PURITY OR PROMISCUITY?

EXPLORING HAIR AS A RAW MATERIAL IN JEWELLERY AND ART

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DISSERTATIONES ACADEMIAE ARTIUM ESTONIAE 20
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# CONTENTS

**ACKNOWLEDGMENTS**  
5  
**ABSTRACT**  
7  
**INTRODUCTION**  
8  
Research Questions and Intentions  
10  
Methodology and Theoretical Framework  
12  
Hair Properties and Particularities  
15  
My Working Process  
19  
1. HAIR IN CONTEMPORARY ART AND JEWELLERY  
24  
1.1. Melanie Bilenker: Intimacy  
26  
1.2. Mona Hatoum: Identity  
30  
1.3. Miroslaw Balka: Memory  
36  
1.4. Doris Salcedo: Testimony  
40  
2. PURITY AND PROMISCUITY  
49  
2.1. Pure and Promiscuous  
50  
2.2. Abject and Repulsive  
55  
2.3. Uncanny and Intimate  
59  
2.4. Exhibition: Purus et Promiscuus  
63  
3. SEXUAL IMPORTANCE  
65  
3.1. Power and Virility  
66  
3.2. Sexuality and Femininity  
69  
3.3. Fetishism  
74  
3.4. Exhibition: Filthy/Chastity  
80  
4. REMEMBRANCE  
83  
4.1. Relics  
84  
4.2. Sentimental Jewellery  
86  
4.3. Memory and Photography  
91  
4.4. Exhibition: Remain/ Cease  
94  
**CONCLUSION**  
96  
**KOKKUVÕTE**  
101  
**BIBLIOGRAPHY**  
132  
**APPENDIX**  
139  
**EXHIBITIONS**  
139
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This artist research explores the dichotomies and complexities frequently present in human hair, focusing on the use and relevance of hair as a raw material that can be explored. And the potential of hair to produce different and often opposing or contradictory meanings when used as the main material in jewellery and art.

I will describe my working process and include self-reflection analyses that better serve to understand and describe my own artistic practice. In addition, I aim to describe hair’s imbued qualities as a material. One jeweller and three artists who use (or have used) hair as a material in their creative work are observed and analysed. Furthermore, there is an attempt to understand why they chose hair as a material. The objective is therefore to research those who use hair as a raw material and learn from them, and search for the techniques and knowledge that were often used in the past. There is an endeavour to make sense of their motivations in manufacturing jewellery and art with hair. Hopefully new creative work will arise from the knowledge and learning from this study, which will also serve to discover new possibilities of working with hair. It is important to develop a new approach using hair as material and utilize it to invoke present day situations. In order to see hair as a raw material and analyse its significance, some specific concepts must be considered.

Thus, the aim of this research is to contribute to the study of a material provided by our bodies; to explore its characteristics and potentialities for the creation of new pieces of jewellery/body objects using hair as a raw material and, through this process, to discover the technical possibilities and potentialities of this material. This research will also investigate the physical/tactile qualities of hair as a raw material, what sensations hair is able to induce – the alluring characteristics or divergent reactions that the material awakens are analysed and questioned.

Finally, all these aspects – including the responses to my own creative work – are interpreted in order to provide some analytical perspective on its potential meaning.
INTRODUCTION

For centuries, hair has been used as a material for body adornments and manufacturing jewellery. It has the power to hold memories, along with several other social and cultural embodiments. Framed in this long tradition, my research focuses on the use of hair in contemporary art and jewellery and on the analysis of some creative works with hair, including my own.

My interest and motivation in using hair as a raw material began quite by accident. My first ‘encounter’ with hair occurred in 2005, when I was looking through my materials for a thin thread of black colour. After a long and exhausting search, I brought my hand to my head. In that moment, a very thin black hair fell from my head onto my white table. I looked down at it and imagined using this thin hair as the thread that I was looking for. I had never used hair before and I was not even sure that it would work. I was under the impression that it would break very easily. To my amazement, it was quite resilient and worked perfectly. I was surprised to find out what I was able to do with it and how I could potentially communicate through it. By then, another arose. What was the message that I wanted to communicate? Maybe some absurdity? As life often seems to be. That strand of hair made me curious, got me thinking and aspiring to explore it as the main material in my creative work. Based on that discovery, I began researching how hair, as a raw material, had been regarded over the years. I was fascinated by the idea that it could become a thread which could materialize and be used for the construction of new creative meanings. I also began to study its symbolic meaning in both historical and contemporary contexts. During this process, I discovered many intriguing aspects about hair. I became perplexed by its ambiguity and potentialities. From that moment on, I knew there was a certain depth to exploring the creative use of hair as a material. I was really surprised to learn about its properties and searched for ways to utilize it in my creative work. I thought about what could be communicated symbolically through the use of hair.

This research led me to explore the cultural symbolism found in the use of hair as a material. It guided me in discovering many different authors and artists. Their ideas and creative work regarding the symbolism of hair were thought-provoking.

Reflecting upon my creative work and the process of my practice-based research, its aim is to analyse hair as a raw material in the artistic experience, and to better understand the significance and potentialities of employing hair in my own work. I want to have a better understanding of my own reactions as well as others’ in response to works that incorporate hair.

Thus, my artistic research develops around these main topics:

• A study of the cultural symbolisms of hair, and the importance of the concepts such as purity and promiscuity regarding hair. Its properties and qualities as a material in the creative process, including the study of concepts and techniques in manufacturing jewellery or other objects with hair, as well as a brief reflection on its use as a contemporary material adopted in jewellery and art.

• The conception, creation, and exhibition of a series of new works incorporating hair. I intend to reflect on the physical/tactile qualities of hair and its usability. Moreover, it is intended not only to describe the relationship between people and material/objects, but also to determine if this bodily material is able to trigger human responses, such as emotions, sensations and other feelings.

1 Some examples of its use in jewellery will be described in chapters 1 and 4.
Research Questions and Intentions

By observing the polarities that seem to be present in using hair as a raw material, and the tangible characteristics that it potentially contains, the following questions are considered:

- What kind of significance can hair express and communicate, when is used as a raw material? And why and how?

- Hair has tangible qualities that are appealing to the sense of touch. When used as a material for creative purposes, does it maintain these sensory qualities?

- How will the viewer respond to hair used for creative purposes?

- What will be the viewer’s response to the hair used for creative purposes?

How does hair, used for artistic purposes, invokes and evokes meanings and emotional reactions. I am interested in observing, analysing and reflecting on the reception of the creative works.

The use of hair as a raw material brings forth questions about the reception of works that are created with materials that often represent intimacy, but are now displayed in the public domain. As with other materials, such as organic ones, hair can add to our understanding of relationships between people and materials/objects. I also seek to explore why the symbolic study of hair and its creative use, so common in the nineteenth century, have lately again become the focus of interest in artists and theorists.

Is it because of the quality of the material, or is it rather its symbolic richness that projects different concepts, like purity or promiscuity?

These are questions I intend to analyse. Materials used for art, and for jewellery, are chosen because they embody meanings and create dialogues and, for this reason, some pieces of jewellery can be considered as a form of artistic expression and aesthetic experimentation. Given the existence of other creations with these characteristics, I propose that this research may bring a valid contribution to the question about the significance of hair and the contingent relationship between people and materials.

This research was carried out to reflect on my creative work and, by reflecting on it, to reflect on my life as well. In addition, to search and get to know more about the capacity of hair as raw material, to make visible its potentialities and to communicate my findings to others.
Methodology and Theoretical Framework

The methodology applied to this research is based on qualitative and interpretative methods. Thus, it makes use of different methods, such as direct observations, reflections and text analysis that concerns different theories and case studies. Research in the arts takes place in and through the creation of new creative work, and when the artistic practice is dominant in that research. I carry out a practice-based research in the arts, and this kind of research requires that it should be based in hermeneutical knowledge, that it should concern my interests, experiences and skills. It is not focused on one particular discipline, it is interdisciplinary, moving across and combining different discourses. I employ a self-reflective and self-critical method which concerns my own observations, comprehension, and experience in describing my working process, creative work and experimentation, looking at my creative work while framed in a wider context.

I present four case studies based on different theorists. I consider and interpret the creative work of one jeweller and three artists, as this exercise assists me in my self-reflectivity analysis, and my creative work. I explain the three exhibitions I presented providing analytical and cultural context. When I am creating, I often make notes and write down thoughts and feelings. I feel like I am ‘thinking with my hands’. The Finnish researcher and lecturer in visual culture Mika Elo said: “In one way or another, the hand and the skills of the hand play a central role in as good as all human activity and thinking.” I can have a better grasp of what I am creating when I verbalize and register my thoughts, taking notes. According to the French sociologist, philosopher, cultural theorist, political commentator, and photographer Jean Baudrillard, the words are generators of ideas and we think through language. This is something that I agree with and have experienced personally. For me, the act of manufacturing also gives rise to ideas and makes me think.

Creative work processes require beginning with an idea, a concept. It makes use of a manual process, a technique, and everyday working, day after day, practicing. New ideas and possibilities can be discovered and found during the process. Creating is a process that brings reflection and a way of new thinking. My artistic practice is an essential component of the research process. I have intertwined artistic practice with theory. The creative part of the research is not a separate entity from the theoretical writing, and they have heavily influenced each other, as can be seen. I think it is important to work with a subject that engages and stimulates my curiosity. Ideas generated results in my own creative practice and cultural and social experiences. The reception and reaction to the pieces presented in my exhibitions are an important contribution towards the understanding of hair as a material.

In order to understand the inherent and possible abilities of human hair as a raw material, and the potential of hair to communicate symbolically, for instance ‘purity’ and ‘promiscuity’, I studied different fields and theories. Hair is both a private and a public symbol. To interpret and conceptualize the use of hair for creative purposes, I have turned to the research in the psychoanalysis domain and, with particular importance, theories from social anthropology.

By considering theories from psychoanalysis, I sought data referring to the individual and in particular, the unconscious. In looking towards social anthropology, I sought references to society and how it regards the consciousness of the public and social values. Even if hair is only a part of the total presentation of the self, human hair is regarded as a medium of identity and self-presentation, as well as a way to implement of social and sexual appeal. I did not focus on one specific culture; however, many significant examples come from the Punjabi culture.

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Hair Properties and Particularities

Hair is composed mainly of a fibrous protein known as keratin; this protein is also the main constituent of nails and skin. Morphologically, hair contains usually three different structures. The cuticle is the outer layer that surrounds and protects the cortex, the cortex which makes up most of the fiber mass of human’s hair and consists of cells and intercellular binding material, and the medulla that is located near the centre of the hair fiber.

Hair grows from large cavities, called follicles that extend from the surface of the skin. Sebaceous glands are important structures associated with each hair fiber. They are the oil glands of the skin connected to hair follicles, responsible for producing sebum, an oily substance that keeps hair and skin hydrated.

Certain hormones and receptors found in the follicles help to regulate hair growth. These hormones also influence the distribution and growth of hair. At the beginning of puberty and as a consequence of hormonal changes, hair grows in the axillary and pubic areas of males and females. During this period, males also grow facial hair and often keep it in form of beards and moustaches. However, at this same time, it is frequent that females start to shave their body hair as an act of ‘feminization’.

The hair bulb is the lower extremity of the hair. The base of the bulb is the region of protein synthesis and hair growth. Occurring in the bulb, is the production of cells called melanocytes that produce melanin pigment which is found in the hair. Melanin is the primary determinant of skin and hair colour, as different colours result from variations in the amount of melanin pigment. Thus, black hair has greater quantities of

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7 Ibid., pp. 256-264.
the pigment melanin among the hair cells, and blonde hair has very diluted melanin. Red hair is a result of melanin and an additional gene that produces a diffuse red pigment. Gray hair is the result of the process of depigmentation.\(^{16}\) The production of less pigment (i.e. melanin) with advancing age.\(^ {17}\) Over time, hair undergoes slow changes. When it starts getting white, it is a sign and evidence of the body's decline that eventually leads to death. When it's long and strong, it's a sign of vitality and virility. These two aspects of hair are further examined in Chapter 3.

The average quantity of hair is around one hundred thousand hairs, but the number of hairs varies between one hundred thousand (100,000) and one hundred and fifty thousand hairs (150,000). There are enormous variations within this spectrum. Blondes have more hair, as many as four thousand hairs (4,000) and redheads have less hair than the general average.\(^ {18}\)

What is the main function of hair? For the author of a remarkable book about hair, Clarence R. Robbins: "Hair provides protective, sensory, and sexual attractiveness functions."\(^ {19}\) He observes:

Hair on parts of the body other than the scalp provides related protective and adornment functions. The adornment function of eyebrows is to the beholder. However, eyebrows also inhibit sweat and prevent extraneous matter from running into the eyes. In addition, eyebrows protect the bony ridges above the eyes and assist in communication and in the expression of emotion.

Eyelashes are also important to adornment. Eyelashes protect the eyes from sunlight and foreign objects, and they assist in communication. Nasal hairs filter inspired air and retard the flow of air into the respiratory system, thus allowing air to be warmed or cooled as it enters the body. Hair on other parts of the anatomy serves related functions. In addition, a general function of all hairs is as sensory receptors because all hairs are supplied with sensory nerve endings. The sensory receptor function can enhance hair in its protective actions.\(^ {20}\)

It is interesting to note that hair is not only responsible for the physical function, such as protection and insulation, but it can also be ornamental and aid in communication, which resembles some characteristics of jewellery.

Hair is a matter that grows and to use hair as a raw material in art or jewellery means to remove it from its growth process. According to the physician Vlado Valković, "Hair is the unique biological material which, because of its growth, reflects the biomedical and environmental history of the subject."

Hair, like skin, is a physical sign of racial and individual difference: its diameter, its distribution, its colour, its texture differs usually among races and between individuals of the same race. The senior tutor at the Royal College of Art in London Sarah Cheang, observes that hair was being used to investigate race from the nineteenth century and onwards, even if the anthropologists were aware of certain problems of studying the mankind through human hair. She proceeds by arguing that hair specimens provided scientific evidence of racial mixing.\(^ {21}\) Hair varies even on the body of one person. Hair is a body constituent that is on constant display, whether publicly or privately. Hair plays an important role in self-image, and, whether it is displayed in public or private, hair is an exposed part of the body. It can show or hide gender, and for the sociologist Anthony Synnott, symbols like hair "can be manipulated to express or to conceal", and he notes that "Hair not only symbolizes the self, but in a very real sense, it is the self since it grows from and is part of the physical human body."\(^ {22}\) He continues by saying: "It is this personal and biological origin of hair which gives it such richness and power."\(^ {23}\) Almost always, hair and its styling have been symbols of gender individuality and extending personality. According to Sigmund Freud's the structural model of human personality, is composed of three elements: the id, the ego and the super-ego.\(^ {24}\) The psychoanalyst

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\(^{17}\) Clarence R. Robbins. Chemical and Physical Behavior of Human Hair. p. 78.


