger envisions the claustrophobic interior space where he cannot lift his arms as being specifically gendered. He draws the hole that controls his exit as a vulva. He is trapped in the womb.

Unlike Giger's fear of the interior cave-like space, feminist artists have focused on the hole as a form of fascinations and empowerment. Georgia O'Keefe, Senga Nengundi, and Carrie Mae Weems look to yonic entrances as being indicators of an interior that is powerful and, instead of controlling women, is controlled by women. Senga Nengundi's<sup>12</sup> use of

11 See the Plan I fig.1.10 – 1.11 for images of Giger's paintings of this experience. Notice the yonic references of the space.

12 See the Plan I fig.1.12 – 1.13 for images of Senga Nen-



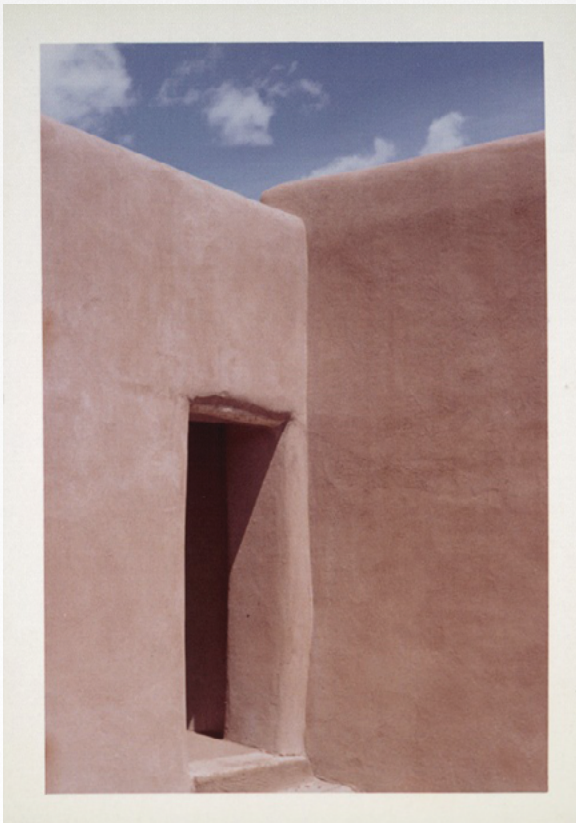
*Plan I Fig.1.9. Senga Nengundi, "Inside Outside", 1977*



*Plan I Fig. I.10. Senga Nengundi, Performance with "Inside Outside", 1977*



*Plan 1 Fig.1.II. Georgia O'Keeffe, "Pedernal - from the Ranch I", 1956*



*Plan I Fig.1.12. Photograph of Georgia O'Keeffe's  
Abiquiu house, New Mexico.*



*Plan I Fig.1.13. Carrie Mae Weems, "Africa", 1993*



flesh-like nylons stuffed with sand in her 1977 *Inside/Outside* artwork, exposes the woman's organs to comment on the physically wrenching ways women (and particularly racialized women) are forced to fit into societal constraints. Georgia O'Keeffe<sup>13</sup> often uses the iconography of the hole and the flower in her artwork to evoke the female genitalia, not in the dark frightening way Giger imagines, but as a window to the sky. And last, Carrie Mae Weems<sup>14</sup> notes the absence of the powerful yonic entrance from western architecture. These feminist artists illustrate the power of the hole as a threshold to the interior and understand the importance this opening between the boundaries of interior and exterior is to the liberation of women.

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gundi's installation *Inside/Outside*.

13 See the Plan I fig.14 – 1.15 for Georgia O'Keefe's painting.

14 See the Plan I fig.1.16 for The photograph by Carrie Mae Weems.



**SECTION 1**

**SUPPRESSED HISTORY OF WOMEN\_TUNNELS**

*Ref. 6-10, 12-13*



*Section I Fig.1.1. Emerging*

### **PASSING THROUGH THE TUNNEL**

As the woman moves in the underground world she passes through tunnels, along basement corridors, and dark alleyways. While a woman was prohibited from moving freely through society and relegated to the dark and mysterious hidden passages, it was this secrecy that also gave her power and control. Only she knows the inner workings of society and she carries with her secrets and knowledge that is inaccessible to others<sup>1</sup>. The tunnels are her in-between realms where she moves between the outside public world and the interior, private spaces.

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<sup>1</sup> Barbara Ehrereich and Deirdre English talk about the history of witches as healers. “When witch-healers were persecuted for being practitioners of “magic.” It was witches who developed an extensive understanding of bones and muscles, herbs and drugs – So great was the witches’ knowledge that in 1527, Paracelsus, considered the “father of modern medicine” burned his text on pharmaceuticals, confessing that he “had learned from the Sorceress all he knew.”

Barbara Ehrenreich, *Witches, Midwives & Nurses: A History of Women Healers*, ed. Deirdre English, 2nd ed. (New York: Feminist Press at the City University of New York, 2010) p.52.”

## **PASSAGE GRAVES**

In Western Europe there are scattered a number of passage graves from the Neolithic Age. These passage graves resemble long underground passages that lead to a tomb or a series of sub chambers. These structures were used for more than burials, but also ritual ceremonies and solar wisdom. Often the passages line up with the sun to illuminate the back chambers with light on either the winter and summer solstices. These passages - lined with megalithic stones and covered with engravings - represent the passage from one world to another. The longer the passage, the further away from the outside world the inner ritual space was, and the more sacred. It would only be on these solstice days that the light would join these two spaces together, and worlds would collide as the internal opens to the outside world<sup>2</sup>.

<sup>2</sup> In describing a passage grave at Gillhög, Western Skane, Sweden, Tilley captures the dark tight enclosure of the passage. "Entering the chamber one experiences a great sense of height and airiness compared with the constricted passage and associated with this is a passage from light to darkness and an echoing cavernous interior." Christopher Tilley, *The Dolmens and Passage Graves of Sweden*., Vol. 2016Routledge,

Pagan traditions have long been rooted in place and location on the land. The passages – astronomically aligned – welcome in the stars to the center. The passage graves create a ceremony and ritual that transports visitors to a sacred place<sup>3</sup>. As people move between these worlds, their bodies are pressed and compressed<sup>4</sup> in these spaces until they emerge into the larger cavernous space – passing<sup>5</sup> from the outside into a womb-like tomb.

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1999).

3 Christopher Tilley highlights the importance of the entrance in the passage grave. “A person moving down the passage would be passing through doorways marking entrances to another world, the hallowed sacred space with ancestral bones.”

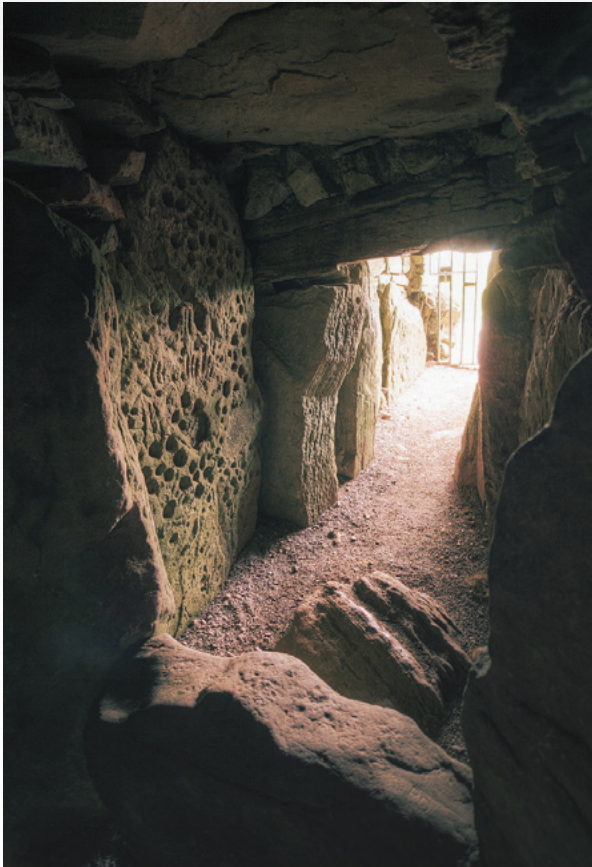
Tilley, *The Dolmens and Passage Graves of Sweden*:

4 Christopher Tilley illustrates the compression and expanding qualities of the passage grave; “to move down the passage, one must crawl or stoop, only being able to stand fully upright in the chambers.”

Tilley, *The Dolmens and Passage Graves of Sweden*:

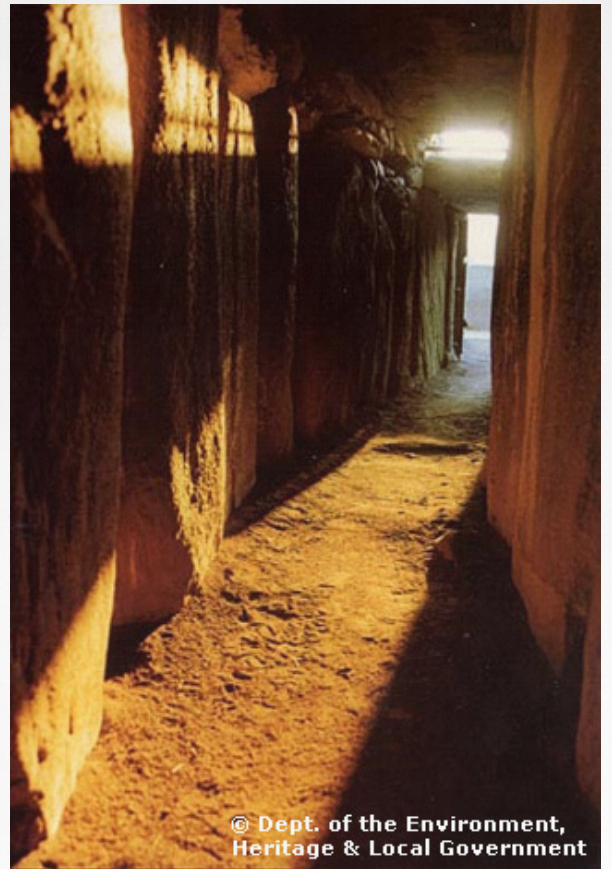
5 The etymology of passage is “passare” which means to step; cross; walk; it is derived from the Proto-Indo European word “pete” which means to spread.

