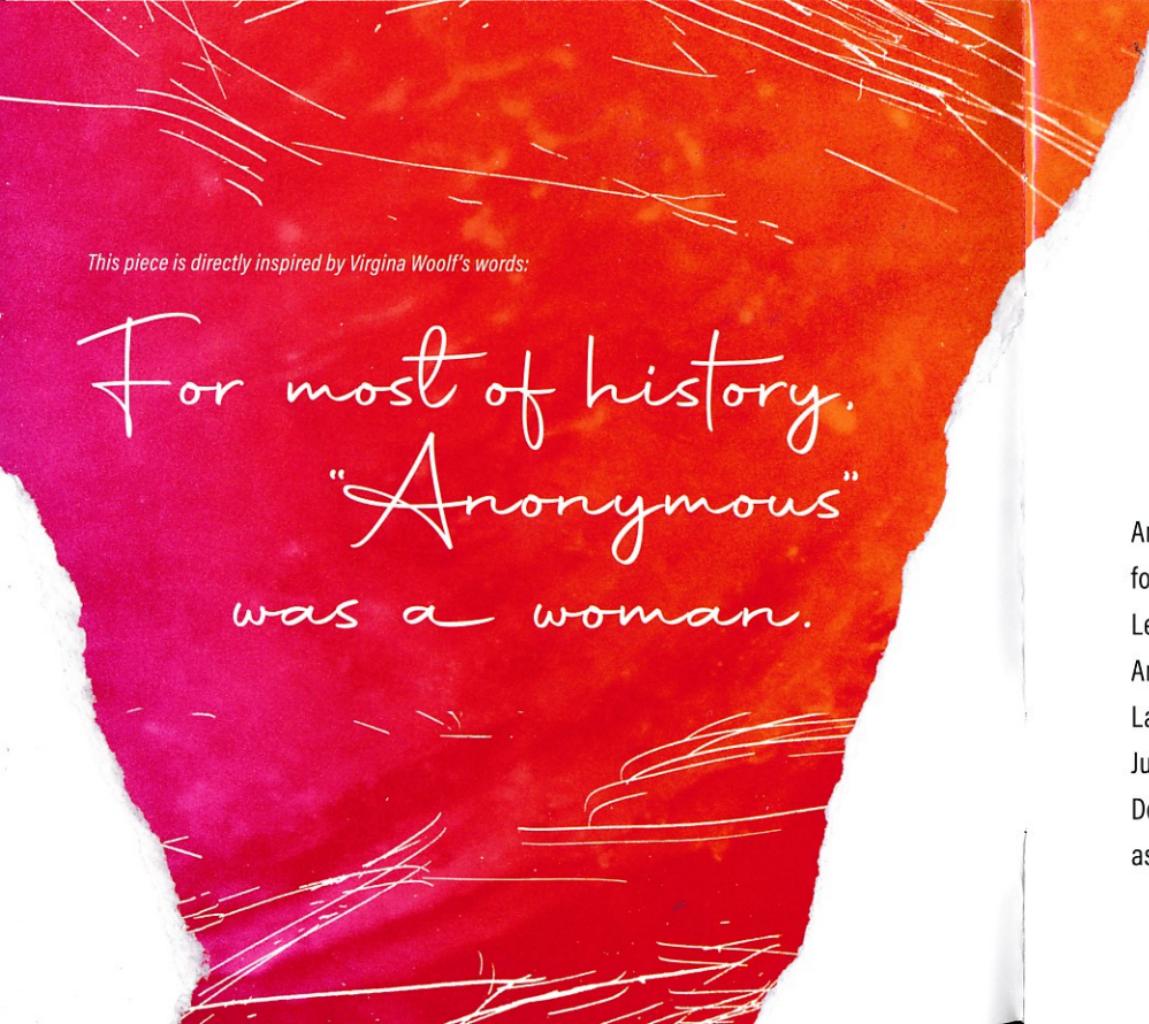


The background of the album cover is a dense, abstract swirling pattern in shades of red, pink, and white. It has a fluid, organic texture, resembling a close-up of a flower or a microscopic view of a complex material. The colors are vibrant and vary in intensity across the surface.