\(^{20}\) Ibid., p. 8.


\(^{23}\) Ibid.

\(^{24}\) See Sigmund Freud, The Standard Edition of the Complete Psychological Works of Sigmund Freud, translated by James Strachey, Volume XIX, 1923–1925: The Ego and the Id and Other Works. London: The Hogarth Press, 1956. For Freud, the id is the primary element of our personality and is born with us. The id includes our innate, instinctive and primitive behaviors. The ego is the organised and the realistic constituent of personality. Lastly, super-ego is the critical and moralising part that we obtain from our parents and from society.
My Working Process

My objective was to create a series of pieces or objects, using hair as the medium of expression and to extend the meanings of ‘purity’ and ‘promiscuity’ as well as other diverse and opposite concepts. More specifically, the aim was to explore the technical possibilities of the material and its cultural symbolisms. I researched some of the old techniques and knowledge of working with hair as a material with the intention of adapting them. I did several experiments and found new possibilities to work with hair, so that I could develop a personal way of working with it.

The intention was to use hair as means of expression capable of absorbing and representing reflections about our time.

In the work I created, I have often used my own hair. I collected my own hair that has fallen out or others’ hair, hair that was offered to me by others or that I bought. Hair that grows and falls from my own or others’ head is a bodily substance, and many people ignore and/or throw it away when it falls out. This material was used to develop my work. Hair can be left unnoticed, but at the same time, perhaps because of its constant growth, removal and manipulation cannot be easily ignored. Our hair is a strong mark of our humanity, our personal identity. Hair transforms that identity, as it can be cut off, pulled out, or simply fall out. Hair can also be sold as a commodity on the commercial market. But, when used as a material in jewellery and art creating, it is more difficult to distinguish gender by the hair alone. We can notice its length and possibly imagine gender, but this is not enough. It will probably be easier to discern race, if we think about blond or black, straight or curly. And if not specifically mentioned, only the maker may know the original source of the hair.

Hair as a bodily substance is difficult to evaluate, but for me it is as valuable as gold, because all hairs are different and unique and able to be attached to feelings, and these aspects are considered in my work. In my creative work I am more interested in, and I think the most important aspects are, the reflective and sentimental qualities of the objects, rather than their commercial value. I use materials in order to communicate my ideas, as the materials have their own cultural symbolic nature and characters. Jewellery has a purpose, it is made with various materials and can be a signifier. Some material substances can be important mediators

Charles Berg wrote: "What has the ego to do with our hair-behaviour? A great deal. It may be the id which causes us to grow hair, and it may be the super-ego which prompts us to cut or shave it, but it is the ego which is ultimately responsible for an adjustment between these two on the one hand and environmental reality on the other."²⁵ The human hair is a complex tissue.²⁶ In my opinion it is an extraordinary tissue that can be used to create and express meanings not only when it is on head, but also when is used as a raw material.

²⁶ Clarence R. Robbins, Chemical and Physical Behavior of Human Hair, p. 63.
in human relations, such as offering a piece of jewellery.  

Jewellery has materiality, often weighted heavily with frequent personal remembrance or historical significance. The German researcher and curator Christiane Holm remarks: “The ambiguous structure of revealed function and hidden story is condensed in the jewelry.” I am creating jewellery or body objects, because among other attributes of jewellery, like personal remembrance, I am interested in working with different kinds of materials. Materials – such as organic materials – and matter that has come from a living organism, because they are materials that I cannot completely control as they have their own life. In this way, they give rise to emotions that cannot be fully controlled, either. I am interested in working with material that comes from the body. In working with hair as a raw material, I could experience different outcomes with the material while handling and manipulating it. Hair is the bearer of personality and individuality, and I could discover when I was working with it that it reveals something of its own identity.

Possibly, my creative work can be considered a certain kind of craft practice, but I do not think it can be considered only crafts, even if I am working fundamentally with my hands.

I have been exploring the idea of the aesthetics of repetition. I do repetitive and considerably slow work. In the everyday life, many gestures are repetitive – every day we wake up, and every night we lay down. Repetition is part of our human condition. The repetitive work I do makes me forget about things, while at the same time think and reflect on them. I forget about life, and yet, this ritual makes me feel more alive. Time moves, time passes, from one knot to another, time goes by slowly, yet it passes so fast. I work with hair(s) and often with a single hair, and I do many knots in this single hair. Working steadily, slowly and meticulously. Hair is like a thread, but an extraordinary thread. I knot a single hair, and build my work out of these knots. It becomes a compilation of knots.

In some works, I have done many knots. Sometimes, afterwards, I unknot the knots I already made in the developing of a work/idea. This resembles a certain kind of women’s crafts such as knitting or weaving. This process reminds me of Penelope, who was described in The Odyssey of Homer. Penelope weaved during the day and destroyed during the night: “so every day I wove on the great loom, but every night by torchlight I unwove it.” She wanted to delay what she had been advised to do. She wanted to maintain her fidelity to her missing husband Ulysses and did not want marry again.

Working slowly, growing slowly, repetitive gestures ... it is exhausting. It is time consuming, this work grows as slowly as my hair. Hair keeps growing back – the material grows on my body and the work grows out of my hands, to be repeated again and again.

The creative work grows by manufacturing it every day, slowly, and during this process of accomplishing it and trying many and different things, ideas are discovered and arise and grow too. Many things in our everyday lives need to be made fast, there are always many things to do. In a time without much time, I am manufacturing things slowly. I need to go slowly – to slow down.

I forget my body, even if I exhaust it. I find this process to be reflective and somehow obsessive. Why do I do this, and not something else? Am I meditating or am I praying? I find some tranquillity and calm in this way of working.

I need to work with the material in order to build and create something out of it, and express myself, my thoughts and my feelings. Hair is a fragile material and so I work with it delicately.

**Why Jewellery?**

I have been working with and studying jewellery for many years. During these years, I have developed technical jewellery skills. I have noticed that in my work, the body is always a reference in some way, and the raw material I have used for the past few years comes from the body. In essence, the body is both its source and its outcome, since it is in the body

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27 Two examples are a wedding ring, as a symbol of the union of a couple and an engagement ring, which is given to a loved one to mark a relationship.


29 Homer, The Odyssey, translated by Robert Fitzgerald. London: David Campbell, 1992. The absence of Ulysses is painful for Penelope. She had many young suitors who wished to marry her, so she decided to make a proposal: she would weave on a large loom a very thin web, and when she finished it, she would marry. But because she didn’t want to marry, she would weave during the day and destroy it during the night. When this act was discovered, she was forced to end it so that she would be able to marry again.

30 “Recognitions and a Dream”, (Book XIX), Homer, The Odyssey, p. 358.
that it will be put back as jewellery or with which it will handle the jewellery. Through jewellery, a new communicative capability can be produced.

Jewellery is usually valued by its use or function, but it is even more valuable when comprehended its cultural symbolic dimension, by the memory it perpetuates in itself. Therefore, it is difficult to develop a reflection about jewellery which does not involve reminiscence or a reflection about the body and occasion.\(^{31}\)

In jewellery, the value and importance of some pieces come from the relationship that was established with the piece. For instance, to whom the piece belonged and the memory this piece can transport. I am attracted to some of the characteristics of jewellery, like feeling, memory and preciousness. There is value in the way of manufacturing – the handmade, the delicate, the well-made and often the slowly made. Jewellery can be worn close to the body or hidden from sight, but I am interested not only in its mere wearing, but in its quality as an ‘intimate’ object. Jewellery is a manageable object that can be experienced through touch, through creating a physical proximity and a tactile experience. According to the Finnish architect and professor at the Helsinki University of Technology Juhani Pallasmaa, “we touch things and grasp their essence before we are able to speak about them.”\(^{32}\) Touch is an important conduit for understanding the ‘essence’ of things.

I believe that jewellery does not need to be worn on the body and to be visible to be considered jewellery. Rather, I find it interesting when someone carries an object in a pocket, such as a small stone, or when jewellery is worn in the way that is not completely visible, that is concealed from others, such as a chain that is covered by the clothes. Jewellery can be a body piece/object and have the potential to be on the body, but I do not think that, in order for a piece to be considered jewellery, it has to be carried on the body.

Certainly, jewellery can be displayed, worn and made available for others to observe, or we can delight in our jewellery and keep it out of sight instead. What can be hidden, still remains. I am interested in jewellery that can be appreciated, contemplated, desired, saved, hidden, handled, and touched… perhaps sometimes – like hair.

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\(^{31}\) Consider, for example, sentimental jewellery which is discussed in chapter 4, or wedding rings that marks a special occasion.

\(^{32}\) Juhani Pallasmaa. The Thinking Hand: Existential and Embodied Wisdom in Architecture, p. 36.
1. HAIR IN CONTEMPORARY ART AND JEWELLERY

Hair as a raw material has been used in contemporary art and jewellery manufacturing.

Even if I consider that many works of jewellery can be thought of as art, in this research jewellery and art are distinguished, because even if jewellery can be considered art, it is also still jewellery, with the potential to be used, wearable, handled, or displayed on body. In my opinion, art should be able to question our time, our lives, to awaken new sensations, provoke feelings, be intriguing, communicate, and make us think. From this viewpoint, it is not possible to remain indifferent when we are surrounded by art. Art should provoke sensations, reflection, add to and modify our comprehension and view of the world.

Hair as a raw material has been used in fashion and in many art works, for different motives and purposes. During this research, I discovered many interesting works with human hair. I consider the Janine Antoni performance Loving Care from 1993 an interesting work that involves hair, her own hair and body. In this performance, the artist soaked her hair in hair dye and then mopped the floor with it. But my particular focus concerns the use of hair as a raw material used in the creation of objects and in the way that appeals and/or invites to touch. I decided to comment on the creative work of one jeweller and three artists whom I consider to be exploring the material’s possibilities in an interesting and stimulating way and that make it evident in their work the strongly established relationship with the body. They are from different countries, cultures and gender. However, among other things, they share the fact that they have used hair as a raw material in their work. They are: The American jeweller Melanie Bilenker, the Lebanese-born Palestinian artist exiled in the United Kingdom Mona Hatoum, the Polish artist Mirosław Balka and the Colombian artist Doris Salcedo. In these four case studies, some of their works and subjects will be analysed along with their materials and titles and I expect that it will provide sufficient information to understand why I choose this jeweller and these artists, and not others, and how they have constituted influences in my own creative work.

33 For example see Kathy Prendergast, The End and the Beginning II, 1996, three generations of human hair & wooden spool. Ásta Björk Friðbertsdóttir: flowers and leaves made out of human hair that Hafnhildur Amarnolddtir used to create a new work that was used for the cover of Björk’s album Medúlla. In 2013 I was in Suðureyri, Iceland, to learn from the technique of creating flowers and leaves out of human hair with Ásta Björk Friðbertsdóttir. Also see Marja Kanervo’s installation: Pallet I-III, 2013; installation: MORE/ LESS, 2013; in (Dis)appearing; Museum of Contemporary Art Kiasma, Helsinki, 2013. And the installation: Reupholstered 2010.
1.1. Melanie Bilenker: Intimacy

Melanie Bilenker was born in 1978, in New York, USA. She takes photos of herself and her every day and intimate moments, and uses her own hair to reproduce these images.

About her creative work, Bilenker says: “I do not reproduce events, but quiet minutes, the mundane, the domestic, the private, the ordinary moments of human life.” She mentions: “I secure my memories through photographic images rendered in lines of my own hair, the physical remnants.” According to the American jeweller and writer Bruce Metcalf, her approach to accomplishing photographs of her private moments has a strong reference to voyeurism. She looks through the camera lens at her private moments and reveals them, those instants of her life, actions that people often hide from the curious look of strangers. For Metcalf, the works she does elects small scale, wearable jewellery; they are intimate, very delicate and patient creations. The themes she explores concern her own intimacy and everyday life, so hers can be considered an autobiographical work. I have a particular interest on her work because it is very intimate, delicate and also resembles my creative process, because hers is also very slow. She uses a technique that was common in sentimental jewellery, as well as in mourning jewellery. This technique consists on the inclusion of tiny fragments of human hair that have been incorporated for creating delicate paintings; gum was used to secure these creations. Wearing this kind of jewellery was a practice common during Victorian times, to hold the memory, to remember the dead, or to cherish a living and loved one. Even though Bilenker uses an old technique, the subjects of her works are very representative of our contemporary time, the mundane and ordinary moments of everyday life, and the titles of her works evoke it, and reveal her everyday practices. In this way, some of her quotidian and domestic moments are registered and fixed first through photography and then the photography is reproduced to another medium, say a drawing. The drawing is typically made out of the thin lines of single strands of hair, carefully rendering images that are made using her own hair. Thin strands of hair are used to create the drawings, then they are protected with epoxy resin, which creates a glossy surface. However, in 2009, Bilenker switched to non-toxic glues on paper (as in the In Bed Series). In the later pieces she uses non-toxic glue, and then the surface is protected with mineral crystal. Many times the end result is a wearable piece of jewellery, as a brooch or a ring. If it is not mentioned, maybe at the first look it will not be easy to notice that the drawing was made out of human hair. In these works, it is not possible to touch the hair, because it was covered. Does this fact make these pieces more wearable? More desirable? Bilenker’s works introduced a question to Metcalf: “How do we know that Bilenker’s hair drawings came only from her head?” This is an interesting question, showing that hair has disturbing and uncertain characteristics and the associations with sexuality are frequent. Her creative work embraces ambiguity – the familiar and the intimate have also something of the mysterious, even the ‘uncanny’. She utilizes the representation of furniture, of objects used every day, such as a bed. In her In Bed Series, she makes allusion to the private and intimate space per excellence, and show us the different performances she does in it, as sleeping, rousing, dressing, cleaning, reading, drinking, eating, retiring, or turning out the light.