“Passage (N.)”, accessed July 10, 2020, <https://www.etymonline.com/word/passage>.



*Section I Fig.1.2. The inner passage of Cairn T*

Rob Hurson



© Dept. of the Environment,  
Heritage & Local Government

*Section 1 Fig.1.3. Newgrange Solstice*





*Section I Fig.1.4. A view of the entrance from the floor of*

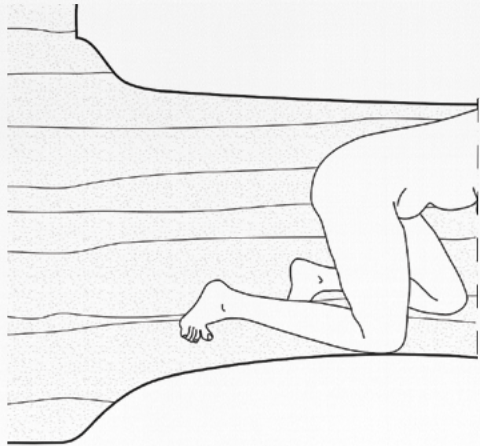
### **THE COMPRESSED PASSAGE**

The passages from the womb-like caves<sup>6</sup> to the surface are compressed and dark. They squeeze the body and press down on the woman moving through the tunnel. There is a sense of endlessness, of a damp winding corridor. The woman trusts her instincts and she knows how to navigate the mysterious and the unknown<sup>7</sup>.

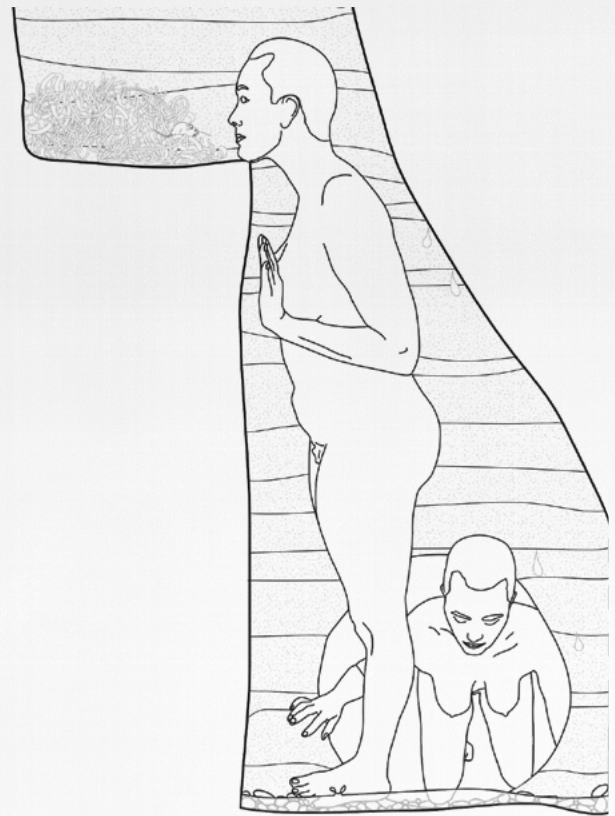
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6 The passage graves of Northern Europe (especially Ireland and Sweden) are also known as womb-tombs where it is speculated that women would have come to seek collective ancestral knowledge and blessings of progeneration. Max Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100*, Vol. 7, 2017) p. 186.

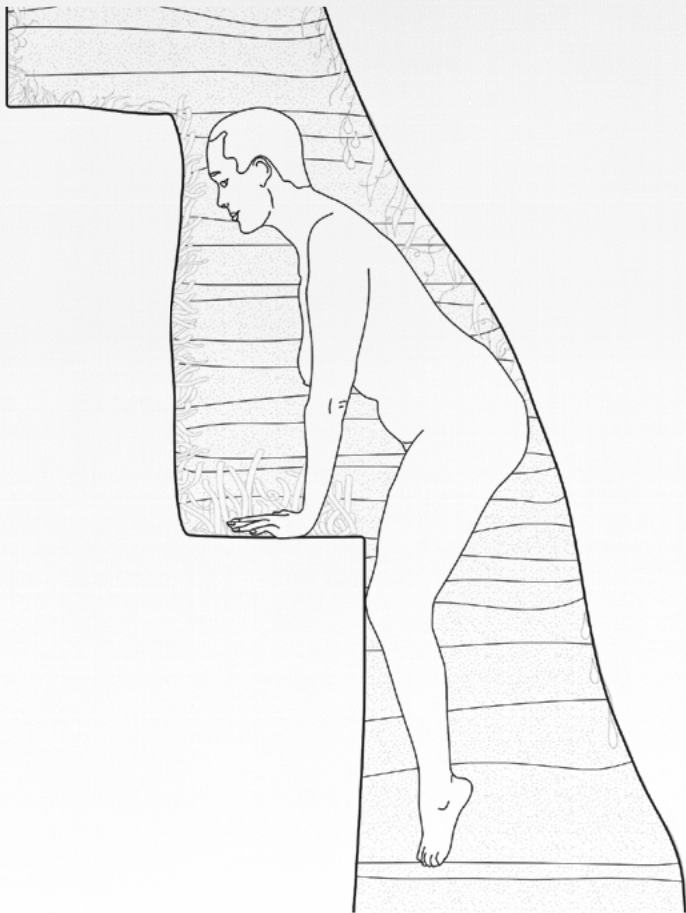
7 See Appendix B Fig. 1.6, See Appendix B Fig. 1.11-1.12