JULIE CAMPICHE SOLO
UNSPOKEN



This piece is directly inspired by Virginia Woolf's words:

For most of history.
"Anonymous"
was a woman.

ANONYMOUS

I have gathered together recordings of women pronouncing these very words, each in their own tongue; a chorus of women's voices to create a sense of community. Voices that reveal the women behind the anonymity, voices that remind us that we are not a minority but that we are one half of humanity.

An immense thank you to all of the remarkable women from across the world for participating in this project: Léna, Béatrice Thiriet, Laudine Dard, Sandor, Lea Gasser, Ligia Oporta, Cornelia Benesch, Pascale Nirel, Tone Hjort Madsen, Andrina Bollinger, Chloé Jacot-Descombes, Sylvie Laville, Françoise Gabriel, Laurence Desarzens, Susanne Porzelt, May Yaker, Margrét Gyða Jóhannsdóttir, Julia Sallaberry, Nandini Raghuram, Mado harpe, Ourida Yaker, Annette Yaker, Dorothy MacFadyen, Kate Wiggans, Sandrine B.T., Ruth Wiggans, Mary Honderich, as well as all of those who prefer to remain anonymous!

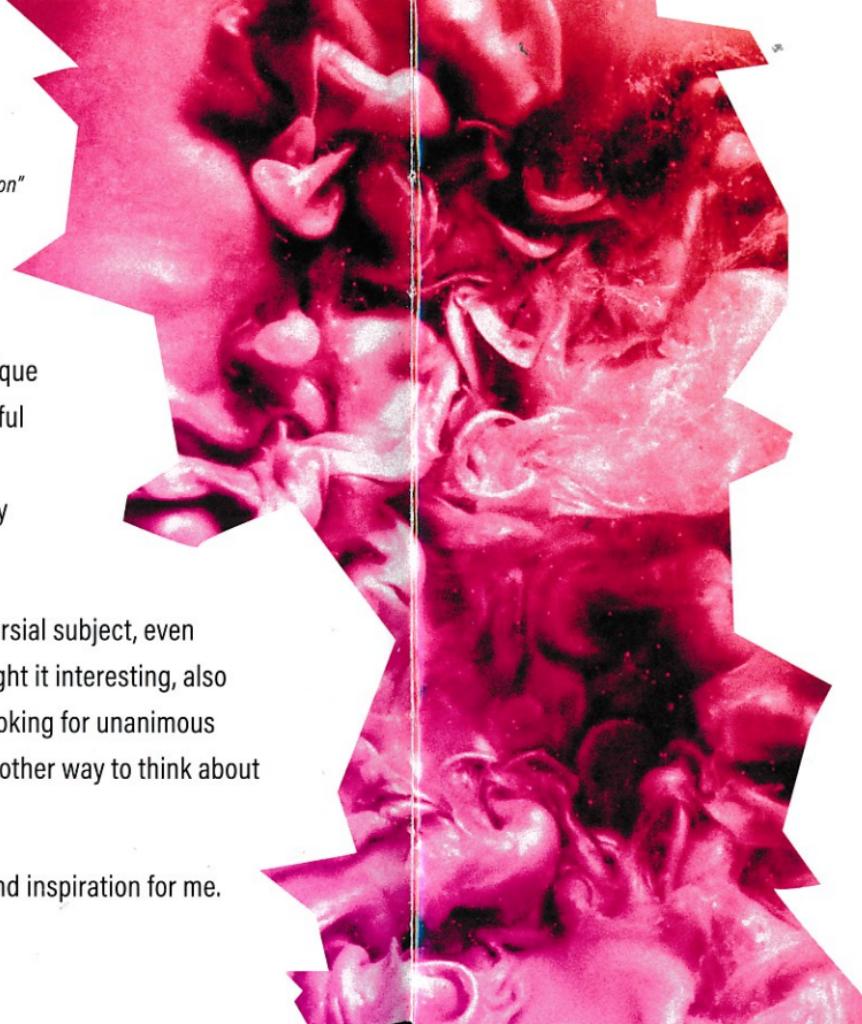
GRISÉLIDIS RÉAL

Lyrics from french documentary "Prostitution"

This mother, artist, author, prostitute, world-renowned political activist/archivist for the defense of sex workers, followed her own unique path. Her life is indeed worthy of the most beautiful Outsider Art. Grisélidis was a woman whose life was a never-ending quest for freedom, ever ready to upset the comfort of conformity.