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35 Ibid.
36 Ibid.
37 Ibid.
39 Bruce Metcalf, Ambiguous Intimacy: The Jewelry of Melanie Bilenker.
It is in the bedroom and on the bed that we spend a significant part of our lives. It is an intimate place, a place of comfort, happiness, love or pain, illness or death. Why is the bed a personal object that no one seems to want during property shares? In this way, is unlike the jewellery that everyone wants. It seems that everyone prefers and wants the jewellery, rather than the bed, but the body is involved in both. This makes me think about what is more desirable: a piece of furniture or a piece of jewellery? I think this choice concerns maybe the needs and functions of the objects or the objects themselves, such as which materials were used to create the objects or to whom they belonged.

Melanie Bilenker wishes to preserve mundane moments, to hold and secure memories, which can be immortalized in jewellery. To conserve (and preserve) these memories is a significant aspect of jewellery, which can also be found in the artists I will refer to below.
1.2. Mona Hatoum: Identity

Mona Hatoum was born into a Palestinian family in Beirut, Lebanon, in 1952. She studied art in London, where she was on a brief visit when the Lebanese civil war started in 1975; thus, unable to return home, she joined an art school in London.

To this artist, the body is a reference, in many cases her own body and its discards or fluids. Hatoum's first experiments with hair occurred in the late seventies. The art historian and researcher Leila McKeellar, remarks that when Hatoum was a student at the Slade School of Art in London, she collected her own pubic hair, nail clippings and pieces of skin, and then mixed those discards together with bodily fluids and paper pulp to make paper. For several years, she collected her own hair from bathtub drains, combs and brushes, and then used the hair in a number of installations. According to the curator and art historian Catherine de Zegher, in the early nineties Mona Hatoum started to show her creations made out of the most fragile of materials, her own hair that she collected several years. Something that I have been carrying out, I collect my own hair, or others’ hair; some I know whom it belongs to and some is unknown.

Hatoum’s work, notes McKeellar, explores a variety of issues. She comments, “however a constant theme has been one of identity, exploiting the connections between hair, female subjectivity and social taboos”. The ideas around the body, memory, about gender and identity are the principal themes.

Analysing her work, the German curator Nina Zimmer has claimed:

By means of reduced forms, regularity, and the repetition of modular structures, she presents the viewer with a level of reception which at first is neutral in meaning, only to arrive at the actual significance of the work on another level of understanding, a level complemented by evocative elements like the title and the choice of a material whose everyday context provides a wealth of allusions.

Hatoum looks for the appropriate materials and chooses the titles according to what she wants to express, and this makes them charged with meaning.

A creative work can become more stimulating when it seems to reveal the ability to carry several meanings within and to generate contradictions. During reception and aesthetical experiences, more significance can always be discovered over time, and sometimes interesting associations can be pointed out by the viewers. However, not everything can be explained and described in art.

The curator, lecturer and art critic Guy Brett wrote:

What words should we use about experiences that are very physical, very material? Experiences which affect us in ambiguous ways, powerfully, before words can order and contain them? We have to use words but hope they will take us back to that materiality and that ambiguity which were basically questions, potentialities, with any number of dimensions and answers. Visual art is a kind of knowledge which is not transmitted in words.

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47 See for instance the interview with Michael Archer, “Michael Archer in conversation with Mona Hatoum”, Michael Archer, Guy Brett, Catherine de Zegher, Mona Hatoum, pp. 6-31.
48 Guy Brett, “Itinerary”, Michael Archer, Guy Brett, Catherine de Zegher, Mona Hatoum, p. 34.
Art needs to be experienced, and many of its dimensions, facets, cannot be explained or described with words. However, words are often used indeed, to give titles to the creations. Hatoum discovered that the words ‘public’ and ‘pubic’ are words that come from the same etymological source, and she decided to title a work made out of pubic hair, *Jardin Public*. This work, from 1993, is a triangle made out of pubic hair that the artist had collected for several years. This triangle looks like it is coming out of the holes of the seat of a wrought iron garden chair.\(^4\) This is an intimate work and quite perverse, able to create different kinds of reactions.

In the work entitled *Pull*, the viewer was invited to participate and pull the real hair braid extension attached to Hatoum’s hair which was hanging below a specific construction with a monitor. When the hair was pulled, the viewer would get an instant reaction from the artist’s face on the screen – discomfort or even pain was visible. She was present for the entire three-day performance in Munich, instead of showing a recorded representation of it. This work was able to create in the viewer the confusion between representation and reality. It questioned the two spheres of the public and the private.

A characteristic that I find interesting is that in some of her works there is an open invitation to touch it or even to being ‘touched’ by it. McKellar notes that: ‘While in *Pull*, to touch the hair required a positive choice on the part of the viewer, the touch in *Recollection* was unsolicited.’

Hair is present on many of our everyday life habits such as cleaning it, and combing, grooming and cutting. While cutting is not usually painful, pulling the hair can be very painful and offensive – this is probably why it is a common act of aggression against women and girls, visible sometimes in discussions.

Touching hair is usually a private act instead of public.

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1.3. Miroslaw Balka: Memory

Miroslaw Balka was born in Warsaw, Poland, in 1958. Lived in Otwock and now lives in Warsaw (Miedzylesie) again. In his work, the body is invoked, especially through explicit references, mentioning it. The body is constantly present and referenced, not only by the use of the human scale but also with the help of materials that can be associated with the body, including human hair. In my creative work, the body is also always mentioned in some way, and the matters I use often come from the body. Balka works frequently with materials such as ash, soap, salt and also human hair in combination with iron, steel, aluminium, concrete, felt, wood and linoleum, among others. Salt, ash, soap and human hair are all materials which have strong relationships and associations with the body.

Salt is a white substance, vital for existence and inherent to the body. The body expels it in the form of tears or sweat. Ash is a residue of highly symbolic value, which at once brings up associations with burned bodies and cremation. Soap is a product we come across daily, as it is used to wash our bodies in our everyday life.

Concerning the substances that appear in this artist’s creative work, such as ashes, salt and soap, the Polish sociologist, professor emeritus at Leeds University, and the author of many books on contemporary society Zygmunt Bauman explains:

Ashes, of course, are what are left of us humans once we die. Salt is what is left in the form of sediment from tears and sweat, the two substances which we, humans, exude in profusion when we are still alive. And soap is the thing that we, humans, use daily in the hope of prolonging life and thus postponing death.

The art critic, curator and senior lecturer at University College Dublin, Caoimhín Mac Giolla Léith, mentions that salt is associated with the preservation and purification and it is a mineral necessary to life, while soap is related with hygiene, but also connected to an unacceptable act that occurred during the Second World War, when the fat of the murdered Jews, among others, was used by the Nazis to produce soap. But who would like to clean themselves with such soap?

All these substances are traces and related to human existence, like human hair, a material also used by Balka in some works. Human hair is one of our most delicate materials; it is malleable and visible, a material that persists after death. Even so, hair can be destroyed by fire and in the end only ashes will remain. Salt is a corrosive substance, able to destroy other substances, and detoxify the skin; however, overexposure to salt-water can cause same damage to hair, since it dries it out and dehydrates it. Soap is used to wash and clean our bodies and our intimate parts, some of which may also be covered with hair. The hair covering of the body is a characteristic of mammals and it is important in maintaining the temperature of the body.

In some of Miroslaw Balka’s work, the reference to the body is made by allusions to body temperature, as this can indicate health, illness or death. According to the art critic, writer and professor at Goldsmiths College Michael Archer, human hair is a material that “can be cropped, in the fullest sense of the word. It is a commodity. You can fill mattresses with it, pad upholstery and cushions, or make wigs and extensions to prettify or disguise.”

Could this hair belong to victims of violence? Hair is a bodily material, obviously. Nevertheless, it can transport memories of violence, acting as a reminder of the Holocaust. For example, when great amounts of hair from the prisoners in concentration camps were shaved and saved, when hair was cut and ‘extracted’ from the victims, huge piles of human hair were saved. And it is believed that the main purpose was to send it to the industries to be used as a stuffing and insulating material. References to the Holocaust are a recurrent theme in Balka’s work.

55 Michael Archer, Zygmunt Bauman, Miroslaw Balka: 17 x 23.5 x 1.6. p. 80.
His sculptural installations are often related to his own body, and a number of the titles of his works are simply certain measures taken from his own body.\[^{60}\] Concerning the titles, Caoimhin Léith wrote:

Balka’s tendency to title works whose form is highly suggestive symbolically in the reductive and self-reflexive terms of their physical dimensions is the opposite of a strategy where an artist provides an abstract work of art with an evocative ‘literary’ title that is seemingly unmotivated by the work’s manifest form.\[^{61}\]

Miroslaw Balka spoke about the titles in an interview with the Polish curator, art critic and art historian Andrzej Przywara. Balka said: “I don’t want to use literary titles as these only confuse things. Works exist through their dimensions, hence my titles. Very often the dimensions are those of my body, or close to the utmost abilities or inabilities of my body.”\[^{62}\]

Thus, measures and numbers are used recurrently as titles for his creations, as in the work 52 x 360 x 25, in which Balka created a guard-rope made not only from the usual fibres but also from coloured strands of hair bound into its weave. How many anonymous hairs of different colours can be found in public spaces? How many in museums? Guard-ropes are usually encountered in places where one is not permitted to trespass. They are used to divide a space, to protect something, but this guard-rope appears to have no function whatsoever and the wall behind it is empty. Michael Archer wrote: “52 x 360 x 25 is not clear-cut. It orients us in several directions at once. It is protective and divisive; it is tender at the very moment that it keeps us at bay.”\[^{63}\] It can keep us away, keep us from touching what is behind it, so we cannot go forward. But, what is it that we should not touch? Maybe the only thing we should not touch is the work itself, because it is made out of many anonymous human hairs. Hairs that belonged to some ‘strangers’.

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\[^{63}\] Michael Archer, “Heaven”, Michael Archer, Zygmunt Bauman, Miroslaw Balka: 17 x 23.5 x 1.6, p. 7.
1.4. Doris Salcedo: Testimony

Doris Salcedo was born 1958, in Bogotá, Colombia. Salcedo often collected testimonies of victims of violence, a common situation in her country. Based on those testimonies, she developed work that refers to the body, for instance through the use of furniture, which was an invention, made to be used by the human being in the first place. Often clothes, shoes and hair are included in her artistic work. Doris Salcedo’s evocative works address loss and memory through witness, by listening to victims of extreme violence who live in her country. She focuses on current and political issues. The widely published professor at Columbia University, Andreas Huyssen, wrote of her work:

> It is about memory in the literal sense, both the content of specific memories of violent acts, and memory as a process and as structure as the work enters into dialogue with the viewer. And it is about memory in a spatial sense, approximating it, never quite getting to it, compelling the viewer to innervate something that remains elusive, absent – the violent death of the mother that left the child orphaned.

The duration and laborious process of ‘manufacturing’ is visible in my work, as well in the work of Salcedo entitled *Unland*. It is a series of three sculptures, *Unland: the orphan’s tunic*, from 1997; *Unland: audible in the mouth*, from 1998; and *Unland: irreversible witness*, from 1995-1998.

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Doris Salcedo, *Unland: the orphan’s tunic* (detail), 1997
Wood, cloth, hair and glue 31 1/2 x 96 1/2 x 38 1/2 in/80 x 245 x 98 cm
Photos: David Heald Collection: Fundación “la Caixa”, Barcelona

Wood, thread and hair, 29 1/4 x 124 x 31 1/2 in/74.5 x 315 x 80 cm
Photo: Herbert Lotz Collection: Tate Gallery, London
This series was based on testimonies of orphaned children whose trauma was caused by witnessing the murder of their parents. For this work, the artist used everyday objects, such as tables which already had many marks, both from extensive use and the passing of time. Two different tables were joined together, one against the other – creating a single, new table – with two sets of broken legs, suggesting mutilation. The wooden table was surrounded by raw silk that had been sewn on the table with an abundant number of strands of hair in combination with silk threads, through thousands of minuscule holes (suggesting follicles) that were drilled into the table. This silk reminds me of gauze used to cover wounds. Human hair is a material that defines a physical and human existence and it is capable of evoking personal and collective memories. Before being used, hair needs to be separated from the head, as an orphan who is separated from the parents. Unland “describes the sense of being displaced.” Of being removed or separated from the place. For this work to be seen, it is necessary to get close to it. Andreas Huyssen wrote about the work, *Unland: the orphan’s tunic*:

The object that appears simple and unassuming at first sight begins to come alive upon closer inspection. Its complexity has as much to do with what is there before the spectator’s eyes as with that which is absent. That which is *heimlich* and familiar, the everyday piece of furniture, becomes *unheimlich*, ‘uncanny’; but the homely is both preserved and denied in the *unheimlich*, just as ‘šland’ is in the Celan-inspired title *Unland*.

The subtitle of each sculpture in the series *Unland*, like other titles used by Doris Salcedo, are inspired by the poetry of Paul Celan. The Dutch cultural theorist and professor emerita at the University of Amsterdam, Mieke Bal, commented about the creative works of the artist: “Salcedo’s works are entirely visual: they use no words other than their titles, and the only sound they emit is that of an emphatic

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66 Nancy Princenthal, Carlos Basualdo, Andreas Huyssen, Doris Salcedo; Julie Rodrigues Widholm, Madeleine Grynsztejn, Doris Salcedo.


silence.\textsuperscript{69} And it is in silence that we mourn, and the work of Salcedo, as she herself says, is: “the work of mourning”.\textsuperscript{70} Hair was a common and recurrent material used in mourning jewellery, as will be further mentioned in the chapter 4. Hair has alluring qualities, and touching the hair of another person can be considered an intimate act.