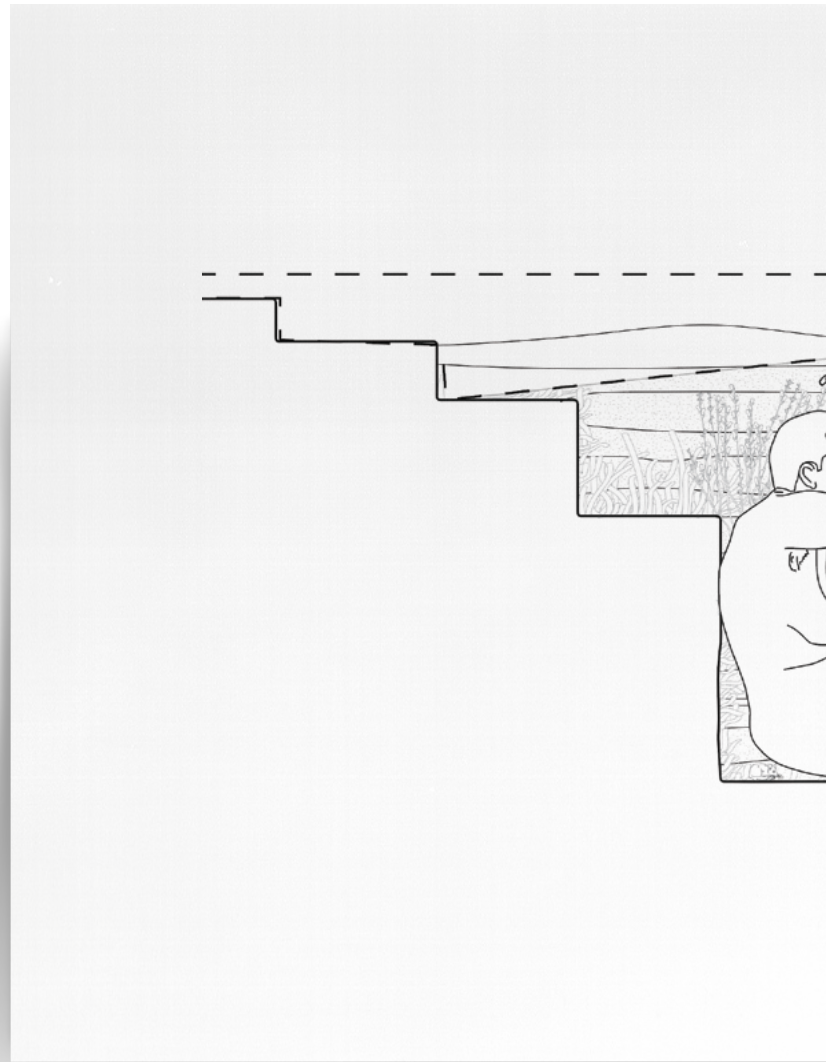
*Section I Fig.1.5. Ref. 12*

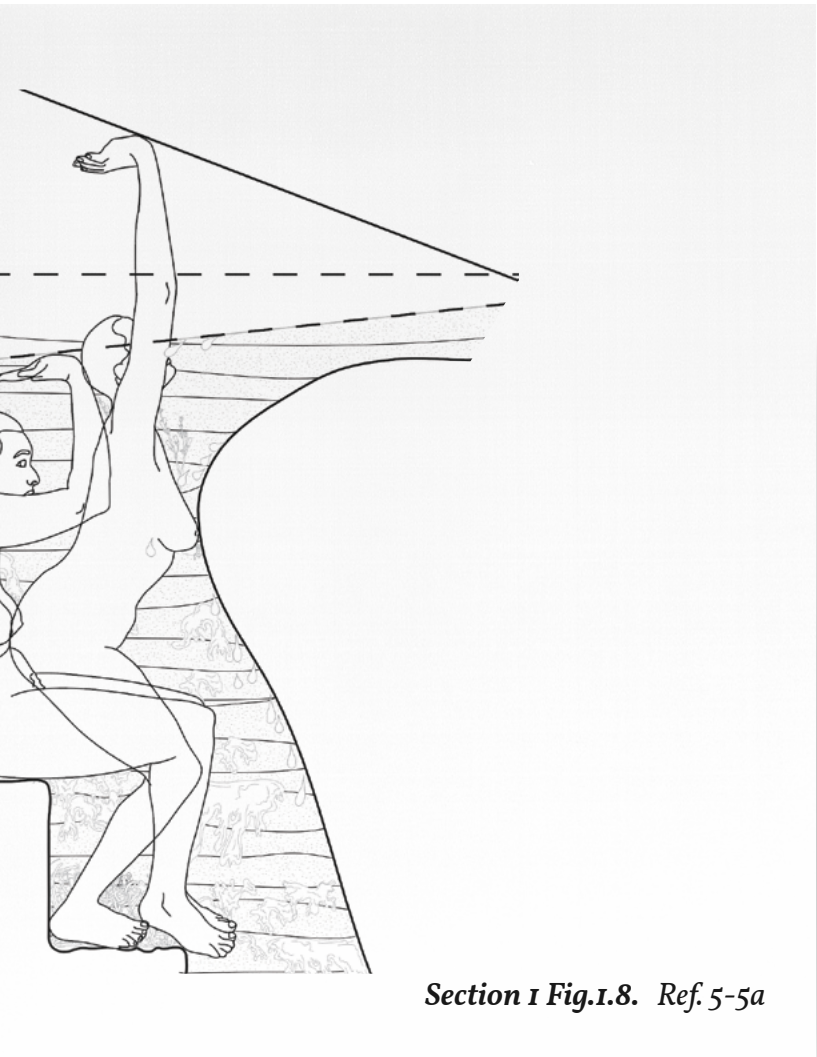


*Section I Fig.1.6. Ref. 9-10*



*Section I Fig.1.7. Ref. 8*





*Section I Fig.1.8. Ref. 5-5a*

### **EXCHANGE OF BODIES**

As women pass babies through their bodies, midwives are responsible for helping along this process. From the womb emerges the child. Women are caged to the interior space and to pass through different realms defies their assigned place. The witch or the troll in folk lore<sup>8</sup> represents the woman who is willing to transgress these rules put upon her. The troll-hag is a woman who takes what society does not want, that which is given to her by way of a hole; a tunnel; a passage<sup>9</sup>.

8 See Appendix A Fig. 1.10 – Fig. 1.15

9 Often in Norwegian, Irish, and North England folk lore, trolls represent the beings who take children that are unwanted and trade them for different children. This exchange happened with the help of a tunnel or a hole, that people passed through to create a change in the body. As this child passes through this tunnel it evokes the story of passing a child through a hole in Northern European folk lore. A Mên-an-Tol stone is a circular donut stone in Cornwall, United Kingdom from the Neolithic age. Folk lore says that changeling babies (babies with a disability) were passed through the Mên-an-Tol holed stone so that the 'original' child would be returned to the mother. "Legends of Cornwall's Stones," accessed July 10, 2020, <https://www.timetravel-britain.com/articles/stones/mystcorn.shtml>.





**Section 1 Fig.1.9.** *Men-an-Tol Cornwall - UK*  
<https://en.wikipedia.org/wiki/M%C3%AAn-an-Tol#/>



*Section I Fig.1.10. Ref. 13*

**ILLUMINATING THE BACK OF THE THROAT**

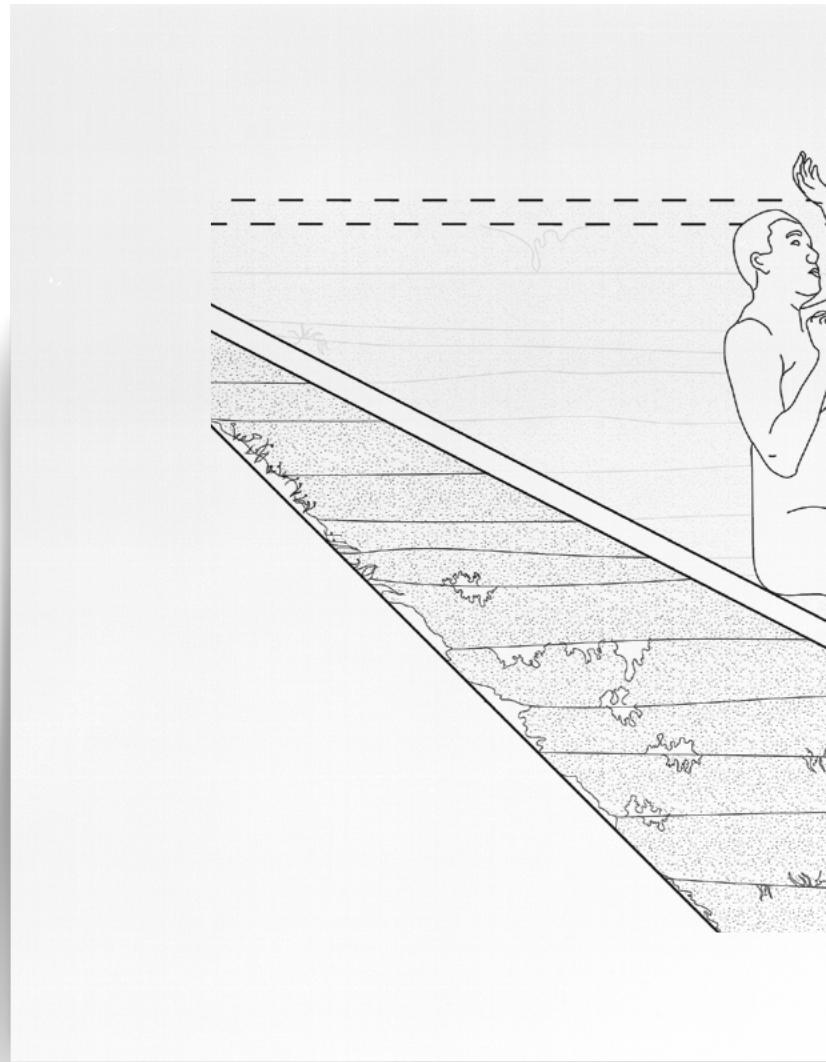
As the woman pushes open the surface of the staircase, the sunlight streams in, illuminating the back of the throat. Out storms a pitter-patter of feet and women<sup>10</sup> tumble through the surface. The passage graves, designed to be dark and hidden, are opened up to the outside world on specific occasions<sup>11</sup>.

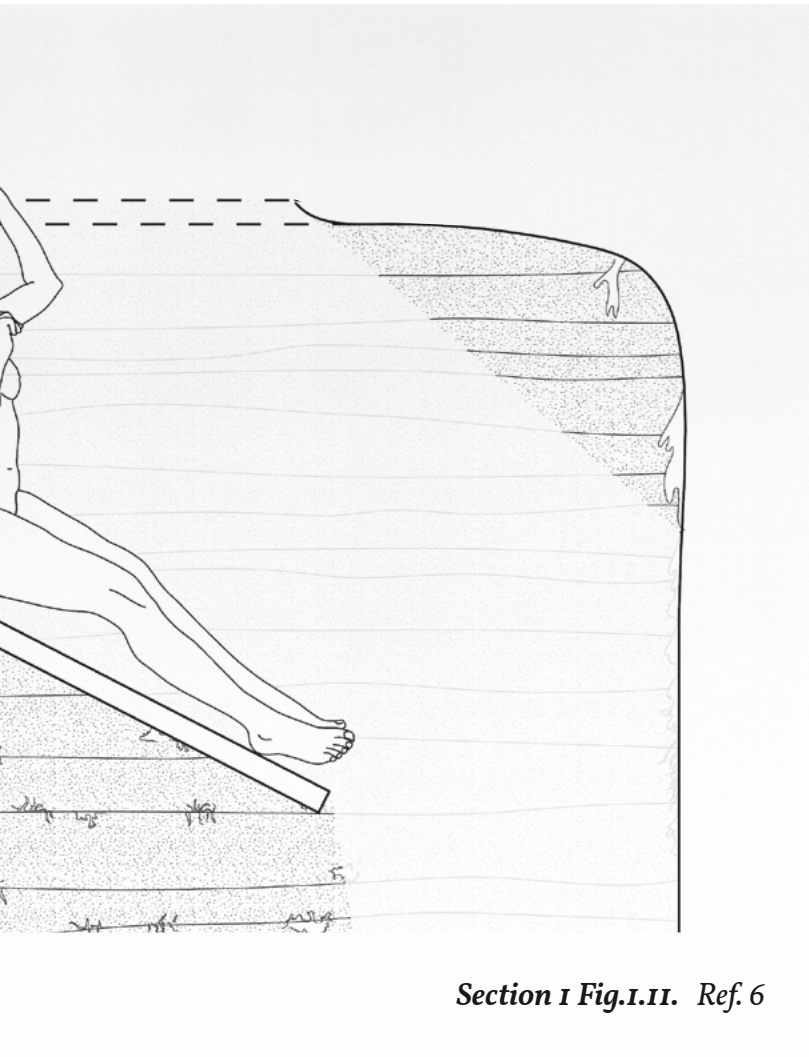
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10 Or trolls, or hags, or witches.