Given that prostitution is a highly controversial subject, even within diverse feminist movements, I thought it interesting, also essential, to tackle the question. I'm not looking for unanimous answers, but to inject via my music still another way to think about this highly emotional taboo subject.

Grisélidis is a powerful source of energy and inspiration for me. Her vision of humanity fills me with hope.



ROSA

Rosa has no family name.

This composition renders homage to all the women who work in the shadows of our society. Their work allows women in our Western societies to free themselves of household chores and child rearing without putting into question the founding principles of our social structure.

In most cases, Rosa had to abandon her spouse, her children, her family, in order to send them money to survive. If she is lucky, she will ultimately have a work permit. Rosa is everywhere. She is indispensable and yet must remain invisible.

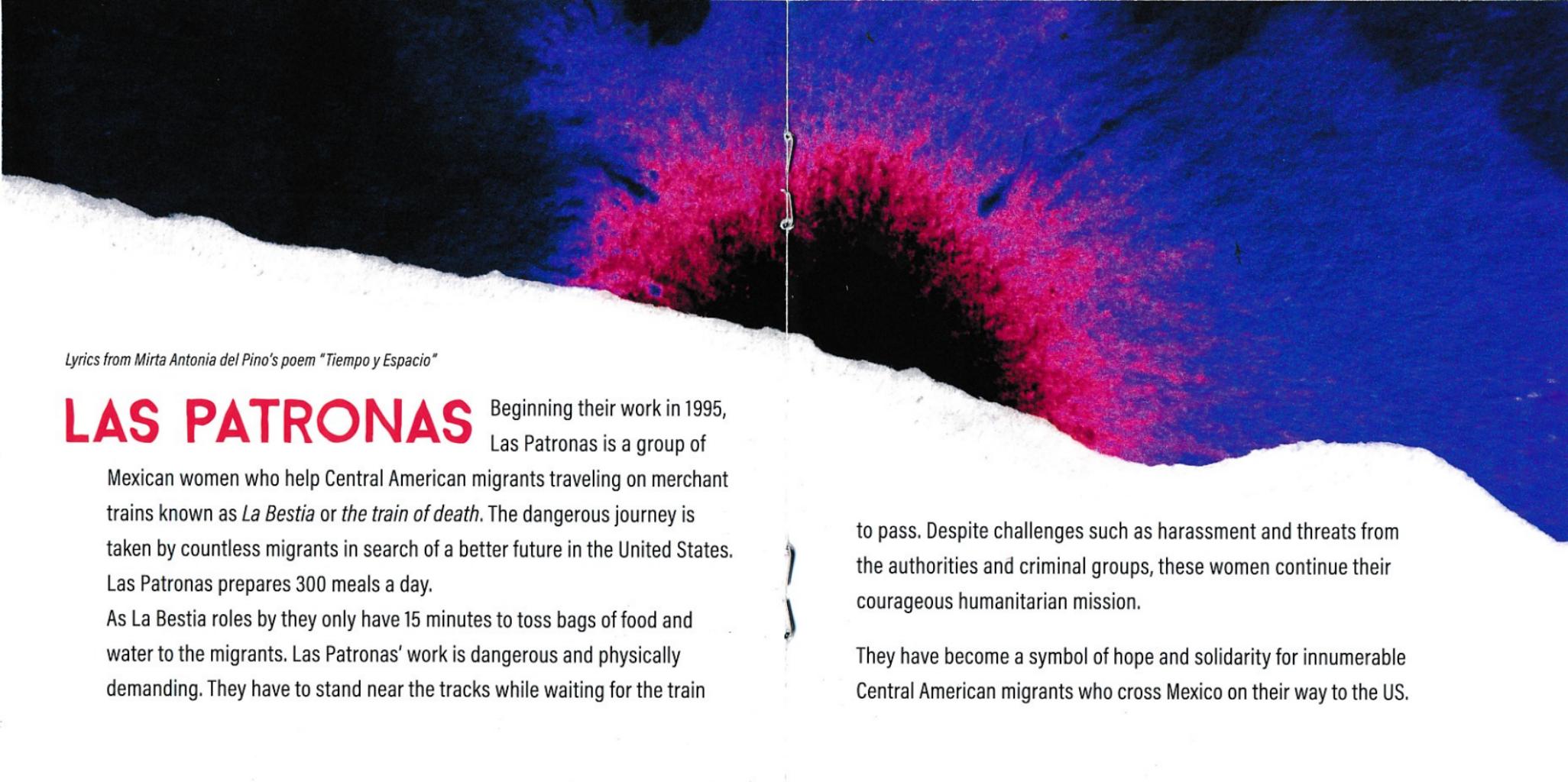
ANDRÉA BESCOND

Dancer, choreographer, actor, author, director, scriptwriter and film director, Andréa Bescond uses her artistic talents

to raise awareness about causes close to her heart, to defend the Rights of the Child, to denounce violence against women and children, as well as the lack of justice, protection and prevention.