The Portuguese art critic and curator, Isabel Carlos wrote, about intimacy: “There is an art of preserving life, offering the possibility that an intimacy develops in a human being when he or she receives something of the experience of another. Art sustains the possibility of an encounter between people who come from quite distinct realities.”\textsuperscript{71} It is common that viewers are not allowed to touch works of art, but art can ‘touch’ us without us having to ‘touch’ it. Mika Elo notes: “The objects of touch are many, and it has no clearly definable organ. Touch is in many ways more complex and comprehensive than the other sensory forms.” And he comments: “What can be felt as touch are not only certain sensual qualities but anything and everything that can be felt and sensed by the body.”\textsuperscript{72} “Touch exceeds the tactile world; touch is more than the sense of touch. It is not only a matter of contacting surfaces, it also has depth: something can be so touching that a human being or animal is thoroughly moved.” Elo, based in the Greek philosopher and scientist Aristotle, explains that the sense of touch can be related to tangible and intangible things.\textsuperscript{73} In addition, Elo refers to the ideas of the German philosopher and the principal founder of phenomenology Edmund Husserl; touch as two-sided, as a sensation and as sensing, “feel and sense at same moment.”\textsuperscript{74} Touching means also being touched.\textsuperscript{75} The study and observation of the creative works of others have been influential and made me think and reflect about my own creative work. I noticed that the issues of memory have been explored by all of them, the already past is shown in the present and preserved for the future. I consider that it is also visible in their work a reflection about our time, and the subjects they choose reflect somehow their identity.

As for the themes I have chosen for developing my creative work, I consider them interesting when they reflect the present day, my interests and make visible and show something of my own identity.

I suppose that all of them have been focused on the materials that express specific meaning. Concerning the materials used for artistic purposes, in my opinion it is essential to choose the right materials according to their qualities and possibilities. I am interested in developing creative work that is able to express, communicate and transmit my ideas. For the last years, I have been focused on working mainly with human hair, in order to see and explore its possible meanings, what is possible to communicate and express with it. Art can and, more than that, should, ‘communicate’, even if it is not able to ‘speak’ by itself. It seems possible that art speaks through the gaze of the viewer, by generating thoughts, provoking sensations and willing reflection. Once the creative work is finished, it becomes ‘autonomous’, open to having a dialogue with the viewer/spectator. The French philosopher and Emeritus Professor at the University of Paris VIII, Jacques Rancière, wrote that being as spectator means to “link what we see to what we have seen and said, done and dreamed”, the spectator has his own way to perceive things, and is like any other, is unique.\textsuperscript{77} And this uniqueness can be able to give new and different aspects to the things that surround us. The exhibition of work in public is not ‘controlled’. The work will be open to different interpretations, and can even play different roles, in different circumstances.

Regarding the titles of the creative works, I think titles are important. Whether the choice concerns words, measures or numbers, they are meant to contextualize the work, to be descriptive and to clarify its purpose. Furthermore, it is very interesting to find out other meanings, things that can be revealed or will only be perceptible after seeing


\textsuperscript{71} Isabel Carlos, “Double vulnerability”, Doris Salcedo, Isabel Carlos, Mieke Bal, Moacir Anjos, Doris Salcedo: Plegaria Muda, p. 55.

\textsuperscript{72} Mika Elo, “Digital šFinger: Beyond Phenomenological Figures of Touch”, p.3.

\textsuperscript{73} Ibid., p.4.

\textsuperscript{74} Ibid., p.6.

\textsuperscript{75} Ibid., p.8.

\textsuperscript{76} Ibid., p.5.

2. PURITY AND PROMISCUITY

As a material, hair can be used as a metaphor for expressing different and often opposing significances. The concepts of ‘purity’ and ‘promiscuity’, while expressed through hair, are explored. The ideas of ‘abject’ and ‘uncanny’ are considered below, as well as how these can be regarded in relation to hair. The first exhibition, with the title in Latin *Purus et Promiscuus*, presented at the Requiem Chapel of the Dominican Monastery, in Tallinn, in 2014, will be described.

the work, with distance or through the observations of others. I think that, when the title is chosen and the work is exhibited and displayed specifically in a chosen context, it gives sufficient indications that allow us the understanding of the ‘work’s’ intentions. How much can one tell about one’s own work? I believe that not everything can be, or needs to be, explained, as there is always something unknown, unthought-of and unexpected. I suppose it is more interesting when a creative work has the capacity to offer different interpretations and provoke distinct forms of thinking.

Artists are the only ones who know about their practice. They express themselves visually and have tactile knowledge, and they know the practice of manufacturing and thinking while creating – the ritual of creating in order to express their thoughts and concepts, and putting their reaction to the world into their work. Sensory expressions and ideas that art can carry and invite one to reflect upon, can alter our understanding and view of the world. And, in this way, offer new significances to the world.
2.1. Pure and Promiscuous

The term ‘pure’, from the Latin dictionary *purus*, means ‘unblemished’, ‘clean’, ‘unmixed’, ‘simple’, ‘without ornament’. According to professor at University of Toronto and researcher Amy Mullin, it is associated with ‘good’, ‘chastity’ or ‘sexual morality’. Pure is related to ‘the elimination, suppression or control of sexual desire’ and it is considered actually an ‘embarrassing virtue’. However, ‘plurity most basically is about order, both social and personal’.

The term ‘promiscuous’, from the Latin dictionary *promiscuus*, from (pro, -miscuus < misceo), means for instance ‘mixed’, ‘indistinct’, ‘common’, ‘the confusion of the divine and human things’.

For Kristeva, “the pure will be that which conforms to an established taxonomy; the impure, that which unsettles it, establishes intermixture and disorder.” She continues by saying, “the impure will be those that do not confine themselves to one element but point to admixture and confusion.”

Impurity is related to mixture and can be considered an offense to purity, so it seems possible to me to establish associations with promiscuity and impurity. In fact, this is a critical point in my research. Impurity can be considered a metaphor for immorality, sexuality. I can add even promiscuity, which the Catholic religion considers a sin. According to the Catholic faith, the practice of sexual promiscuity is certain to lead to a conflict with traditional moral standards or values. It is an undetermined taxonomy. far from the idea of ‘normal’ sexual morality, which implies ‘conventional’ relationships between two different genders and with only a single partner, and for the majority of Catholics is also equated with getting married.

The repressed sexuality and abuse that occurs in the Catholic church has been explored. In the exhibition *Purus et Promiscuus* at the Dominican Monastery, Requiem Chapel (more information about the exhibition is presented below, and photos of these creative works are presented in the appendix).

Amy Mullin notices that the references to ‘purity’ often occurs in metallurgy. Gold is considered a ‘perfect’ metal and ‘free’ of impurities. Rituals of purification are common among different cultures and religions. These are ceremonies that involve the individual or society in order to maintain purity. Mullin remarks: “Pure communities required their members to engage in constant self-analysis.” For Catholics this critical self-examination can take place during the confession of sins. In many religions, such as Christianity, holy water is the liquid substance used for baptism, and baptism is considered a ritual of purification. The early Christians, like Saint Mark, saw baptism as a practice for the remission of sins. Many purification rituals involve water (or bathing), because in order to achieve ‘purity’ it is necessary to ‘clean’ what is considered ‘unclean’. And water is the ideal element to remove all the ‘impurities’. Concerning water, the philosopher and religious historian Mircea Eliade, wrote:

> In water everything is “dissolved”, every “form” is broken up, everything that has happened ceases to exist; nothing that was before remains after immersion in water, not an outline, not a “sign”.

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80 Ibid., p. 510.

81 Ibid., p. 510.


84 Ibid.


87 Amy Mullin, “Purity and Pollution: Resisting the Rehabilitation of a Virtue”, p. 509.


89 Amy Mullin, “Purity and Pollution: Resisting the Rehabilitation of a Virtue”, p. 518.

90 The Bible: Authorized King James Version. (Mark 1:4).
Applying, hair cannot be considered a pure matter, which may be why it is cut in rituals of purification or needs to be covered when entering into sacred spaces. Even in some public spaces, it is considered immodest and indecent if a woman does not have her head covered when she goes out of the house. This is often the case in the Punjabi culture.99

According to Punjabi hair ‘habits’, as Hershman observes, in the rites de passage of death, men’s and women’s hair is treated differently. He explains:

In the rites de passage of death a man attains a greater degree of purity by shedding his profane dirt, which is enacted by his washing frequently and having his head shaven; a woman on the other hand becomes more impure and this is ritualized by the taboo on her not washing her hair and body, and by leaving her hair loose and unbound. In this situation the gain of purity by the man is signified by his loss of hair, while the loss of purity by the woman is signified by her ‘gain’ of hair.100

Hershman continues by saying that certain holy men, in order to reject all the pollution of life, shave their heads, while others become as gods by leaving their hair to become matted and dirty.101 As the ascetics of matted locks are a sign of renunciation of the world, the unkempt hair symbolizes that a person is outside social norms.102 The Lord Shiva is regarded the ultimate of ascetics.103

Douglas reminds us that religions often sacralise very unclean things that have been rejected with repugnance.104 According to the Hindu belief, hair is considered polluted and impure.105 In some parts of

not an event. Immersion is the equivalent, at the human level, of death at the cosmic level, of the cataclysm (the Flood) which periodically dissolves the world into the primeval ocean. Breaking up all forms, doing away with the past, water possesses this power of purifying, of regenerating, of giving new birth. Water purifies and regenerates because it nullifies the past, and restores – even if only for a moment – the integrity of the dawn of things.91

In many cultures, like ancient Greece, birth and death were considered to constitute polluting events.92 Impurity can occur when contact is made with a corpse.93 Similarities are found in the Punjabi culture, explains Hershman, in which it is believed that female pollution occurs after sexual intercourse and when the body is not washed after the death of a husband, during menstruation or following childbirth.94 Often these are considered the most impure of human acts, and the woman – because of her sexuality – is considered as someone who is more impure than the man.95 It is only after a ritual bath and the cleansing of bodily dirt that this period of pollution is considered to come to an end. Integral to the ritual, it is also extremely important to wash the head hair, as well as to groom and dress the hair.96 In the Punjabi culture, grooming or washing the hair among intimate persons should be hidden from the public space.97 “A Sikh woman will never openly wash and groom her husband’s hair, and in fact this is an act of great intimacy which is always performed in private.”98 This is a cultural custom. Such values and customs may be accepted within one culture and rejected by another.

93 Ibid.
94 P. Hershman, “Hair, Sex and Dirt”, pp. 282-283.
95 Ibid., p. 284.
96 Ibid., pp. 282-283.
97 Ibid., p. 275.
98 Ibid.
India, barbers are classified as ‘untouchable’ and are considered to be a lower class. In this case, to have the haircut and head shaved is considered auspicious. The researcher Eiluned Edwards points out that although hair is polluted matter, with the hair donations the devotees obtain blessing.

The donated hair is then used to make hair extensions or wigs for Western women. What inhabited the sacred space, the polluted matter that has entered into the sacred space, now belongs to the profane and mundane place.

Lots of hair from the heads of different persons will be utilized and combined to make wigs and extensions that will later be used in the heads of others. Lots of hair will lose its source. When the hair is found somewhere and we do not know who it belongs to, when the source is unknown or lost, this matter can now be abject and repulsive.

2.2. Abject and Repulsive

Abjection is related to rejection, a rejection of something we dislike. And I think many of us are not satisfied with some physical characteristics that we received from our parents, and so we cannot exclude, but we can transform. Hair is one of those characteristics.

Hair can look repugnant and disgusting, especially when it is extremely unclean. This feeling may arise more easily when it regards someone we do not know – a stranger – and this sometimes may create a strange feeling, in addition to considerations about the hair as unusual.

Human hair is a body material that becomes abject and repugnant once separated from the body and as soon as it appears in another place, a place where it is not expected and does not belong, when hair is found in unexpected places. This disturbance is intensified depending on the kind of hair that is being considered, for instance if it is head hair or pubic hair.

I find it disgusting to remove all the hair from the tub drain, mainly when many tangled hairs come out of the interior of the drain, especially if the Bathroom is shared with strangers. I recognize that it can be considered repulsive to find pubic hair on soap, because soap is used to clean and when it contains pubic hair, it becomes somewhat detached from hygiene. Can it continue to clean or is it now filthy and can be thought of as abject? Does this pubic hair corrupt the soap?

The meaning of the term ‘abject’ is developed in Julia Kristeva’s book *Powers of Horror: An Essay on Abjection*. In this book, Kristeva argues that abjection is directed to the part of ourselves that we want to exclude. According to Kristeva, the abject is what must be repulsed because it cannot be assimilated and therefore must be expelled. For Kristeva, perhaps the most archaic form of abjection is loathing food: our body can – through the form of spasms and vomiting – express repugnance towards it. Repugnance can also occur when a hair that is not ours is found in our food. There seems to be a contamination. This feeling can increase considerably if it is a pubic hair, and then there is a strange...
sensation when we feel hair in the mouth or in the tongue, the feeling of hair stranding in the mouth can create a sensation of disgust.

Kristeva observes: "Contrary to what enters the mouth and nourishes, what goes out of the body, out of its pores and openings, points to the infinitude of the body proper and gives rise to objection." But what goes into the mouth can create the similar feeling, and she gives the example of the skin on the surface of milk, something that is also experienced in the mouth and able to create abjection. Milk is a liquid substance offered by our parents, and connects us to our mothers. She writes:

Food loathing is perhaps the most elementary and most archaic form of abjection. When the eyes see or the lips touch that skin on the surface of milk – harmless, thin as a sheen of cigarette paper, pitiful as a nail paring – I experience a gagging sensation and, still farther down, spasms in the stomach, the belly, and all the organs shrivel up the body, provoke tears and bile, increase heartbeat, cause forehead and hands to perspire. Along with sight-clouding dizziness, nausea makes me balk at that milk cream, separates me from the mother and father who proffer it. "I" want none of that element, sign of their desire; "I" do not want to listen, "I" do not assimilate it, "I" expel it.

We expel all that we do not want, as the abject consists of all the things that intimidate our sense of cleanliness or anything filthy, such as body fluids. Kristeva comments that "the corpse represents fundamental pollution" signifying a "disquieting matter". Such "pollutions were considered contagious", and in order to avoid the contagion, it is necessary to bury the corpses. However, the confrontation with the maggots destroying the corpse may be even more disgusting. As the philosopher George Bataille remarked:

Death is a danger for those left behind. If they have to bury the corpse it is less in order to keep it safe than to keep themselves safe from its contagion. Often the idea of contagion is connected with the body’s decomposition where formidable aggressive forces are seen at work. The corpse will rot; this biological disorder, like the newly dead body a symbol of destiny, is threatening in itself. We no longer believe in contagious magic, but which of us could be sure of not quailing at the sight of a dead body crawling with maggots?

How abject and repugnant is it to face maggots crawling over and eating a corpse? This idea was explored in my work On Corpse, shown in the exhibition Remain/ Cease at the Pirta Convent Graveyard.