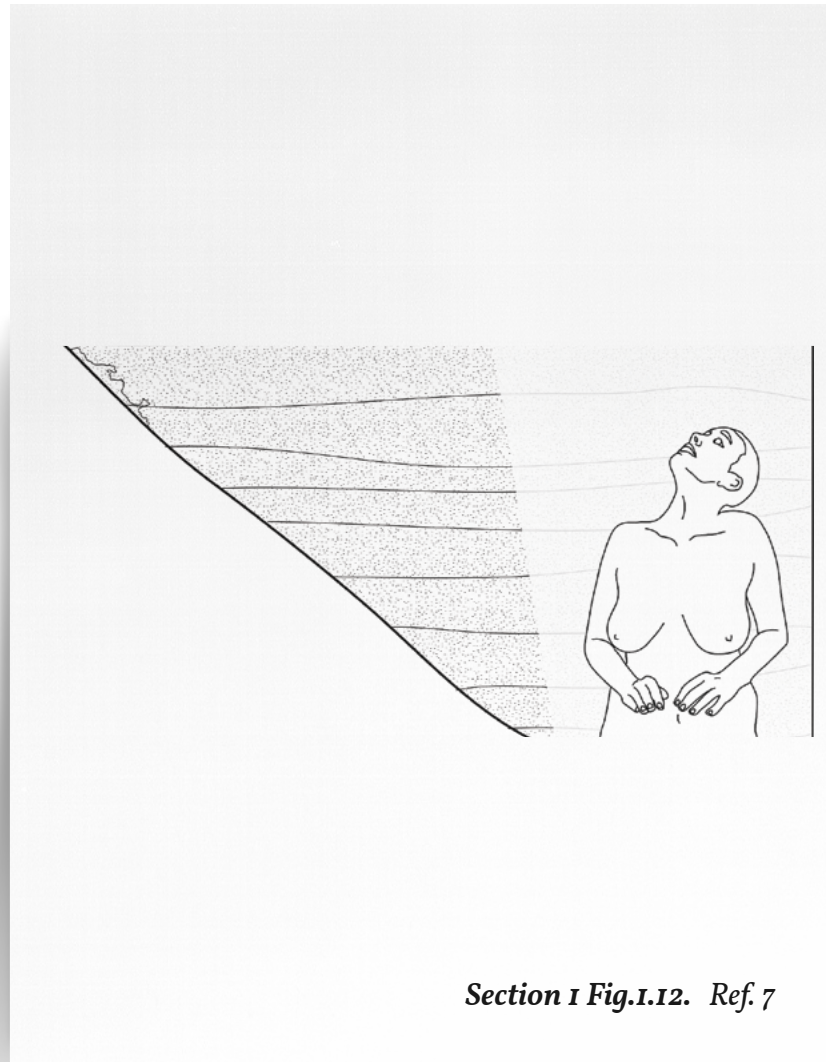
11 On the equinox or solstice, the passage graves of Northern Europe let the light stream in and illuminate the backstones – large stones that are engraved with spirals and concentric circles resembling vulvas. As Max Dashu says in her book *Witches and Pagans*, “They are primeval, pulsing with concentric circles, curving lines, solar patterns, portals – and deeply engraved vulvas, portals of life and rebirth, carved into the bones of Earth herself.”

Max Dashu, *Witches and Pagans: Women in European Folk Religion, 700-1100*, Vol. 7, 2017) p. 185.





*Section I Fig.I.II. Ref. 6*



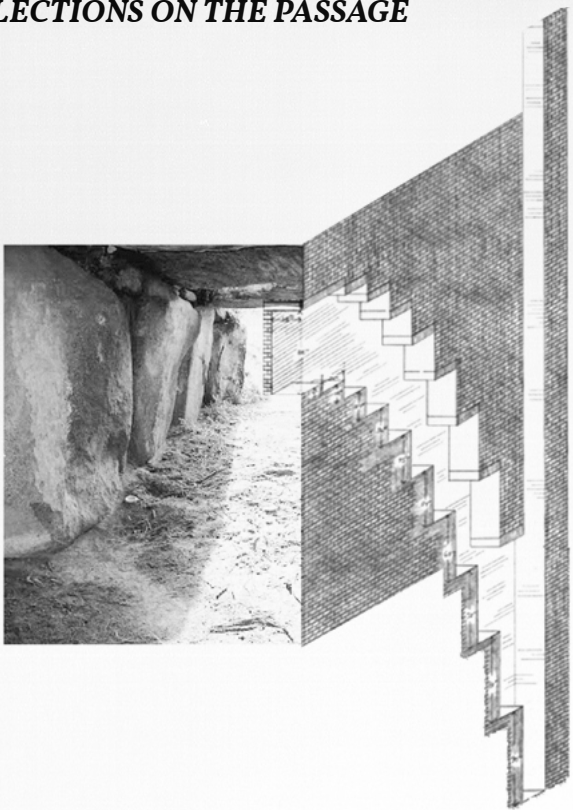
*Section I Fig.1.12. Ref. 7*







**SECTION 2**  
**REFLECTIONS ON THE PASSAGE**



*Section 2 Fig.I.4. The Section*

### **THE TUNNEL**

In this zine, I try to understand how the tunnel - as a symbol of underground movements<sup>1</sup> which subvert the existing structures of control - can inform the creation of a feminist space of liberation . Architecturally, the tunnel is a long narrow passage, typically dark, cold, and underground, that moves people from one area to another. While not always strictly secretive or hidden, the tunnel often evokes a sense of something cryptic<sup>2</sup> occurring. The tunnel is tied to themes of movement and passage<sup>3</sup> where people, ideas, and objects are being

1 'Underground' in this context is being referred to in one of three ways, and is often eluding to more than one of the three definitions. As stated by Your Dictionary: *"an underground space or passage a secret movement organized in a country to oppose or overthrow the government in power or enemy forces of occupation an underground movement in media, films, music, etc."* "Underground Definitions," , <https://www.yourdictionary.com/underground>.

2 The Definition of crypt if two fold; first is a concealed underground chamber, and the second is something that is secretive or hidden. "Crypt Noun," , accessed July 10, 2020, <https://www.merriam-webster.com/dictionary/crypt>.

3 The word passage means either a way of exiting or

exchanged illegally. It's in these spaces that women, often consigned to the confines of the home (domus<sup>4</sup>) are able to create a network of connections that are rooted in shared knowledge, support, and power.

The tunnel, as an architectural space, is used in contemporary films, television shows, and artwork to portray the undercover complex organization of women and their hidden power. The more rigid and structured an environment is, the more powerful and disruptive role the tunnel plays. Within institutional settings such as schools, hospitals, psychiatric centers, and universities, the networks of tunnels and basements are where people scheme how to overthrow the governing power. In feminist films, this visual of the underground tunnel reappears as a cinematic space of the moment-just-before-liberation. Films such as *Girl, Interrupted*, *The Favourite*, and *Us* use the tunnel as a metaphor for

entering, or a long corridor.  
(Merriam-Webster 2020)

4 The home is interior space where women are expected to live domestic lives.

the unconscious, repressed world; a site the marginalized inhabit, and the cast-off members of society retreat to. While the tunnel is full of shadows, murky, and hauntingly mysterious, for those who are not safe to be themselves in the brightly lit public spaces of society, the underground world offers them refuge.

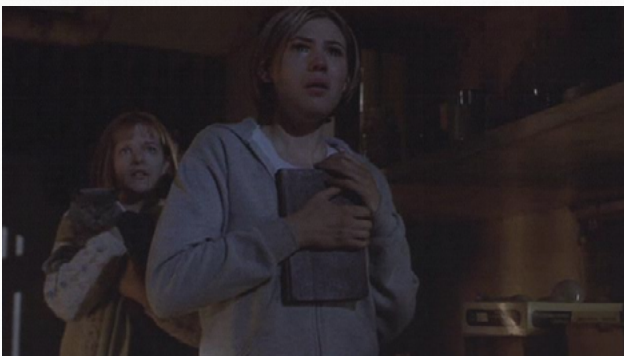
*In Girl, Interrupted*<sup>5</sup>, the tunnels below the psychiatric institution are where the main characters – who are both women and patients – are free to be themselves. It is also where, ironically, they act the most ‘sane’<sup>6</sup>. In the movie *The Favourite*<sup>7</sup>, the secret passage allows the women characters to move between each other’s bedrooms as they conduct a taboo queer love affair. The passage allows the women to secretly move between spaces that they

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5 See Section I Fig. I.5 for a still from the movie *Girl, Interrupted*.

6 “The girls’ descent into the tunnels therefore represents an exploration of their repressed unconscious.” PG. 191

7 See Section I Fig. I.6 for a still from the movie *The Favourite*.



*Section 2 Fig.1.5. Film stills from Girl Interrupted of characters in the underground tunnels*



*Section 2 Fig.1.6. Film stills from "The Favourite" of the secret passageways*



*Section 2 Fig.1.7. Film stills from "Us" by Jordan Peele of the underground tunnels*

would otherwise be denied access to. In the third film I draw from, *Us*<sup>8</sup> by Jordan Peele, the tunnel is the underground network of forgotten people. It's where the shadows lurk, and the site where the main characters are confronted with the stark reality that their peaceful world was built on the backs of the unseen, unheard, marginalized voices underground<sup>9</sup>. In all these films, the subversive network of tunnels creates a space – or a set – for the films' characters to unfold. In these gloomy and obscure passageways, the characters become fully realized.

The tunnel as a narrative tool in film is echoed by the wide breadth of feminist artwork that uses this space to explore the masked reality of women within society. The tunnel becomes a space of freedom and expression, as well as movement and mobilization. The artist Alice Aycock in her two series; *A Simple Network of Underground Wells and Tun-*

8 See Section I Fig. 1.7 for a still from the movie *Us*.

9 Being underground makes the tunnels the literal foundation upon which the world is built. The prosperity of some is built upon the suffering of others.



*nels, and Project For 5 Wells Descending a Hillside*, uses the tunnel (or the well) as a space to move beneath the surface and explore the unknown<sup>10</sup>. Her work is part of a larger body of 'primal land art' installations that work to facilitate the innate connection humans have to the land. In contrast to the work of Alice Aycock, Annie Sprinkle creates a tunnel into the interior of the body. Her famous performance art piece *A Public Cervix Announcement*<sup>11</sup> allows viewers to view the cervix, a piece of anatomy that is shrouded in mystery. Where Aycock recreates the unknown, Sprinkle unveils it.

