

Spieglein, Spieglein (mirror, mirror) thematizes the relationship between mystification and marginalization of the female as a central theme. Through her work, the artist offers a gaze through a looking glass that does not attempt to demystify but rather to convert supposed weaknesses into elated pride. Both the choice of material and the imagery used for *Spieglein, Spieglein* is directing the viewer to stereotypical (gender-specific) associations that serve to bring vulnerability and strength into an analogy.

Across the globe, textile work, alongside prostitution, have been the two crafts most notoriously associated with women. Hence the act of making a set of works that embed references to these as contemporary art objects feels like a sardonic play with the male genius, which has dominated most of art history and that has excluded women from the high ranks of intellectual and creative production for centuries.

Cultural Reorientation often leads to the development of an ideology or demonology directed against perceived menaces such as rival movements and deviant groups, and generally results in scapegoating and persecution. Silvia Federici argues in her book *Caliban and the Witch* that the witchhunt was a significant step towards pushing women to the edge of society and thus enabling the exploitation of their work force by a soon-to-come capitalist system. Historically, the female (worker) has been excluded of the sphere of socially recognized work and has instead been forced to carry out labour of the lowest status with little or no payment (i.e. textile industry, prostitution, domestic work). Still today the idea of the female is being denounced as irrational, esoteric, emotional, hysteric and so forth – these disparaging preconceptions have the consequence that people who claim these attributes for themselves are being discredited. *Spieglein, Spieglein* attempts to provide an eerie yet safe space, a sort of proposed mirror universe, in which the holy whore or witch is being celebrated rather than condemned.

Excerpt of the exhibition text for Alisa Heil's
Spieglein, Spieglein at Bombon Projects Barcelona
by Sandralub and Abraham Winterstein