According to Kristeva, abject is "what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite." Since the abject is situated outside of the borders of what is usually socially acceptable, this compulsion of being forced to face it is an unkind experience that provokes repulsion. This feeling of repulsion is often caused by confrontation with something unexpected or repugnant, for example things put in the wrong place or disgusting matter like dust, waste, or corpse, or even human hair.

It is easy to overlook a fallen strand of hair that falls from the head. How many hairs are falling every day and how many hairs can be found in public spaces? This, often ignored, matter sometimes appears and is noticed in unusual places and is able to provoke different feelings. This idea has been explored in some of my works – at the exhibition of Filthy/ Chastity, made in a Bathroom, see for instance Obscene Corner, made out of my own hair that I collected after washing it when taking a shower.

However, I have noticed that pubic hair is more likely to bring about an abject reaction than head hair, because it cannot be disassociated from where it originates.

Leila McKellar explains:

A disembodied strand of hair is doubly abjected as it has been discarded from the body and has become waste material that should literally be thrown out. A discarded pubic hair is most abject of all as it has also been placed beyond the boundary of what may acceptably be shown and seen.

113  Ibid., p. 112.
114  Ibid., pp. 2–3.
115  Ibid., p. 109.
2.3. Uncanny and Intimate

The concept of ‘uncanny’ was explored by Sigmund Freud, in his essay “The Uncanny”, from 1919. He analyses the etymology of the German term ‘heimlich’ and ‘unheimlich’, that was translated (‘uncanny’), and according to Freud this is a word that is not always used in a clearly definable sense.124 The word ‘heimlich’ which means ‘familiar’, ‘native’, or ‘homely’, that is, which belongs to home and, obviously, ‘intimate.’ The word ‘unheimlich’ is connected with the notion of ‘unfamiliar’, and can create a ‘frightening’ feeling precisely because it is not known and it is not familiar, but naturally not everything that is unfamiliar or new generates feelings of fright.125

The German psychiatrist Ernest Jentsch (1867-1919) wrote about the concept of ‘uncanny’ in his essay “On the Psychology of the Uncanny” (1906). In accordance with Freud, Jentsch suggests that ‘uncanny’ is something unusual which causes ‘uncertainty’, as Freud refers.126 Something we cannot figure out, something that creates doubts, about whether something is alive or not, like wax-work figures, artificial dolls and automatons. I think this uncertainty can be reinforced when human hair is added to these figures.127 Even if Freud does not entirely accept this definition, he considers Jentsch’s idea that the writer – by creating fantastic stories and by leaving the reader in uncertainty – is the most successful device for producing uncanny effects.128 Freud considered the story “The Sandman” (1816) by the German writer, E. T. A. Hoffmann,129 one of the most successful examples of ‘uncanny’ in the literature, and analyses this story in his essay “The Uncanny”. In Hoffmann’s story, there

Pubic hair, although intrinsically human, takes on the quality and characteristics of dirt. According to Mary Douglas dirt or uncleanness is what disturbs social order, is “matter out of place”.120 For her, dirt is any element that does not occupy its rightful place in the system, “dirt is essentially disorder”.121 She wrote that if uncleanness is matter out of place, we must approach it through order. Uncleaness or dirt is that which must not be included if a pattern is to be maintained.122 In many (but not all) cultures, pubic hair, like the genitals, is something extremely intimate and private, and for this reason it should remain private and hidden. Synnott notes: “Pubic hair is the least visible and public of all the hair regions.”123 But what happens when the pubic appears in public? This is the theme I explored in the work Bodily Nature/The Great Orifice, a body piece that was made out of several pubic hairs and was exhibited in different public spaces.

In public spaces, such as bathhouses or saunas, where people are naked, it can be embarrassing for female individuals to have body hair, or even pubic hair, when the majority does not. Men usually retain their pubic and body hair.

When I encounter the pubic hair of someone unknown in public spaces, such as public shower rooms, it creates a strange or unfamiliar feeling in reaction to something that is common and familiar. Hair, when is part of the head or even of the body is something that we are familiar with, but when it is separated from the body or head it acquires a different condition and can become unfamiliar. Could it possibly create an ‘uncanny’ feeling? When the distinctions between the subject and the object begin to be demolished, the familiar can become uncanny.

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120 Mary Douglas, Purity and Danger: An Analysis of Concepts of Pollution and Taboo, p. 41.
121 Ibid., p.2
122 Ibid., p.41
125 Ibid., pp. 220-221.
126 Ibid., p. 227.
127 Ibid., pp. 220-221.
is a doll named Olympia, who appears to be a living being, and a young boy who suffers from terrible nightmares about a man whom his mother said would come and throw sand in his eyes if he (or any child) refused to go to bed. Moreover, if this man, named Sandman, threw sand in the eyes, they would fall out. Freud compares the loss of sight to the fear of castration, and he gives the example of Oedipus, who blinds himself as a form of punishment, of ‘castration’.130 Shaving or losing hair is for many theorists associated with castration. (This issue will be further considered later on, in the Chapter 3).

The word ‘uncanny’ has also been explored by the German philosopher Joseph von Schelling (1775-1854). Referenced by Freud in his essay, Schelling considered “the uncanny as something which ought to have remained hidden but has come to light.”131 Freud expands this idea by saying that it is the return of the repressed: “The uncanny is in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression.”132 The individual’s repression is linked to fears especially the fear of castration.133 The return of something forgotten, something familiar and intimate, something that had disturbed the individual’s childhood and, finally, the return of primitive fantasies. ‘Uncanny’ is not really anything new or unfamiliar, but something that is familiar and old, established in the mind and separated from it only through the process of repression. The American art critic historian and professor at Princeton University Hal Foster observes that the uncanny is a concern with the return of repressed events in ways that disrupt aesthetic norms, identity and social order.134

These two concepts, the ‘uncanny’ and the intimate, seem to be opposites, but can, in fact, be related.

Jewellery can embody the concepts of ‘privacy’ and ‘intimacy’, but the idea of the strange and uncomfortable can also be applied, particularly if it is made from human hair. Body materials like hair or teeth can be used as a material resource in jewellery, but these materials can create a strange kind of feeling or sensation, particularly if they come from someone we are not familiar with. The ‘uncanny’ can inhabit the familiar and the unfamiliar. Hair can be closely connected with familiarity, sexuality and human behaviour. This may be partly why it can figure into a strong bond between loved ones. Otherwise, hair coming from someone we are not familiar with can be an object of abjection, that creates distance. Therefore, hair can be repulsive or attractive, and this knowledge informs my created works.

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130 Sigmund Freud, “The Uncanny”, p. 231.
131 Ibid. p. 241.
132 Ibid.
133 Ibid. pp.231-232.
2.4. Exhibition: *Purus et Promisciuis*

The location chosen for the first exhibition was the Requiem Chapel of the Dominican Monastery in Tallinn. The title of the installation was in Latin – *Purus et Promisciuis* (translated as ‘Pure’ and ‘Promiscuous’). I chose to use a Latin title as a reference to the liturgical language used in Catholic ceremonies because the main purpose of this work was to consider the abuse of children that has occurred in the Catholic Church.\(^{135}\) The work intended to be a reflection on sexual repression and abuse of power. According to the professor at Arizona State University and author on women and gender studies, Rose Weitz, “Power refers to the ability to obtain desired goals through controlling or influencing others.”\(^{136}\) It is this power which sometimes seems to be used to ‘penetrate’ everything and everyone unscrupulously. In the exhibition, the issues of sexuality, power, the idea of being corrupt and being corrupted were explored.

In developing this work, it was important to collect and invoke religious iconography. Photos of a sacred nature were displayed along with my creative works, as this seemed to be the most appropriate way to communicate and express my thoughts. In the exhibition, several pairs of gloves were exhibited, together with three photographs displayed and organized as a triptych, alluding to Catholic iconography.

Photos of hands were in different positions, including hands in a gesture of prayer and wearing one of the pairs of the exhibited gloves. These gloves contain an intruding element – pubic hair – which seems to disturb that prayer. The use of pubic hair can reinforce the idea of sexuality, and the triptych seems indecent, even obscene. This is an intervention into the piety.

I saw that the first reactions of the viewers when entering this sacred space, illuminated by candles, were of silence and respect, evident by a slow walk, accompanied by a contemplative and reflective attitude. However, after a closer look seeking to understand the material, there

\(^{135}\) There are many cases of abuse of children in the Catholic Church. See for instance the investigation of sexual abuse within the Roman Catholic clergy, led by the reporter and editor Walter V. Robinson of The Boston Globe that won the 2003 Pulitzer Prize for Public Service. The movie, *Spotlight*, Tom McCarthy, 2015, 128', is based on these investigations.

was some visible discomfort. Most of the viewers felt intrigued by the presence of something ‘dirty’ in that space, as it seems that pubic hair is improper and should not be allowed to enter into such a space. The profane seems to invade the sacred. The force of power can corrupt what was thought to be incorruptible, and the promiscuous is able to contaminate the pure. About this work I consider and say:

There was purity, but suddenly someone came and took innocence away. All light was obscured by darkness, and promiscuity reigned. What was taken, cannot be replaced. What was once hidden, will now come to light and be revealed.

3. SEXUAL IMPORTANCE

Hair is a sign of vitality, it is able to show age, power and virility. Hair can be used in the construction of masculinity or femininity, and can be surrounded by sexual connotations, with the potential to be utilized as fetish. These are the characteristics of hair that will be considered and further developed, and it is in this context that I will report on the second exhibition with the title Filthy/Chastity, carried out in a Bathroom at Lembitu 3, in Tallinn, in 2015.
3.1. Power and Virility

Why is hair seemingly powerful? As described in The Bible, (The Book of Judges), Samson was a Nazarite with great strength, who combated the Philistine enemies of Israel. Samson was seduced by a Philistine woman, Delilah, who wanted to know the secret of his strength in order to reveal it to his enemies. Samson revealed the secret of his strength to her “if I be shaven, then my strength will go from me, and I shall become weak.” She betrayed him, and when he fell asleep upon her knees “she called for a man, […] to shave off Samson’s seven locks of his head.”

Samson’s hair was associated with power. When Samson’s hair was cut, the very essence of his power and virility was lost. Samson lost his strength and his ability to fight. Once unable to keep his own hair, his strength was destroyed. “[T]he Philistine took him, and put out his eyes, and bound him with fetters of brass; and he did grind in the prison house.” He was then set between pillars, and as his hair began to grow again, his strength returned. As a result, he was able to reduce the place to ruins, which caused his death and the deaths of thousands of Philistines.

The cutting of the hair and pulling out of the eyes symbolized impotence and ‘castration’. Charles Berg recognized that an abundant and luxuriant hair is a key indication of male virility and vigour. Berg claims that hair is a conspicuously genital symbol and the sacrifice of hair is associated with the sacrificing of the genitals. Berg argued that head hair is subconsciously associated with male genitals and to cut off an individual’s body hair is the symbolic equivalent to castration. It is associated with the repression of libidinous energy, suggesting that there is a connection between the growth of hair and libido. That is why when someone’s hair is shaved, they suffer a metaphorical castration. The article “Magical Hair”, by anthropologist E. R. Leach, criticizes the book The Unconscious Significance of Hair by Charles Berg. In it, Leach suggests that the hair’s significance is public and conscious, rather than private and unconscious, as Berg suggests.

Professor Emeritus of anthropology at Princeton University, Gananath Obeyesekere, notes: “The symbol is generated primarily out of the unconscious; once generated, it exists on the public level as a cultural symbol”, and then continues by saying the cultural symbol can communicate different messages, cognitive and emotional, and may exist on many levels, the personal and the social.

However, Leach agrees with Berg, that hair used in rituals is strongly related to a phallic symbolism. These ideas have been the subject of many discussions by anthropologists concerning the sexual significance of hair and have led to interesting debates between psychoanalysts and anthropologists. While the psychologists deal with the private, the anthropologists deal with the public. Thus, it is important to analyse both the conscious and the unconscious, the particular and the universal.

The anthropologist Hershman wrote:

[A] subconsciously sexual symbol, here hair, need not always symbolize a social attitude towards sex. It just so happens that one of the Punjabi’s central moral values is a concern with the nature of sexuality and the symbolic use made of hair partly expresses this. It is of course not inappropriate, nor perhaps completely accidental, that a subconscious

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137 The Bible: Authorized King James Version. (Judges, chapter 16).
138 Ibid. (Judges 16:17).
139 Ibid. (Judges 16:20).
140 Ibid. (Judges 16:21).
141 Ibid. (Judges 16:22-30).
143 Ibid., pp. 67-68.
144 Ibid., pp. 26, 31-32.
148 See for instance, E. R. Leach, “Magical Hair”; Christopher R. Hallpike, “Social Hair”; P. Hershman, “Hair, Sex and Dirt.”
3.2. Sexuality and Femininity

Hair is extremely symbolic and carries, expresses and communicates a multiplicity of meanings, with many layers of symbolism and different modes of expression in different contexts. Hair is an ambiguous and metaphorical substance. Hershman argues "that hair never means any one particular thing, but rather that in various contexts it is used as a means of expressing many different things."¹⁵¹

Why? Why hair is a common symbol used in many cultures seems an answerable question, according to Hershman.¹⁵² Hershman’s case studies provide evidence showing that particular meanings give some universal meanings. He explains that hair is a recurrent symbol used in many cultures because of its natural properties: it is visible and easily malleable.¹⁵³ For Hallpike, hair is frequently used in rituals because it has manipulative potential. The physical features of hair, such as the fact that it is constantly growing and it exists in great quantity, are characteristics of both sexes, and body hair that appears at puberty, it can be cut painlessly, which among other characteristics reinforces the idea of why hair is frequently used in many ritual acts.¹⁵⁴ The social anthropologist and professor emeritus at London University Raymond Firth wrote:

> Though personal in origin, it is multiple, any single hair of a person tending to be like any other. It is detachable, renewable, manipulable in many contexts, so to some degree can be treated as an independent object. Yet there is some variation in texture and color, so it offers scope for social differentiation. And it is associative, tending to call up important social ideas, especially concerning sex.¹⁵⁵

Since the beginning of this research, I have been quite conscious of the sexual implication of hair. Pubic hair covers the genitals and cannot be

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¹⁴⁹ P. Hershman, “Hair, Sex and Dirt”, pp. 291-292.
¹⁵⁰ Ibid., p. 296.
¹⁵¹ Ibid., p. 279.
¹⁵² Ibid., p. 291.
¹⁵³ Ibid.
Gitter explains that golden hair is the theme of many fairy tales and folklore. It is often used as a symbol of the precious, powerful or sacred. Women in the Victorian imagery could make use of their golden hair in an angelic or demonic way, either to protect their lovers or to strangle them, as a form of seduction or betrayal. Gitter explains that "if the woman was benign, her hair might be a nest, warm and sheltering, but if she was a treacherous mermaid, it could be an alluring but deadly snare." This concept was further explored in my works *Warm Nest* and *Rope*, displayed in the exhibition *Filthy/Chastity*, and more information and photos of these works are presented in the appendix.