While Alice Aycock's work is contemporary, and uses the architectural materiality of bricks and ladders, she conjures a memory of the suppressed history of pagan underground ritual spaces. While tombs and other burial sites appear all over the world, the specific history of the Northern European passage graves is the focus here. Passage graves,

<sup>10</sup> Alice Aycock creates a subterranean network of passages set up for the purpose of operating below the surface of the earth. Section I Fig. I.8

<sup>11</sup> See Section I Fig. I.10

or 'womb tombs' are megalithic structures found all over the United Kingdom, Northern Ireland, Sweden, and Norway. These passage graves, dated to the Neolithic times, are assumed to be places of burials<sup>12</sup>, rituals, and astronomical knowledge. Passage graves are generally long compressed pathways that lead towards an inner chamber. These sites are not excavated from within the ground, despite their sub-terranean feel, but are rather constructed and then covered with a larger earthen mound. The long passage<sup>13</sup> is lined with large kerbstones<sup>14</sup> and leads to a series of inner chambers that are covered in engraved artwork which evokes the imagery of vulvas and the cervix<sup>15</sup> (see Section

12 These sites are all littered with human remains and what appear to be collective burial sites. Engravings on bones suggest the remains were used in rituals.

13 See Section 1 Fig. 1.9 are the

14 Kerbstones are large stones covered swirls, concentric shapes, and vulvas, of which many date back to 3600-3400 BCE. Section 1 Fig. 1.11

15 Another common engraving on these large stones are cupules – a series of deep round holes that are found all over the world and often associated with fertility and conception rituals). "Like women in other parts of the world, they

2 fig.11 and note the similarity to Annie Sprinkles cervix). The direction of this tunnel is astronomically aligned so that on the winter solstice the sun illuminates the deep interior. These megaliths, with their cosmic alignment and covered with symbolic art, are undoubtedly places of worship. The long and constricted passages create a tension between the outside and the interior chamber. Exiting the passage into the main ritual space there is a sensation of 'opening up' and a moment of arrival<sup>16</sup>. The passage is the place of movement where the body is held in a liminal space between interior and exterior, moving between the world of the living and the ancestral world.

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would have touched, rubbed, painted, made ablutions, or ground out rock from the cupules, making them deeper over the millennia". (Dashu 2017)

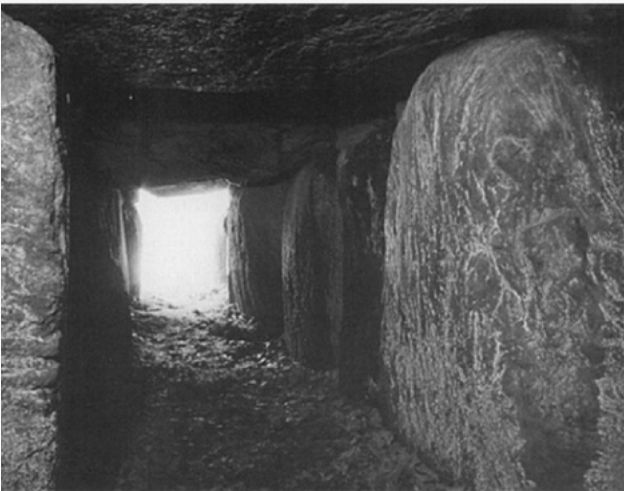
16 In *The Dolmens and Passage Graves of Sweden: An Introduction and Guide* by Christopher Tilley, he comments on the experiences of moving through the passage grave.

*"These architectural details and the internal structuring of space in the tombs were clearly designed to have definite experience effects on anyone entering and moving around in them."*

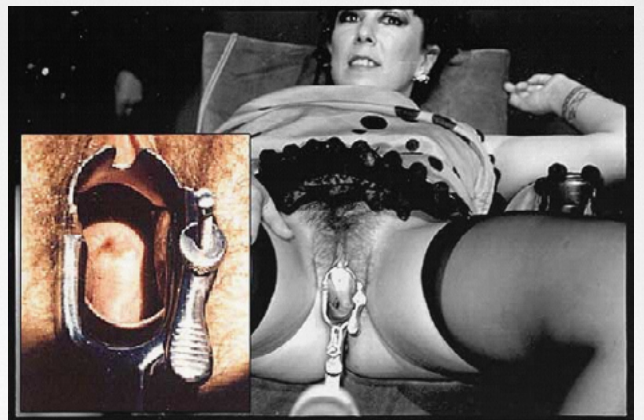
Christopher Tilley, *The Dolmens and Passage Graves of Sweden*; Vol. 2016Routledge, 1999).



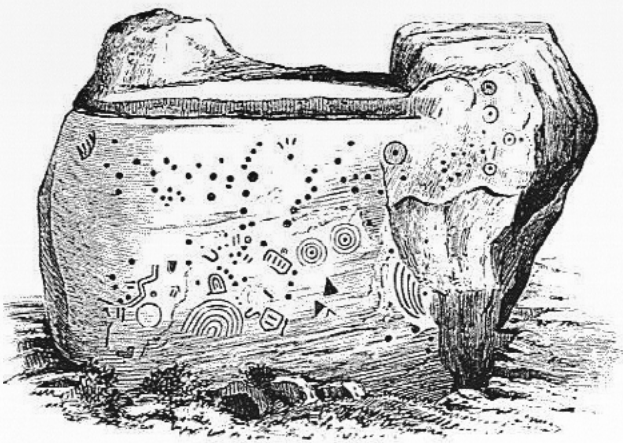
*Section 2 Fig.1.8. Alice Aycock*



*Section 2 Fig.1.9. Passage Graves*



*Section 2 Fig.1.10. A Public Cervix Announcement,  
Annie Sprinkle*



*Section 2 Fig. I. II. The Hag's Chair at Cairn T, Loghcrew,  
Westmeanth*

Revisiting the construction of the passage grave as an additive process, it is interesting to note that while the architecture of the passage resembles closely the tunnels of both Alice Aycock's work and the sets in the films mentioned above, this tunnel is not excavated. The passage and resultant interior chamber are built before the mound that covers it. In a sense, the interior space comes first.

This writing hopes to understand how the tunnel can become an architectural concept which allows women - and those in opposition to the existing powers - to move through society spatially, without excavating the literal conditions of a tunnel. Here the passage grave comes closer to this goal. As an additive construction, the passage is created not to circumvent the existing and accepted ways of movement from one place to another, but rather to serve as central to the access of coveted and powerful knowledge. The way 'passage' and 'cryptic' as spatial nouns have come to represent a broader meaning of a social concept of concealment, how



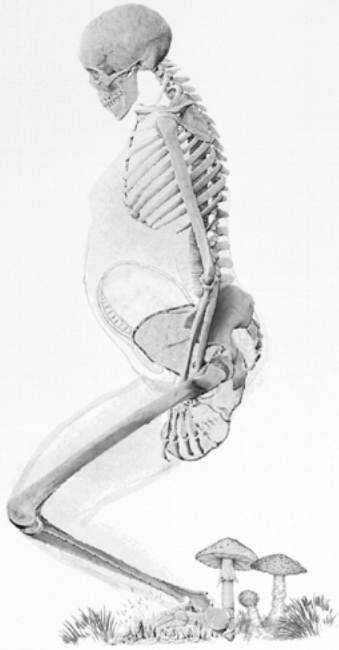
can the tunnel become more than a metaphor for discarded and marginalized people, but rather an architectural tool for transporting those same people to spaces where their power and autonomy can be fully realized. Where is the contemporary passage-grave?



**PERSPECTIVE 1**

**MUSHROOMS, MIDWIVES, AND MAGIC**

*Ref. a - e, Ref. 4, 15-21, 33-38*



*Perspective 1 Fig.1.1. Witch and Midwife*

## MUSHROOMS

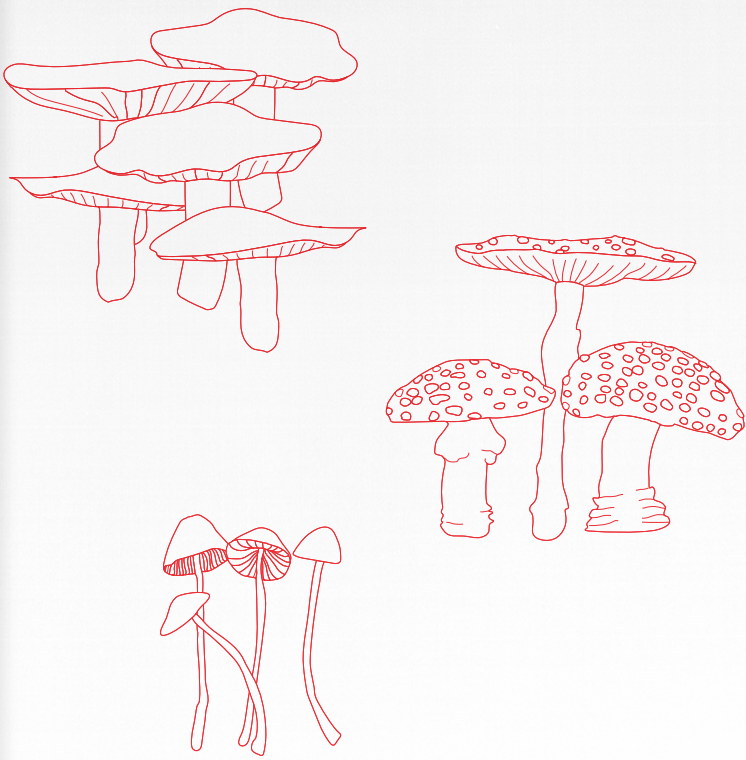
The mushrooms in the deepest part of the cave are being harvested by the women/troll hags/witches for their hallucinogenic properties. The species of mushrooms depicted are the Fly Agaric<sup>1</sup>, the Liberty Cap, and the Spectacular Rustgill. These mushrooms have long been associated with magic rituals in Europe<sup>2</sup> and their place in the witch's cave highlights women's knowledge of plants with medicinal properties. See *Zine Perspectives 2* for more information on these practices.