Her Instagram black posts expose it all as she turns a blazing-hot spotlight on this social scourge and denounces the social system that protects aggressors. Andréa reminds us that we are the first adult generation that has access to precise statistics concerning the extent of the problem. For example, every year 165,000 children are raped in France, that's one child every 3 minutes. When society has verifiable knowledge and does nothing it is complicit.





Lyrics from Mirta Antonia del Pino's poem "Tiempo y Espacio"

LAS PATRONAS

Beginning their work in 1995, Las Patronas is a group of

Mexican women who help Central American migrants traveling on merchant trains known as *La Bestia* or *the train of death*. The dangerous journey is taken by countless migrants in search of a better future in the United States. Las Patronas prepares 300 meals a day.

As *La Bestia* roles by they only have 15 minutes to toss bags of food and water to the migrants. Las Patronas' work is dangerous and physically demanding. They have to stand near the tracks while waiting for the train

to pass. Despite challenges such as harassment and threats from the authorities and criminal groups, these women continue their courageous humanitarian mission.

They have become a symbol of hope and solidarity for innumerable Central American migrants who cross Mexico on their way to the US.

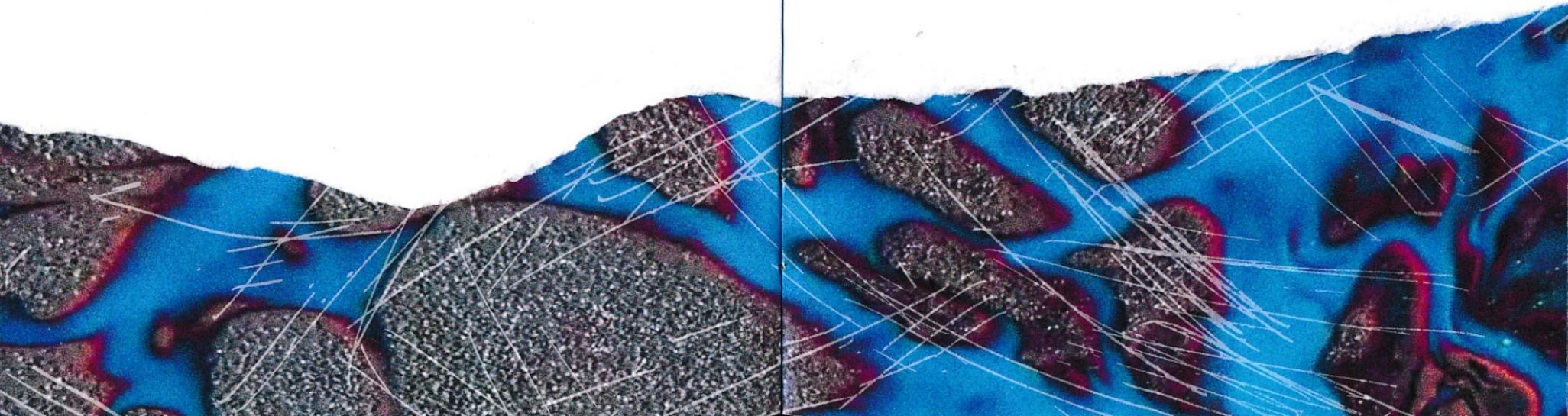
*Lyrics from Tarana Burke's acceptance speech
for the Variety Power of Women Award, 2018.*