A woman's long hair is a symbol of femininity. In many cultures, having a long hair, strong and loose, is associated with having an active sexual life. Punjabi women, for instance, believe that they become more sexually attractive if they let their head hair grow.

An associate professor at University of Notre Dame, with a particular interest in women and gender in ancient religion Mary Rose D'Angelo notes: "For early Christian men, as, it seems, for men of antiquity in general, women's heads were indeed sexual members," This may explain why it was a custom, more frequent in past, but still visible nowadays, that women must cover their head with a veil when they enter a Catholic church, to pray. Saint Paul said it is a dishonour for every woman to pray with her head uncovered, as if she was shaven. Also, in religious iconography, the hair of Mary Magdalene is typically represented as long and undressed as a signal of prostitution, and at same time loose and long enough to cover her nakedness. There seem to be two conflicting strands of hair symbolism. Is hair a shame or a glory?

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160  Ibid., p. 936.
161  Ibid., p. 943.
163  P. Hershman, "Hair, Sex and Dirt", p. 275.
165  The Bible: Authorized King James Version, (1 Corinthians 11:5).
Cooper points out:

Loose, uncut hair is seen both as a symbol of virginity and as a symbol of promiscuity. Both aspects have retained their force into modern times. The girl in Edwardian England who put up her hair to signify that she had reached maturity was symbolically offering her virginity in the marriage market. On the other hand, when, in liberated France toward the end of World War II, women suspected of having consorted with the occupying German troops had their heads publicly shaved, it was the loose hair of promiscuity that was removed.166

The cutting of hair is not physically painful, but it can be very disturbing and humiliating. Nonetheless, as mentioned before, there are instances from the period of World War II in Europe when the women who cohabited with the ‘enemy’ were forced to shave their heads as an act of punishment. Cutting a woman’s hair can be considered a sexual injury. In “Notes of Hair”, the curators Richard Julin and Elisabeth Millqvist wrote that these women “have their heads shaved against their will. Exercising power over someone by depriving them of their hair is to take away the last means they have of expressing their personality.”167 And Cheang comments, “the cutting of hair often occurs as part of the imposition of authority.”168

The shaven heads marked women who collaborated with the enemy or had sexual relationships with them and were considered as having committed an unforgivable crime.169 This practice was immortalized by the photos of the photojournalist, Robert Capa, La Tondue de Chartres, taken in 1944 in the streets of Chartres.170 Capa documents the shame that Simone Touseau and her family suffered, constituting a target of this kind of treatment.

Hershman summarizes that, for Leach, long hair might signify an unrestrained sexuality while a restricted sexuality is expressed through short hair. A shaved head means celibacy, and for Hallpike, long hair expresses being outside of society, while the cutting of hair on re-entering society or social control and shaving, covering or dressing the hair, means that society has now control over the individual.171 Leach notes that ‘ritual acts in which part of the individual’s body is cut off are prominent in rites de passage, meaning that ‘rites of separation’ in which the individual publicly moves from one social position to another.”172 And these detached bodily parts are able to carry magical power, as the anthropologist James Frazer, with specific interests in religion, folklore, magic and mythology explained that “cut hair and nails remain in sympathetic connection with the person from whose body has been severed.”173 This means that matter detached from individuals, such as blood, hair, nail parings, and so on, everything that can be cut or removed from the individual body and can symbolize this person can be used for sorcery. Frazer said: ‘The notion that a man may be bewitched by means of the clippings of his hair, the parings of his nails, or any other severed portion of his person is almost world-wide.”174 The bodily remains appear to carry on and be inhabited by some potency.

166 Wendy Cooper, Hair: Sex, Society, Symbolism, p. 67.
167 Richard Julin and Elisabeth Millqvist, “Notes on Hair”, Christoph Heinrich, Mona Hatoum, p. 76.
171 P. Hershman, “Hair, Sex and Dirt”, pp. 294-295.
172 E. R. Leach, “Magical Hair”, p. 152.
174 Ibid., p. 233.
3.3. Fetishism

William Pietz, the writer of a series of essays on the problem of fetishism, explains that fetish is a development of the Pidgin word fetisso, which "originated in the cross-cultural spaces of the coast of West Africa during the sixteenth and seventeenth century."\(^{175}\) Pietz notes that this cross-cultural space is "formed by the ongoing encounter of the value codes of radically different social orders."\(^{176}\) Fetisso derives from the Portuguese word feitiço, and the African religious and social objects are named by the Portuguese Catholics, feitiços.\(^{177}\)

The Portuguese word feitiço means 'magical practice' or 'witchcraft'.\(^{178}\) And for Pietz it is important to take into consideration that '[t]he Christian theory of witchcraft, as it related to fetish objects, was determined by theological explanations regarding the false sacramental objects of superstition.'\(^{179}\)

The word feitiço derives from the Latin adjective facticius, which originally meant 'manufactured' and 'artificial'.\(^{180}\) Pietz considers that a fetish "was typically some fabricated object to be worn about the body."\(^{181}\) In addition, for him, the nineteenth century economic, sociological, anthropological and psychological discourses agree in that the fetish is a certain material object.\(^{182}\)

Berg sees hair as one of the most favoured fetishes. The use of hair as a sexual fetish can be related to its potential to be effective sexually and to work effectively as a fetish object.\(^{183}\) Madame Bovary (1856), a novel written by the French novelist Gustave Flaubert, ends with the lonely death of one of its main characters, Charles Bovary. He is found dead with a long strand of black hair from his unfaithful wife, Emma Bovary, clasped between his hands.\(^{185}\) This is such a strong image: "His head was leaning back against the wall, his eyes were closed, his mouth was open, and he was holding in his hands a long lock of black hair."\(^{186}\)

Hair is one of the most singular fetishes since it offers a physical component that can, and according to Cooper leads to, satisfaction due to the pleasure of touching, combing, caressing, or just the possibility of looking at it, or even cutting it off, in the case of a women's head hair.\(^{187}\) "[T]he act of cutting seems as pleasurable as the possession or handling of it."\(^{188}\) It may be the same for pubic hair, with its direct sexual connotations as a strong sexual fetish.\(^{189}\) The genital organ is concealed by pubic hair, and Berg notes that fur or velvet mimics pubic hair, and these materials function very well in replacing it.\(^{190}\)

Berg considers that fetishism comes from a conflict between two opposite tendencies: the impulse of the destruction of the fetish object, and the love and preservation of the desired object.\(^{191}\) "The hair fetishist loves the woman's hair but frequently has the impulse to despoil or 'castrate' it."\(^{192}\)

According to Freud, the fright of castration begins for a little boy in early childhood, after seeing female genitals and becoming aware of the absence of a female phallus.\(^{193}\) In Freud’s perspective, the fetish can

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\(^{176}\) Ibid., p. 11.
\(^{177}\) Ibid., p. 14.
\(^{180}\) For further knowledge about the etymology of the word ‘fetish’, see for instance William Pietz, "Problem of the Fetish I", p. 5 and "Problem of the Fetish II", pp. 23-25.
\(^{181}\) António Gomes Ferreira, Dicionário de Latim Português, p. 472. (Translated from the Portuguese, ‘artificial’.)
\(^{183}\) Ibid., p. 9.
\(^{184}\) Charles Berg, The Unconscious Significance of Hair, pp. 42, 60.
\(^{186}\) Ibid., p. 310.
\(^{187}\) Wendy Cooper, Hair: Sex, Society, Symbolism, pp. 218-220.
\(^{188}\) Ibid., p. 219.
\(^{189}\) Ibid.
\(^{190}\) Charles Berg, The Unconscious Significance of Hair, p. 59.
\(^{191}\) Ibid., p. 61.
\(^{192}\) Ibid.
be a “substitution of the phallus”.  

The male child refuses to recognize, even after seeing and perceiving, that the woman or the mother do not have a penis. This may mean that the woman was castrated. For Freud, “the fetish is a substitute for the woman’s (the mother’s) penis,” which the little boy wants to believe in and does not wish to give up. Freud notes: “In very subtle instances both the disavowal and the affirmation of the castration have found their way into the construction of the fetish itself.” It seems that castration can be both rejected and asserted. Hal Foster recognizes that “fetishism is not simply an act of disavowal.” He continues by saying: “As such, the fetish is not only a “protection” against castration but also a “memorial” of it.” The anthropologist, professor at the University of British Columbia and curator Anthony Shelton notes that fetishism is an ambivalent term, often associated with excess or deficiency, loss or disavowal and the categories of deficiency and excess often are interpreted as potentially able to disrupt social order.

For the American artist and writer Mike Kelley, a fetish is “an idealized substitution for something secret or shielded.” A fetish can be considered the embodiment, the replacement, of something that is missing and that is somehow connected to personal attachments. One could perhaps say that its meaning and purpose seem to be replacing something that once was and is no more, of something that was extinct. For Kelley, an art object can be a species of fetish. He explains: “Art is creation in response to lack.” And he continues this idea by saying that “the art object is a kind of fetish, a replacement for some real thing that is missing.”

Pietz had previously said: “Works of art are true fetishes only if they are material objects.” “Some portable or wearable thing.” and “Beyond its status as a collective social object it evokes and intensely personal response from individuals.” A fetish can be “something intensely personal.”

Jewellery made of, as well as that containing, human hair (such as became particularly popular from the late eighteenth to the late nineteenth century in Northern Europe) constitutes a fetish according to the anthropological definition of an irreducible material object, something with enduring form and the force of an unrepeatable event.

This means that hair jewellery can be a fetish. A fetish can be considered a material object that replaces something that is absent, missed and connected to personal attachments. Matter separated from the body, as well many other objects, can be converted to fetishes, the mother’s memorabilia — for instance, the lock of hair the mother cuts and saves from the child, or even the baby’s first teeth. It was common during my childhood for parents to save the baby’s first teeth and then ask the jeweller to use it to create a pendant, it was frequent to see people wearing it.

For Pietz, the fetish holds an attractive and illusory power. This quality resembles amulets that bring good fortune and are endowed be a “substitution of the phallus”.  

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For Pietz, the fetish holds an attractive and illusory power. This quality resembles amulets that bring good fortune and are endowed
with the power of protection when worn upon the body.\textsuperscript{210} The use of certain materials is directly connected with their preventive and magical value, since certain supernatural powers are associated with specific materials. This magical power is the most important characteristic of an amulet. The amulet can be any object, made from any material, but the owner must believe that the object has the power to protect from danger or damage. This is why the owner always carries it closely or wears it on the body, commented the lectured and writer on jewellery Anne Louise Luthi, in the book \textit{Sentimental Jewellery}.\textsuperscript{211}

I am interested in the sacred and secret aspect of fetish and the special connections established with it. Perhaps these aspects are visible in my creations.

Senior curator and writer Roger Malbert notes: “The fetish offers security, unaltering attraction and an aura of quasi-religious significance.”\textsuperscript{212} Malbert comments that fetish must be tactile and preferably suggested a smell.\textsuperscript{213} He continues by saying that the sexual appeal of natural hair as a fetish derives in part from its texture and smell.\textsuperscript{214}

Pietz points out: “The fetish’s special relation to the believer’s body was thus evident both through its being worn like an ornament and through its power to protect physical health or to inflict illness or even death.”\textsuperscript{215} This always concerns personal beliefs, some objects that can possibly be worn for protection, for being handled or being touched.

\begin{flushleft}
\textsuperscript{213} Ibid.
\textsuperscript{214} Ibid., p. 114.
\textsuperscript{215} William Pietz, “Problem of the Fetish II”, p. 45.
\end{flushleft}
3.4. Exhibition: Filthy/Chastity

The space/location chosen for the second exhibition in Tallinn was a Bathroom in Lembitu 3, a building from the 1930s designed by the architect Eugen Sacharias. As an important premise of the exhibition, the Bathroom was impeccably clean. The title of the exhibition was Filthy/Chastity. A Bathroom is an intimate space where we execute contrasting actions and behaviours. We use this private space daily to clean ourselves – by washing our bodies, our hands and our hair – of the impurities that accumulate. This intimate space is also the place where we expel our filth – our repugnant fluids and excrements. Thus, this was the ideal location to highlight the contrasts of clean and dirty, intended to be also noticeable in the use of hair as a resource material.

When in a Bathroom, we can face a mirror to comb and plait our hair, and to remove our unwanted hair. During these rituals, how many of our hair strands fall from our heads? Many hairs have fallen from my head, and this became a resource material to create body pieces.

Usually we have a reaction of repulsion when we find hair in an unexpected place – on the floor (even on the Bathroom floor), in our food or on our clothing. We are repulsed by it! Finding hair in public Bathrooms is disgusting, and this disgust can be intensified when we discover it is pubic hair.

When pubic hair is used in an art work, exhibited in a Bathroom and made visible, does the idea of disgust change? Is the taboo of pubic hair removed or intensified? Jewellery is a manageable object that can be experienced through touch, creating a physical proximity and a tactile experience. There is a response to touching and feeling it in the hand. Jewellery is an object that can be held in the hands, surrounded warmly by our fingers. We can touch and handle it over and over, again and again, but what happens if the jewellery is made out of hair?

Hair strongly appeals to our senses. We often want to touch hair, but whose hair will we touch? Who will we allow to touch our hair? Will we allow a stranger to touch our hair, or only someone who is familiar? What about those conditions of allowance when we think of our pubic hair? Even if allowed, who will approach these works made from intimate hair of the body and touch them?

Hair as a raw material is a strong medium used to represent memory, intimacy and to convey sentimental significance. Hair can represent someone we love or are close to, so incorporating it in jewellery can become a tender gesture. To those who have no connection to the source of the hair, it can be interpreted as inadequate and possibly even disgusting. What type of creative work can be built and how can it be exhibited in order to communicate in a meaningful way – to provoke and elicit different reactions and impressions? The creative work shown in this exhibition aimed to analyse hair as raw material, to explore its possible opposing reactions, to observe the viewer’s gestures. This invitation was given at the exhibition:
After washing of hands, the viewers were welcome to touch the objects.