1 The Fly Agaric, otherwise known as the Fly Amanita or by its scientific name *Amanita muscaria*, has a red cap and white speckles. When absorbed through the skin, this mushroom causes feelings of relaxation and lessened anxiety.

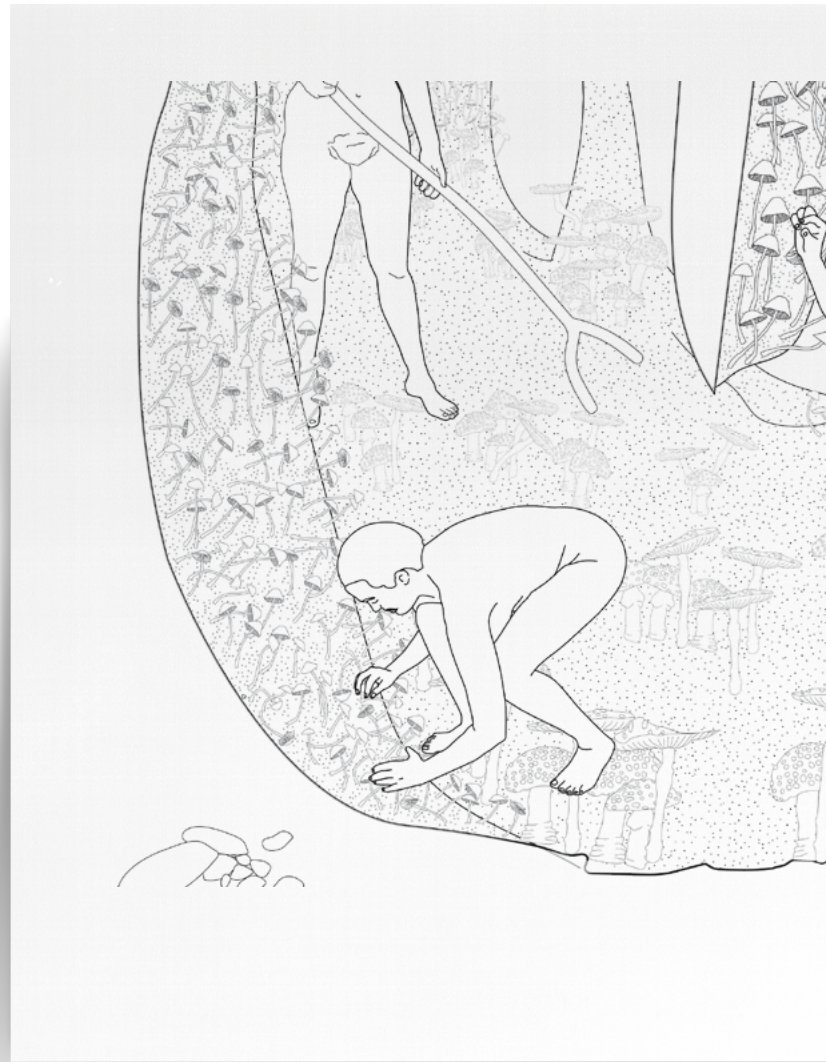
David Arora, *All that the Rain Promises and More* (Berkeley, California: BioSystems Analysis, Inc, 1991) p. 77.

2 These mushrooms are found under trees and in damp spots. Their connection to European rituals is well understood and imagery of these mushrooms are used to indicate a magical grove or grotto. "Any culture which stressed the association between high mountain caves and oracular incubation could not have overlooked one of nature's most colourful species growing in their midst"

Daniel Attrell, "Dionysian Semiotics: Myco-Dendrolatry and Other Shamanic Motifs in the Myths and Rituals of the Phrygian Mother" University of Waterloo), p. 25.



*Perspective I Fig.1.2. Ref. a -c*





*Perspective 2 Fig.1.3. Ref. 33-34*

### **MIDWIVES: BIRTH AND ABORTION**

Women have long been the knowledge seekers and keepers of the skills needed to perform abortions, deliver babies, and prevent miscarriages. Midwives were responsible for helping women find autonomy over their own bodies<sup>3</sup>. By providing support, medicine, knowledge, and experience, midwives became fundamental and powerful members of the community<sup>4</sup>. It is no surprise that the midwife was a prime candidate to be accused of being a witch during the European witch hunts.

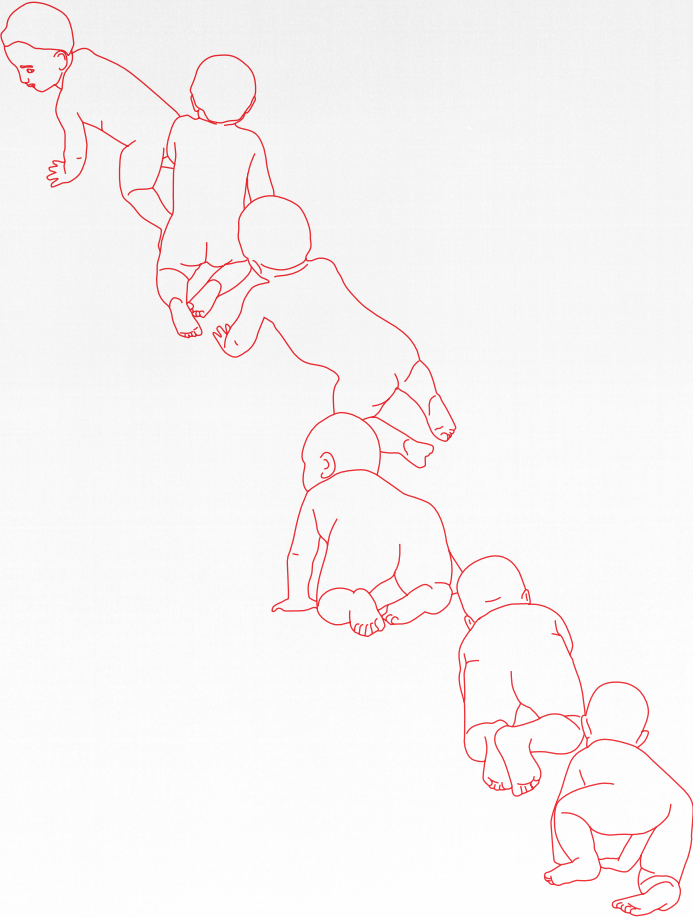
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3 As Barbara Ehrenreich & Deirdre English observed, “The witch is accused not only of murdering and poisoning, sex crimes and conspiracy – but of helping and healing.” – *witches midwives and nurses A history of women healers*.

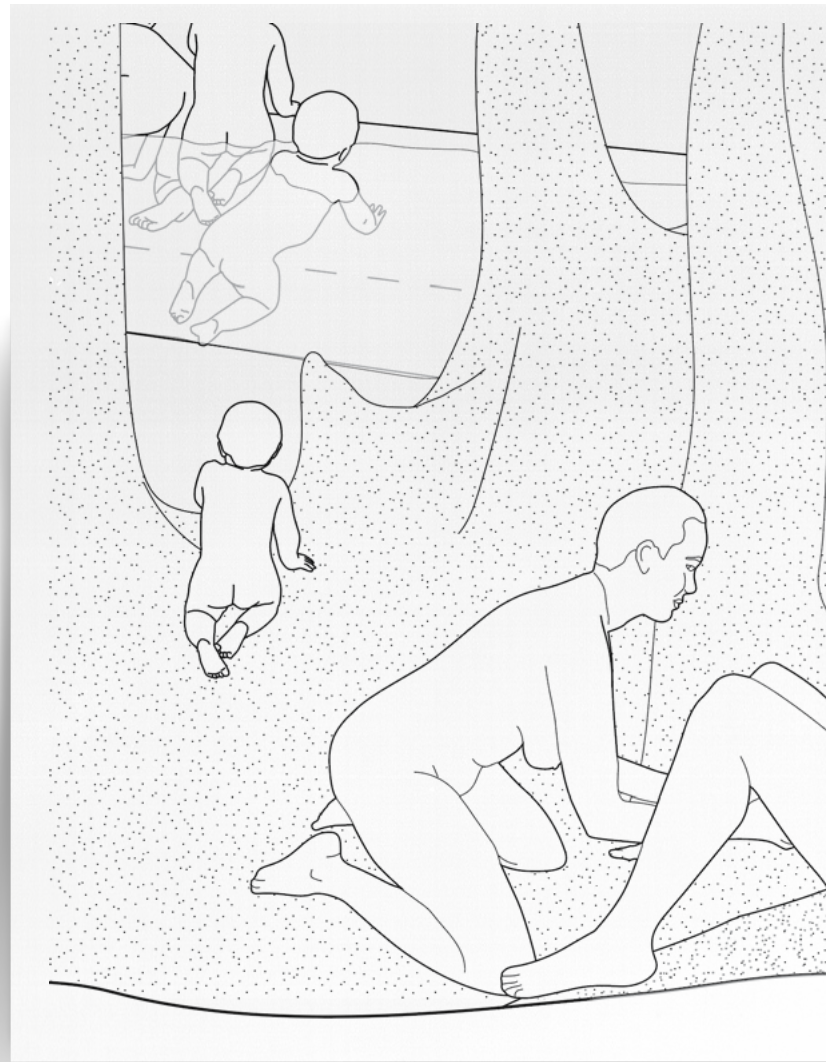
Barbara Ehrenreich, *Witches, Midwives & Nurses: A History of Women Healers*, ed. Deirdre English, 2nd ed. (New York: Feminist Press at the City University of New York, 2010) p. 44.

4 The power of the midwife was her access to the interior of women’s lives. She was welcomed into the bedroom, witnessed the pain and joy of birth and death, and was able to enjoy the liberties of moving through different social spaces. Kristen J. Sollee, “Midwives,” in *Witches, Sluts, Feminists: Conjuring the Sex Positive*, Stone Bridge Press, 2017).