TARANA BURKE

Tarana Burke is an American social activist from the Bronx

whose name is inextricably associated with the MeToo movement. In 2006, she created the hashtag MeToo to support and empower women who had also experienced sexual abuse. Her work went little known for many years until 2017 when the white community discovered it and spread the information on social media. This in itself highlights the complexity of diverse forms of oppression.

Although simply being a woman represents a form of oppression, it intensifies when other factors such as race, social class or sexual orientation come into play. This raises crucial questions about privilege, visibility, and recognition within the social activism sphere.



MAMAN DU CIEL

Maman du Ciel uses street art to denounce incest and intrafamilial violence as she struggles to recuperate her parental rights. Her 7-year-old daughter has been placed in paternal custody. In custody with the same father who is under penal investigation for incest!

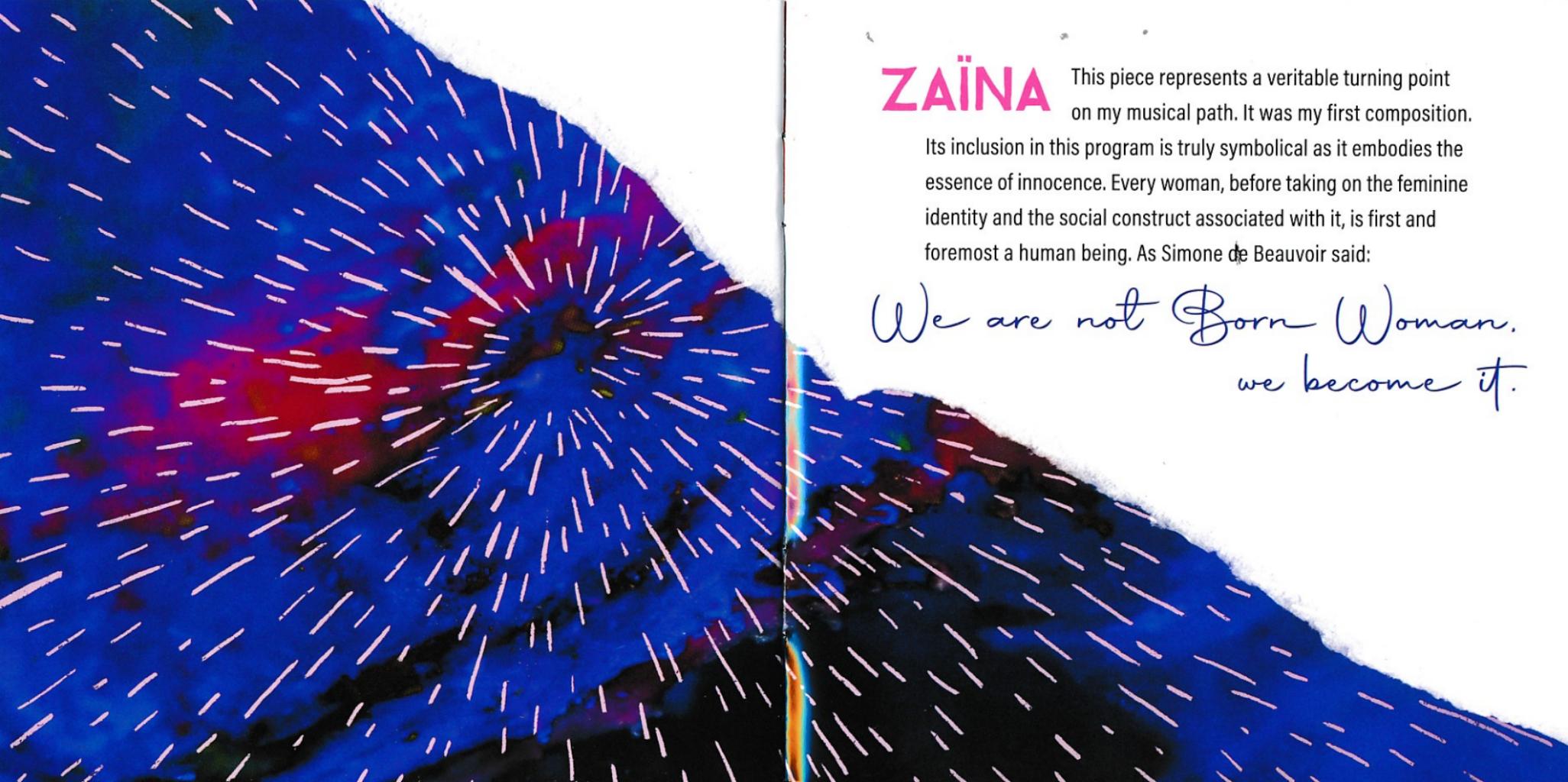
To let her daughter know that she is fighting for her, she places images of colorful humming birds that they once drew together along the street to her school.