During the exhibition, some viewers demonstrated enthusiasm and appreciated being allowed to have close contact with creative works made out of human hair. Many had a motivational approach for touching the works exhibited. Others, despite being invited, refused to touch the works. But the ones who refused to have approximate contact, did they have that reaction because it was a bodily and intimate matter? Or was it due to some other reason? This concerns the personal, the private and the intimate, which can be observed but should not be forced. Boundaries must be respected.

This shows that such a consensual approach about the use of hair as a material does not exist. It was interesting to observe the similarities and diversities in the interactions with the exhibited creative works.

At the exhibition Filthy/Chastity, I collaborated with the sound artist Paul Beaudoin to engage with the subject. He created a sound installation inside the Bathroom where it was possible to listen to the sounds of everyday rituals and routines performed in the Bathroom. Included were sounds of dripping water, the washing of hands, or showering. Other sounds were heard as well – those of physiological necessity, the intimate and private sounds usually hidden from the public. Like the hair used in my creative work, Paul Beaudoin took the ‘private’ and often ‘intimate’ sounds of the Bathroom and transported it to the public domain. Matter and sound are excellent means used to remember moments passed.

4. REMEMBRANCE

For centuries, the potential of hair to convey memory has been continually discovered and used. There are several ways to keep the presence of what is absent. Evocations can be made through holy relics, sentimental jewellery and photography. In order to place the analysis I carried out regarding contemporary art and artists/jeweller dealing with hair in its historical context, I will look at these practices very briefly. The last exhibition, Remain/CEase, presented at Pirita Convent Graveyard, in Tallinn, in 2015, will be examined.
4.1. Relics

The human body can be invoked through processes of defilement or redemption. Materials such as hair, teeth, fingers or toe nails (that have either fallen from the body or have been removed intentionally), or even human bones, have been used to create jewellery and holy relics within the Christian tradition. This can be acceptable for some and disgusting for others, depending on the affinity and closeness one has to the bodily materials or on religious beliefs. For instance, many Catholics believe in the ‘miraculous’ energy that emanates from the relics. Human remains and organic materials have the power to represent one’s individuality. This is an important aspect concerning relics, the remains have the purpose of reminding us of a particular person. It is commemorative.

The very word, relic, taken from the Latin reliquiae, means ‘that remains’, ‘the remains’, ‘the rest’, ‘remains’, ‘ashes’, ‘traces’.216

According to Patrick Geary, a distinguished professor of Western medieval history at the Institute for Advanced Study in Princeton, relics might be reminders of martyrs and saints, and can consist on some parts of their clothing or even objects linked with them. Geary wrote: “Relics of saints, whether particles of clothing or objects associated with them during their lives, particles of dust or vials of oil collected at the site of their tombs, or actual portions of their bodies, had no obvious value apart from a very specific set of shared beliefs.”217 Bodily materials or remains from someone of esteem, from a saint, are materials that can take on extraordinary powers. There is an emotion or veneration when holy relics are considered.

In the Middle Ages, it was believed that relics were imbued with magical powers, powers for regenerating life and protection against all kinds of calamities. There was a belief that from the material vestiges of saints and martyrs a mysterious and permanent energy would emerge, which had the power to console and cure whoever contemplated or touched it. Patrick Geary remarks that ‘relics were the saints, continuing

to live among men. They were immediate sources of supernatural power for good or for ill, and a close contact with them or possession of them were means of participating in that power.”218

To be considered a relic and achieve official recognition, these objects must be approved through a public ritual to determine the relic’s authenticity. Who determines the authenticity of a relic? This is an important aspect, and the process was usually carried out by the local bishop.219 But, what is the criterion? What is this decision based on? The process can be dubious. What crucial evidence can be considered, since many aspects of religion are based simply on beliefs? In this case, it should give rise to miracles and be able to protect the community. In other words, “the relic had to prove itself”.220 The relics need to pass through a process of authentication.221 And of legitimacy, just like any precious metals and jewels have to be authenticated. As for authenticity and honesty, I consider that these are important aspects, both in life and in work.

The quality of a precious metal can be certified through the use of the hallmarks, and these hallmarks can be found on metal jewellery.222 The relics may then be displayed in reliquaries, usually made of precious metals.


218 Ibid., p. 176.

219 Ibid., p. 177.

220 Ibid., p. 181.

221 Ibid., pp. 177-181; 187-190.

222 Hallmarks are marks applied to articles of the precious metals gold, silver, platinum or even palladium, for certifying their standard of purity and authenticity.
4.2. Sentimental Jewellery

Hair has not been the most common or usual material in manufacturing jewellery. However, jewellery has been made from, or incorporated, human hair for centuries. During the second half of the seventeenth century and into the late nineteenth century, it was more frequent to incorporate hair in jewellery. Hair has been an important material used particularly in sentimental jewellery. On the one hand, jewellery can integrate the hair of a loved one who is still alive. In this case, it constitutes an intimate reminder of a particular person and the desire to keep close a part of that person, the loved one. On the other hand, jewellery can also integrate hair that was saved or cut from a deceased person. This serves as a reminder, a way to remember the dead, as a residual belonging of the departed. This kind of jewellery is known as mourning jewellery.

We can find a similarity here with holy relics. Professor at New York University and writer, Emily Apter, observes that this is “a lachrymose drama of mourning, melancholia, and maniac collecting. The lugubrious nineteenth-century practice of preserving the relics of the departed love ones” included locks of hair. And these locks of hair could be used in jewellery, and hair as other body materials remains an indexical reference to its owner.

Disembodied pieces of hair reveal an absent body. These pieces of hair can be retained and used in order to preserve and signify memories of a person, as hair has the capacity to persist. The honorary curator, jewellery collector and author of the significant book, *Jewelry in America 1600-1900*, Martha G. Fales wrote: “Hair was cherished because it was the one attractive part of the human body that did not decompose after death.” Christiane Holm consolidates this idea: “Before hair becomes raw material for remembrance it must be cut off a body. But the very moment of the cutting gives the hair a new status. The separated hair can last forever whereas the body will not.”

Jewellery made with hair holds a presence of the individual and the personal in the absence of the body, invoking a memory of having lived and of having passed away – a person’s life. When this is used as a material and does not show to whom it belonged to, it will remain secret because the identity and gender of the person have been concealed. The hair is distinctive, but it can be indistinctive as well, without gender, anonymous. But the most common purpose of hair jewellery was to represent or to act as a reminder of a particular person and thus it is quite often very personal. This identity can be lost, can be a secret, can be known only by a few or even only by one.

Memorial/mourning rings were made to remember the execution of King Charles I in 1649, in the United Kingdom. Some of these rings contain locks of his hair, and they were distributed at the funeral to be worn in his memory, as *memento mori*. After this occurrence, mourning jewellery started to become widespread.

Fales commented that during the colonial period, death was always present and it was common to think about it. Mourning jewellery “served as a constant reminder to the wearer of the fragility of their own human mortality. The ring was a symbol of eternity and that comforted them.”

In nineteenth century, there were many military conflicts in Europe. In the United States of America, there was the American Civil War, which led many people to mourning, and the demand for hair jewellery to remember the death of loved ones increased considerably.

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229 Ibid., pp. 4-5.
230 Ibid., pp. 4-5.
231 Martha G. Fales, *Jewelry in America 1600-1900*, p. 23.
232 Ibid., p. 217. The American Civil War occurred from 1861 to 1865.
Kingdom, the early death of Prince Albert in 1861 led Queen Victoria to the beginning of a long period of mourning, that lasted for the rest of her life.233 Martha G. Fales notes: “In spite of Queen Victoria’s deep mourning for Prince Albert, the mid-century saw a gradual easing of the restrictions of mourning customs in America. Perhaps this was accelerated by the enormous losses of life caused by the American civil war and need to get on with life.”234 Even though there was a decline in mourning rituals at the second half of the nineteenth century, in America, mourning jewellery and hair-work jewellery continued to be produced.235

Hair was used in arrangements under glass, or could be worked plaited and woven in a similar way to lacemaking.236 Hair-work jewellery became so popular during the nineteenth century, that many women started to do hair-work at home. Hair-work is a slow work. It requires a great amount of time and patient hands. Pointon observes that integral to the “term ‘hair-work’, is the significance of the laborious and slow process of manufacturing, a process that is understood to be peculiarly feminine.”237 Manuals and books of patterns in hair-work appeared in the nineteenth century. Some of the books available included *The Lock of Hair* (1871) by Alexanna Speight – which gave directions for working with hair – and *Art of Hair Work: Hair Braiding and Jewelry of Sentiment* (1875) by Mark Campbell – which provided detailed instructions for plating hair.238 Luthi remarks: “There was, however, always a suspicion that unscrupulous jewellers substituted the hair of strangers for that of the beloved.”239 Speight wrote that some dishonestly combined “the hair with other hair, perhaps already worked up.”240 This fact also contributed to various amateurs learning to work with hair to ensure that the hair belonged to the loved one.

Hair needed to be cleaned before being worked. To clean hair and remove impurities, it was necessary to dissolve borax and soda in water, then immerse the hair in this solution and leave it for a few minutes, transfer the hair to a palette, hold it firmly and scrape it carefully with the edge of a knife to remove every particle of any kind of impurity of hair, repeat the solution and finally rinse the hair in the fresh solution.241 After that, hair could be utilized and worked in several ways. Some traditional motifs used in hair-work were inspired by nature, such as forget-me-nots, or feathers.242 The weeping willow tree was often a symbol of grief.243

The value of hair-work jewellery was mainly sentimental.244 The sentimental importance is able to replace the economic value, and the use of human hair as a raw material was a strong medium used to represent memory, intimacy and create sentimental significance. According to the social anthropologists Elizabeth Hallam and Jenny Hockey, the potency of human remains to function as facilitators of personal memory is evident in the use of hair jewellery:

> Worked into brooches, lockets, rings, and bracelets (often with the use of precious metals and stones) human hair has extended memory connections through the powerful evocation of the person to whom it once belonged. Human material that was regarded as ‘dead’ while the person was living, is thus transformed into a ‘living’ substance at death in the sense that it is reanimated as a possession capable of sustaining the deceased in close proximity to the bereaved. The physical durability of hair makes this possible as it stands in stark contrast to the instabilities of the fleshy body.245

Hair jewellery could be considered to transcend the worlds of the ‘living’ and the ‘dead’. In spite of hair being considered a ‘death’ matter, it seems alive, even if only the hair bulb contains living cells.

Hair survives death, and it survives us. As expressed in Godey’s *Lady’s..."
Hair is at once the most delicate and lasting of our materials and survives us like love. It is so light, so gentle, so escaping from the idea of death.\textsuperscript{246} At the end of the nineteenth century, hair-work jewellery lost its popularity. Anne Louise Luthi wrote: “Hair jewellery was now regarded as being in the worst possible taste.”\textsuperscript{247} And regarded as something disgusting, it was perceived to be morbid or even perverse, remarks Martha Gandy Fales.\textsuperscript{248}

Regarding relics and hair jewellery, Hallam and Hockey wrote:

|Either through processes of Protestant reformation or through the increasing ‘distancing’ of the dead as ‘unhygienic’ or ‘contaminating’, relics and hair jewellery were viewed as either corrupting or distasteful. Nineteenth-century technological developments in photography provided further means to preserve physical traces of the dead within the domestic spaces of the living.\textsuperscript{249}

Photography and hair have been used together in jewellery. As Geoffrey Batchen, an Australian specialist in photography, notes: “Hair was often combined with photograph, and then the hair-and-photograph incorporated into a piece of jewelry.”\textsuperscript{250} The locket, with the combination of photography and hair, are two physical traces of the same referent.\textsuperscript{251}

Hair was used less and less during the twentieth century. Instead, other mediums like photography filled the role of perpetuating remembrance.

\textsuperscript{247} Anne Louise Luthi, Sentimental Jewellery, p. 29.
\textsuperscript{248} Martha G. Fales, Jewelry in America 1600‑1900, p. 23.
\textsuperscript{249} Elizabeth Hallam and Jennifer Hockey, Death, Memory and Material Culture, p. 153.
\textsuperscript{251} Ibid., p. 73.

\section*{4.3. Memory and Photography}

Throughout the twentieth century, photography became more accessible and an important visual process used to preserve memory and document facts. Photography is capable of preserving a moment, because a photograph can sustain a certain instant and provide a consistent reminder of a person, place or event. Thus, in this way, moments of the past can be recalled. The loss of memory is frequently feared. According to the Portuguese writer José Cardoso Pires, without references from the past the affections die.\textsuperscript{252} And without memory, what are we? In personal objects and photos, signs and traces are preserved that evoke the persons they belonged to. These objects can still retain marks of their owners. Photography serves as a reminder, a representability, a memory, a portrait of someone, just as bodily traces, such as hair, are evidence of the existence of the corporeal, of someone who is or was.

According to the French philosopher, critic, theorist and professor at Collège de France Roland Barthes, photography is evidence that something has been. He wrote that “in Photography I can never deny that the thing has been there.”\textsuperscript{253} He continues by saying that “what I see has been there”, that is: “That-has-been.”\textsuperscript{254} “A photograph makes us conscious of time’s passing and, ultimately, of death.”\textsuperscript{255}

When dealing with loss and sorrow, it feels like nobody and nothing can fill that void. When we see a photo or a piece of jewellery of someone close who has passed away, these objects can bring forth memories of this person, as objects are able to carry the ‘vestiges’ of those who have used them, who have owned them. These objects may have the capacity to somehow fill the emptiness of absence, but this will never be enough to bring the person back, and the melancholy prevails, and the mourning continues.

\textsuperscript{254} Ibid., p. 77.
\textsuperscript{255} Geoffrey Batchen, Forget Me Not: Photography and Remembrance, p. 76.
In this way, photos and objects can be interesting intermediaries, transmitting memories and allowing for a feeling of closeness to those who have departed and are no longer living.

Baudrillard remarks that “the object was almost fired with passion, or at least that it could have a life of its own” and for him “the object designated the real world, but also its absence – and, in particular, the absence of the subject.”