*Perspective 2 Fig.1.4. Ref. 38*





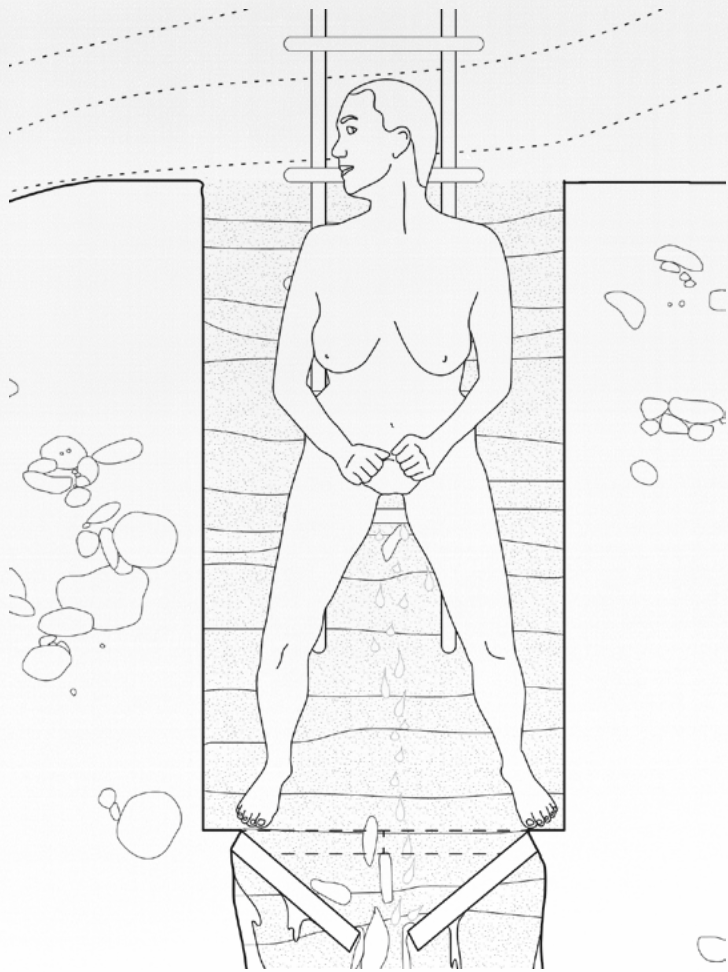
*Perspective 2 Fig.1.5. Ref. 35-37*

### **EXCRETEMENT AND DEATH**

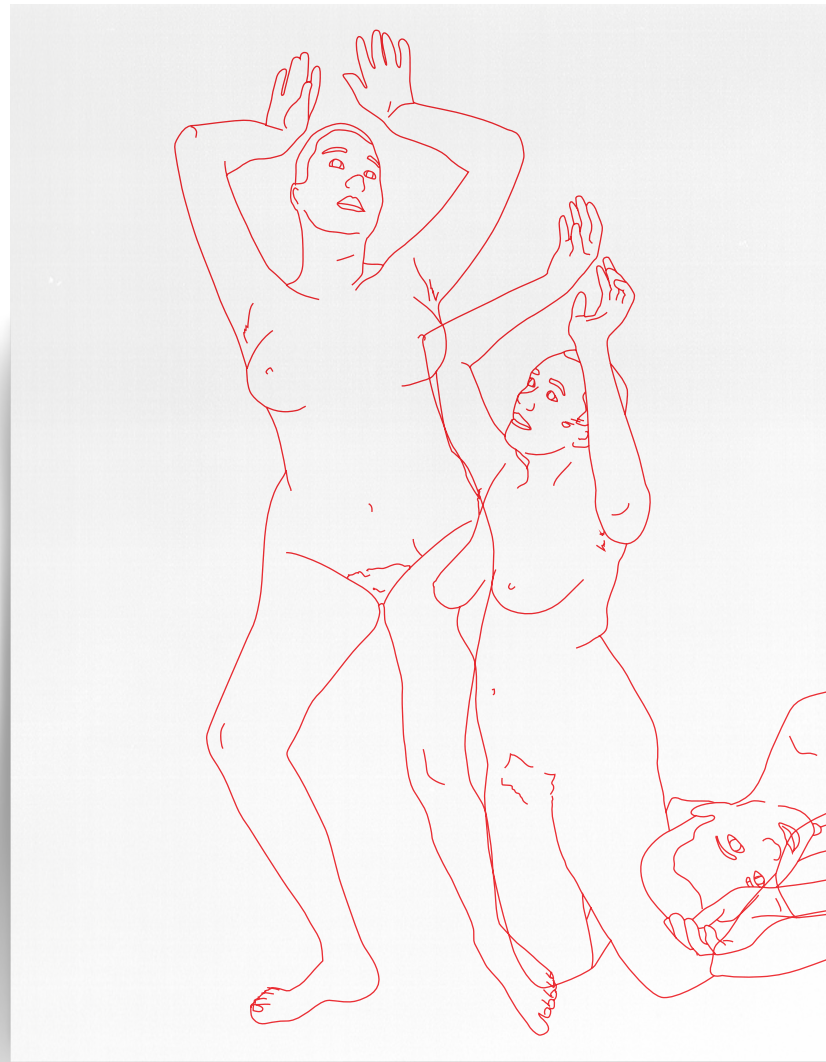
“Witch” is not only a name for a woman who nurtures the creation of life, but also one who facilitates death. The midwife distributes concoctions that bring about abortions, cares for still births, and alleviates pain for miscarriages<sup>5</sup>. The witches in this drawing are also the caretakers of death. They deal with the excrement, discharge, and decay of women’s bodies that society would otherwise ignore. The witch is producing life with her right hand and death with her left. As the body decomposes, mushrooms sprout from the remains, and the witch plucks these mushrooms, finding a line of flight between life and death.

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5        Kristen Sollee notes the cyclical relationship between birth and death that the midwives facilitate “-they dealt with the mysterious, liminal space between birth and death, sickness and health.”  
Sollee, “Midwives,”



*Perspective 2 Fig.1.6. Ref. 4*





*Perspective 2 Fig.1.7. Ref. 15-18*

### STORAGE

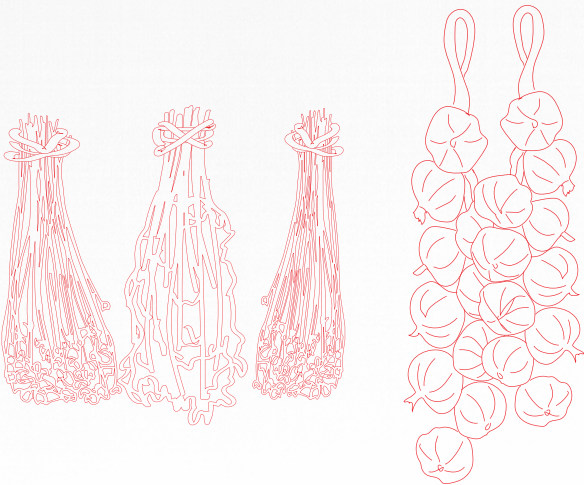
The witch engages in an exchange based on ingesting and excreting. She takes that which society does not want and creates with it what society refuses to allow women to have. Her root cellar is the storage of all these goods: dried mushrooms, dead carcasses, mortar and pestles for grinding down dried flowers, adding them to potions and remedies to provide to the underserved, poor women. The root cellar of the witch holds all her secrets underground. It is where she stores everything she needs to survive the winter, and make it through a life indoors. It was the woman's meticulous and measured approach that made her knowledge of medicinal plants so threatening to society<sup>6</sup>, but in her root cellar, within her cave, the witch is free to tinker, experiment, and learn.

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6 Ehrenreich and English reference the midwives' use of the senses to create a knowledge of pharmaceuticals, "she relied on her sense rather than on faith or doctrine, she believed in trial and error, cause and effect – she trusted her ability to find ways to deal with disease, pregnancy, and childbirth"

Ehrenreich, *Witches, Midwives & Nurses: A History of Women Healers* p. 48





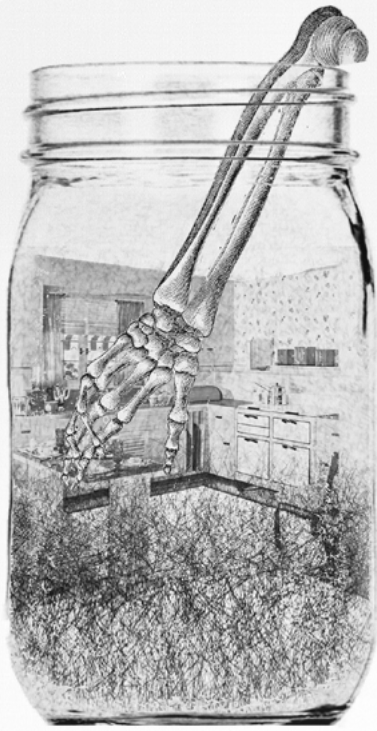
*Perspective 2 Fig.1.8. Ref. d-e*







**PERSPECTIVE 2**  
**REFLECTIONS ON THE INTERIOR**



*Perspective 2 Fig.1.4. Witch's Collections*

### **WITHIN THE WOMB**

The womb – with its dark, warm, wet, rhythmic beating – represents the spatial interior of the woman<sup>1</sup>. Here I explore the body of the woman, creating parallels to the interiority of space and its inherent gendering as womanly or feminine<sup>2</sup>. These themes are closely tied to readings of abjection<sup>3</sup> – that which has been cast off (or out) from

1 See PRELUDE 1 – Who is Tere for an understanding on gender. I use the word woman here not as a self-identity, but as a social construct.

2 Mark Wrigley notes the woman as being relegated to the most interior of spaces, “Women are to be confined deep within a sequences of spaces at the greatest distance from the outside world while men are to be exposed to the outside.” Mark Wigley, “Untitled: The Housing of Gender,” in *Sexuality and Space*, ed. Beatriz Colomina (New York, New York: Princeton Architectural Press, 1992) p. 332.