Maman du Ciel also places and sometimes directly repaints them on buildings in an effort to denounce incest and help break the silence surrounding this scourge.

Although more common than we think, a mother who accuses the father of incest can in turn be accused of parental alienation and lose custody of her children. The child is then placed in a home, a



foster family, or with the father himself. Such mothers, who are often the child's primary attachment figure, are considered to be manipulative. They can only see their child on weekends in a neutral mediated environment or, even worse, they can be forbidden to see them. They are thus reduced to being the helpless witness to the physical and psychological degradation of their offspring who has been sent to live with the abusive father.



ZAIÑA

This piece represents a veritable turning point on my musical path. It was my first composition.

Its inclusion in this program is truly symbolical as it embodies the essence of innocence. Every woman, before taking on the feminine identity and the social construct associated with it, is first and foremost a human being. As Simone de Beauvoir said:

We are not Born Woman.
we become it.

MY DEEPEST GRATITUDE TO

All of the women who inspired these compositions. Their journeys and their creativity have been an infinite source of energy.

Charlotte Bienaimé for her podcast *Un podcast à soi* on Arte Radio. It filled me with hope and energy and was an important inspiration for this project.

Julie Copland for helping me discover so many magnificent women and their incredible lives.

Laurence Desarzens for her encouragement and kindness.

Wulf Muller for his kindness and support.

Daniel Freuler for his eternal enthusiasm and ability to believe in the wildest dreams.

Douglas for the English translation.

Leo for his precious musical and technical advice.

Clemens for his trust and his strategical insight.

My parents, my in-laws, and Lidia and Asha who all take such good care of my daughters while I work. Their loving presence is invaluable and is the greatest gift for a mother and musician. It allows me to peacefully devote myself to my music.

Manu, my life partner in music and parenthood. How blessed I am to walk this path with you!

My two wonderful daughters who inspire me, help me grow, and help keep my priorities straight.

Thank you to Nelly who authorized me to use her drawing for the album cover.

You, dear music lover, for your curiosity and listening to my music.

Thank you to all the Swiss organizations that promote culture and have subsidized my work through the years. Your trust and support are essential: Pro Helvetia, Fondation SUISA, Fonds Mécénat SIG, Fondation SIS, Loterie Romande, Fondation Leenaards, City of Geneva, Canton of Geneva and many Geneva's municipalities.

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