3 Abjection, a theory coined by Julia Kristeva in her book *The Powers of Horror*, is summarized by Zuzana Kovar in *Productive Leakage* as “The abject is that which has been expelled from a body and therefore transgressed the boundary between the interior and exterior. Abjection then, presents an ambiguity, resisting classification and allowing for an investigation only into its state of in-betweenness – the ephemeral state of the fall.” This transgression is what distills

the body, whereby becoming a threat to the identity and health of the body. The theories of abjection as explored by feminist artists in North America from the 50s onward represent an understanding of the concept that is rooted in the site of the body<sup>4</sup>. However, as a social theme, abjection takes on a rather vague umbrella term of anything that is immoral, taboo, excess, and unwanted<sup>5</sup>. Still these themes of abjection, while having moved away from the body, are not spatial.

#### Here, I explore how the abject can be embodied

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a sense of horror, the abject as it has entered a wider audience as becoming assumed feminine. The abject is that which leaks out from within, all things society associated with women.

Zuzana Kovar, "Productive Leakages: Architecture in Abject(Ion)" RMIT University, 2014, p. 38.

<sup>4</sup> See Perspective 2 Fig. 1.5 below. The artists Judy Chicago, Cindy Sherman, Carolee Schleeaman, and Kiki Smith look at the abjection of women within society by emphasizing the physical abjection of fluids and discharge within their own bodies.

<sup>5</sup> Abjection in this sense, is the horror of being faced with anything that is 'other' or does not belong. It threatens the safety and surety of the existing social entity – of the social norm.

architecturally. The abject – closely tied to both the bodies of women and their place within society – requires a spatial notion of interiority: the interior of the body; the interior of the home. The domestication of women is the control society [men] has over the freedom of women<sup>6</sup>. This domestication is often demonstrated by the existence of a house<sup>7</sup>. The woman who leads a domestic life is responsible for producing babies, cooking<sup>8</sup>, cleaning, childrearing, and nurturing.

6 Domestication is a sustained multi-generational relationship in which one group of organisms assumes a significant degree of influence over the reproduction and care of another group to secure a more predictable supply of resources from that second group.

7 The etymology of domestication is “Latin domesticus belonging to the household, from domus «house,» from PIE \*dom-o- house, from root \*dem- house, household.” “Domesticate (V.),” , <https://www.etymonline.com/search?q=domesticate>.

8 Note the inherent relationship between cooking and abjection that Christine McCarthy makes in her article Culinary Abject. The kitchen is the space within the house, where the boundary between interior and exterior is blurred. Smells leak, meats ooze, and “- links between the production in the kitchen and the construction of the house, where a boundary is unclear and where waste that is produced as part of the



This domestic life is a gendered one, and so is the space that domesticates. If the interior of the house – the space which is arguably the most insulated and enclosed space within a society – leaks; that is to say when a woman leaves her place, the woman is abjected, just as the fluids that leak from within her are abject. Yet the space itself is not abject. The house and the womb produce abjection, but they in and of themselves are only connected to the abject through their interior quality and their ability to leak (through a hole, or a door).

The canon of feminist art from the 70s was particularly focused on exposing the domestication of women and the need for women's roles to expand beyond the home. Themes of anti-domestication manifested often in the spatial reconfiguration of the house. It is clear in the artists such as Judy Chicago, Cindy Sherman, Carolee Schleeman, and Kiki Smith that the spatial enclosure of women was directly tied to the lack of control over their bodies.

cooking/ preparation process, becomes construction material for the house.”

Christine McCarthy, “Constructions of a Culinary Abject,” *Space and Culture* 1, no. 1 (1997), 9-23.



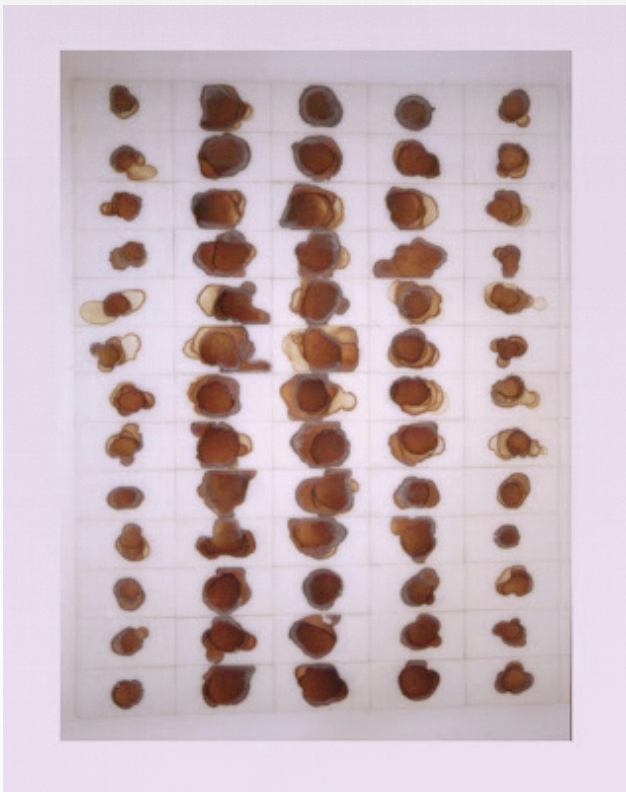
*Perspective 2 Fig.1.5. Judy Chicago, Red Flag, 1971*



*Perspective 2 Fig.1.6. Cindy Sherman, Untitled 175, 1987*



*Perspective 2 Fig.1.7. Carolee Schneemann, Blood Work  
Diary, 1971*



*Perspective 2 Fig.1.8. Judy Clark, Menstruation, 1973*



*Perspective 2 Fig.1.9. Kiki Smith, The Game, 1990*



*Perspective 2 Fig.1.10. Kiki Smith, Tale, 1992*

In a sense, the woman's body is colonized<sup>9</sup>. In the same way, her house is also under the control of the man<sup>10</sup>. This inhabitation of the interior of the woman's body – her womb, her orifices (mouth, anus, vagina) – by man (and society at large) creates a parallel to every interior space that resembles that familiar warm, tight, and nurturing womb. Interestingly, this possession of space (paralleled by the colonization of the body by the phallus) does not dirty the man. While the woman cannot leave the home and fluids cannot leak from the body without being abjected, the man and the phallus can enter and exit these spaces as they please<sup>11</sup>.

9 'Colonized' is used here as the general appropriation of one's site (in this case the body) for another's use. The woman's body is used by the man for his own purposes.

10 Mark Wigley identifies the use of architecture as social control and security when he says "Nevertheless, the law of the father, which governs this broader sense of house, is already architectural. It is itself understood as the intersection of a spatial system and a system of surveillance."

Wigley, "Untitled: The Housing of Gender," in p. 339

11 Julia Kristeva notes the (not-so-)unique position of the man, who is able to pass over the boundaries from outside to inside without confronting the abject, because of his



Within the womb, the woman produces children, and therefore future labour.<sup>12</sup> The extraction of these resources from the body is essential to the function (and acceptance) of the woman within society. As referenced above - regarding the definition of the word domesticate - the woman, through the control of her interiors, is domesticated and her resources extracted. This explains that while periods, discharge, and excrement are all abjec-

possession of the interior body/home. "in an immersion that enables him to avoid coming face to face with an other, spares himself the risk of castration. But at the same time that immersion gives him the full power of possessing, if not being, the bad object that inhabits the maternal body." Julia Kristeva 1941-, *Powers of Horror: An Essay on Abjection* (New York: Columbia University Press, 1982) p. 53-54.

12 Silvia Federici in *Witches, Witch-hunting, and Women*, demonstrates the connection between the othering of women and the control over their reproductive power: "Naming and persecuting woman as 'witches' paved the way to the confinement of women in Europe to unpaid domestic labour. It legitimated their subordination to men in and beyond the family. It gave the state control over their reproductive capacity, guaranteeing the creation of new generations of workers." Silvia Federici, *Witches, Witch-Hunting and Women* (Oakland, CA: PM Press, 2018) p. 48.

tions of the woman's monstrous body (produced for the general pleasure and health of the woman), childbirth is not viewed that way. The child – created for the purpose and profit of society and viewed as a product of the man (not the woman) – cannot be seen as abject. In the case of childbirth, the woman acts more as a vessel<sup>13</sup>, she holds the child which is “simply housed within the womb for nine months”.<sup>14</sup> The womb, or the vessel, is an interior space that produces and holds resources (children) to benefit the male-dominated society.

It is following this line of thinking that we can understand how the abortion becomes the ultimate

13 Jennifer Bloomer captures the vessel, not as a place where things are produced, but rather a container and conduit for things in transit. “Vessels are instruments of flux: through them flow information, oxygen, food, antibodies, semen.” Jennifer Bloomer, *Architecture and the Text: The Scripts of Joyce and Piranesi* (New Haven: Yale University Press, 1993) p. 95.

14 Barbara Ehrenreich, *Witches, Midwives & Nurses: A History of Women Healers*, ed. Deirdre English, 2nd ed. (New York: Feminist Press at the City University of New York, 2010) p. 40.

bodily abjection<sup>15</sup>. The act of abortion represents the woman's autonomy over her body. An autonomy that threatens the aforementioned extraction process which is at all times grappling for control over the woman's interior. The abortion is the man's depository soiled; it is wasted resources; it is an unprofitable extraction business.

An interior space that cannot be colonized is one that will likely facilitate abjection. An interior space that cannot be controlled from the outside, that cannot be extracted from, is the beginning of an architectural language rooted in women's autonomy over their bodies.

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15 Again, looking to the witch figure as the ultimate symbol of a woman's embrace of the abject, Barbara Ehrenreich and Deirdre English in *Witches, Midwives & Nurses* highlight the abortion as a key sign of witchcraft. "As for female sexuality, witches were accused, in effect, of giving contraceptive aid and of performing abortions." Ehrenreich, *Witches, Midwives & Nurses: A History of Women Healers* p. 40