Concerning creative work, and the objects created, what is more important – the photograph of the object, the way the object is represented, or the object itself? I propose that both are important – the object itself and the way it is communicated. Objects can be touched or kept. Objects or jewellery, in the same way as photographs, can be hidden and kept. Usually jewellery is preserved in boxes and photographs in albums. Similarly, hair can also be saved in boxes or perpetuated in albums.

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4.4. Exhibition: *Remain/Cease*

For the third exhibition, *Remain/Cease*, the location was in a Graveyard in the ruins of the Pirita Convent, in Tallinn. Fragility is implicit in life, the body slowly exhausted and declining and going through a process of deterioration. Hair is one aspect of the body. Hair, however, does not decompose. It has qualities of durability that are opposite to the body’s otherwise frailty. Therefore, one of hair’s attributes is its longevity.257

In the creations exhibited I explore the concepts of death and life, the sacred and profane, the purity and promiscuity, the attraction and repulsion. I worked with these opposed concepts and I reflected on them.

Some of the works in the exhibition are very meticulous, requiring detailed and close manipulation, a very patient and slow work. It was a repetitive work, made day by day, in a kind of ritual, a habit, but also somehow a necessity, maybe even an obsession.

Some of the works I have done, I know one day I will not be able to do anymore, as my hair is getting grey and my eyes are getting cloudly. In some works, I used hair in combination with gold, the material used often in jewellery. Gold is a valued material, although the value and importance of some jewellery depends more on the relationship that has been established with it. To whom it belonged and the memories it can carry within it are extremely relevant, and so the hair, like a piece of jewellery, will continue when we cease.

*What will remain when you/we cease?*

The spaces selected for my exhibitions could be considered intimate or intimidating, even if the opening times of the exhibitions were limited. I found that these conditions are not always an obstacle, and sometimes this can even be more interesting and give the exhibition more significance. I consider it is important to display the work in places that can help give it context, give it meaning. This is the reason why I decided to do site-specific exhibitions.

I observe that in this exhibition creations were more appealing to touch, even if there was not a clear invitation for touch, as there was at the exhibition in the Bathroom in Lembitu. Why were the viewers more interested in touching these works? I think maybe it was because most of the works are very meticulous and delicate, and the way the hair was worked led to it not seeming hair anymore, it was more difficult to recognize that the matter used was indeed hair and maybe there was a need to touch, just to be sure. To touch in order to believe, like Saint Thomas, as referenced in *The Bible*, needed to touch to believe.258 Mika Elo remarks that touch is a guarantor of sensory certainty.259

For this exhibition, I did a collaborative work with the sound artist Paul Beaudoin, who created a sound environment. There was also a collaboration with Fideelia–Signe Roots and Risto Tali, in the performance called *Harvest*. In this performance, their hair was cut. To do collaborative works often suggests that ideas have been discussed and shared and this frequently improves the development of the work. In addition, it often involves the necessity to find specialists in different areas, in order to enrich the creative work, make it more complete. This was what happened as well with the work *I Must Confess*, a work made in collaboration with Paul Beaudoin and Maria Tegzes. This was a collaborative work between words, sounds and whispers, that were possible to listen during the exhibition *Remain/Cease*. In this work, the different qualities, potentialities and feelings that hair can provoke are addressed, in a way that was very intimate, personal, kind of a confession. For those who heard it, it created a strange feeling, as if they were listening to something forbidden, too personal to be released out there, for others to hear.

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257 One example is the mummy from Chancay culture, Santa Rosa, in Lima, Peru, visible in the exhibition *Cheveux Chéris*.
Hair ‘behaviour’ can be used in the construction of the self, as I used hair to construct my creative work. The haircut has changed according to the trends, often showing conformity and discipline and/or demonstrating rebellion or indifference. Thus, hair can become a question of self-image, self-expression and as a way to show one’s appearance in society, involved in the construction of physical appearance, and used frequently according to some particular Western idea of beauty. Body hair can show or hide gender and it can also blur the distinctions between genders. Just as common, traditional and conventional ideas of gender distinction are modified through the hair.

One of the purposes of this research was to improve and analyze my own creative work. Another objective was to explore, and reveal the meanings and contradictions of hair in different contexts and environments. I learned that hair never has any particular and unique meaning, but it can express diverse significance, in various contexts.

Many of the creative works I developed during this research have been created to show the ambiguities, the contradictions present in hair, as well in life. The aim was also to communicate and to try to answer some questions that came up during this research, while I explored the material. What I read about it and how I reacted to what was going on in my life, as well in the world.

- What kind of significance can hair express and communicate, when is used as a raw material? And why and how?

I found out, and showed in public exhibitions, that hair can communicate purity or promiscuity - that hair can have sexual importance and it is a great material to use for remembrance.

Human hair proved to be an excellent working material, with immense potential because of its manipulative and malleable properties. A single hair is a thin fiber, physically flexible and relatively stable, despite the fact that human hair is a complex tissue and subjected to innumerable chemical reactions. The effect caused by chemotherapy, for instance, is hair loss, and losing hair represents a desolation of our times. The hair separated from the head, because it has fallen or was cut, acquires a new quality, and can in that moment be used as raw materials. Raw materials are chosen in order to be worked and to transmit ideas. Materials have their own inherent symbolism and characteristics. The inherent qualities of hair are potent and often impressive. I chose to work with hair exactly because of its potential to create meaning. I expect that creations made out of this material will offer more meaning, more significance, and this will result in a greater effect. What can human hair evoke? Hair proved to be capable of carrying unrevealed meanings and uncertain feelings, and this uncertainty is also a part of the creative process.

- Hair has tactile qualities that are appealing to the sense of touch. When used as a material for creative purposes, does it maintain these sensory qualities?

With the work I created using hair as a raw material, I could see that it was capable of causing distinct reactions due to its appealing and tactile characteristics. I observed this during my exhibitions. When viewers were allowed to touch the works, many did so. It seemed that it was often necessary to touch the creative works, to see that the material was hair; however, other observers did not want to touch the creations, and the reasons for their choice not to touch are likely to be within the personal realm.

I recognized during this research that there were pieces which were appealing to touch and others which caused withdrawal instead. In touching, there is something from others that passes through us, and there is something that is ours and is passed to others. So even in slight body contact, there is in fact a highly complex situation in which communicative, emotional and symbolic transfers play an important role. In addition to that, the way things are perceived is intrinsically linked to the physical environment in which they appear, as well as their cultural context and environment, and also concerns personal aspects.

- How will the viewer respond to hair used for creative purposes?
- What will be the viewer’s response to the hair used for creative purposes?
What can I perceive of my creative work when I consider and reflect on the creative work of one jeweller and three artists who used hair in their works? The intent was to understand the potentialities of hair as a resource material. Why did they use hair? Does its use have just material implications or was it used because of its symbolic meanings? I realize that human hair was the chosen material, because of all the meanings that it is connected to it. I suppose hair cannot be separated from symbolism. I propose that hair cannot be used or viewed like a common thread. It is evident that hair transmits innumerable ideas and sensations, as demonstrated in the work of the jeweller and the different artists I analysed, and the authors who wrote about them had a direct impact on the analysis of my own creative work and also made me rethink it.

The oppositions and contradictions about hair are constant, highlighting the ambiguous significance of hair despite all the meanings that have been previously considered. After all the aspects concerning hair that have been pointed out, it seems evident that it cannot be considered Pure, but rather it is considered impure or even Promiscuous, since long and loose hair, as previously verified, can be associated with unrestrained sexuality. Hair seems to possess a marginal status, to disturb social order, like dirt. It does not respect the borders, it is located in a boundary state between the living and the dead. Maybe this is the reason why it is considered a polluted and dirty matter. So, hair can be regarded as a Filthy matter rather than a Chaste matter, which is why it is often cut as a renunciation sign, as demonstrated before, close-shaven hair equals celibacy. Hair, as observed previously, possesses notable qualities of durability that are opposite to the body’s frailty. If there is one thing we can be sure of about hair is that it will be able to Remain when we Cease. Art also has the capability to remain, and if art helps us to understand and question the world we live in by offering new significance, artists always act and interrogate it, in order to remodel the world and give diverse experiences to the materials.

Can the material affect the viewer? And when the viewer knows that hair is used in the creative process, will this affect and change his reaction? Should the material be revealed in advance or await to be discovered? If the viewer is unaware that the creative work employs hair, does this influence his reaction? Conversely, when the viewer is aware that hair is a primary raw material, is his reaction influenced in a positive or negative way? This awareness can have a great influence on the creative work. It was also an important question I considered – whether to tell, in advance, what was the raw material of the creative work. I could see that the viewer’s reaction changed the moment they knew that the material of my creative work was human hair. The creative work may comprise a multitude of reactions that can motivate and provoke the viewer, who encountered them in the context of an exhibition or just unexpectedly in a public space. For this purpose, the viewer was observed, and I could verify that the use of hair as a material in art or jewellery has the ability to cause different and often opposite meanings or contradictory reactions. Hair is a sign of attractiveness and can attract us, but it is just as likely able to cause the opposite reaction and provoke rejection or be abjected. The encounter with hair can provoke different reactions, once it is separated from its owner, it is able to attract or repel us, as the abject. The abject disrupts our established rational order of things. And to disturb social order and disrupt the familiar seem to be attributes of the uncanny.

Jewellery/body objects made with hair often causes different reactions – they can draw the viewer closer or drive them away. They can attract or repel them just as easily. Therefore, I was interested in observing, analysing, and reflecting on the observer’s reception of my creative works.

During the showing, it was important to observe the reactions of others concerning my work. It was my aim to observe and explore how others view the creative work, so I could begin to understand more about hair as a raw material and the qualities it possesses. Human hair creates an immediate reaction – whether it is clean or not, when it is detached or separated from the body – the attraction or repulsion of it as a material substance depends on how it has been worked and the context in which it appears.
In sum, the analysis of my own creative work and this research should provide new insights that can be used as input and basis for a new cycle of practical works. For the last few years, I have been focusing my attention mainly on human hair, and I have been exploring its qualities as a material and its meaning, what we can communicate and express with it. Now I feel like the time has come for me to experiment with other materials. I would like to continue to explore the concepts of ‘pure’ and ‘promiscuous’ or ‘life’ and ‘death’ but now using other, different, materials. I am interested in the physical qualities of the materials but also in its symbolic meanings.

KOKKUVÕTE

PUHTUS JA PROMISKUITEET.

UURIMUS JUUSTEST KUI MATERJALIST KUNSTIS JA EHTEKUNSTI

Käesolev uurimus vaatleb inimjuustes sageli esinevat dihhotoomiat ja keerukusi, keskendudes juuste kasutusele ja tähtsusele toormaterjalina. Samuti vaadeldakse juuste omadusi erinevate ja tihti vastandlike tähenduste tekkel, kui juuksekarvu kasutatakse peamise materjalina ehtekunstis ja kunstis.

Kirjeldan oma tööprotsessi ja ka enesevaatluslikke analüüse, mis aitavad mõista ja kirjeldada minu kunstilist tegevust. Lisaks kirjeldan juuste omadusi materjalina.

Uuritakse ja analüüsitakse ühte ehtekunstnikku ja kolme kunstnikku, kes kasutavad (või on kasutanud) oma loometöös juuksekarvu materjalina. Püütakse ka mõista, miks nad seda teevad.

Seega on eesmärgiks uurida neid, kes kasutavad juukseid toormaterjalina ja sellest õpivad, samuti tuvastada tehnikaid ja teadmisi, mida kasutati minevikus. Antakse ainu nende motivatsioonist teha ehteid juustest.

Käesolev uurimus pakub ehk ainet uuteks uurimusteks, mis aitaksid leida uusi võimalusi juustega töötamisel. On oluline edendada uut lähemist juuste kasutamisel materjalina ning rakendada seda tänapäevale olukordades.

Seega on uurimuse sihtmärk täiendada juba olemasolevaid uurimusi meie keha poolt pakutavat materjalist ning vaadelda selle omadusi ja võimalusi ehte või kehaobjektide loomisel.

Vaadeldakse ka juuste kui toormaterjal füüsikalis-taktiilseid omadusi ja seda milliseid erinevaid tundide jõukseid võivad tekitada.

Lõpuks püütakse tõlgendada kõiki aspekte – kaasa arvatud minu enda loomingulisele tööle antud vastukajaid –, et esitada analüütiline perspektiiv juuste tähendusest.

Juukseid on kasutatud juba sajandeid kui materjali keha kaunistamiseks ja ehetele loomiseks.260 Neil on võime hoida mälestusi ning

260 Mõningaid näiteid selle kasutamisest ehtekunstis kirjeldatud edaspidi, peatükis 1 ja 4.
sisaldada ka muid ühiskondlikke ja kultuurilisi tähendusi. Minu uurimus keskendub juustu kasutamisele tänapäeva kunstis ja ehtekunstis ning mõnedetööde analüüsile. Kaasa arvatud minu enda omad.


Uurimus viis mind ka juuste kasutamise kultuurilise tähenduslikkuse juurde. Avastasin palju erinevaid autoreid ja kunstnikke, kelle ideed juuste sümboli-tähendusest ja looming andsid rohkem mõtteaineid.

Võttes aluseks minu enda loomingu ja praktilise tööprotsessi, on eesmärgiks analüüsida juukseid kui toormaterjali kultuurilises kogemuses, ning paremini mõista juuste kasutamise tähendust ja võimalusi minu töös. Tahaksin paremini mõista omaenda ja teiste reaktsioone töödele, mis sisaldavad juukseid.

Uurimus on seega pühendatud järgnevatele teemadele:

- Juuste kultuuriliste sümbolite uuring ja teatud kontseptsioonide tähtsus, näiteks puhtus ja kõmbelõtvus selles osas, mis puudutab juukseid; juuste omadused materjalina loomeprotsessis, kaasa arvatud põhimõtted ja tehnikad ehete või muude esemete valmistamisel juustest, samuti põhjus ülevaade juuste kasutamisest tänapäevase materjalina kunstis ja ehtekunstis.
- Juukseid sisaldavate uute seeriatööde põhimõtted, loomine ja esitus. Kavatsen peatuda juuste kasutatavusel ja fuüsikalis-taktiilsetel omadustel. Töö ei taha lihtsalt kirjeldada inimest ja materjali/esemete vahelist suhet, vaid ka määrata, kas antud kehamaterjal suudab esile kutsuda inimlikke vastukajaid, nt tundeid, tajumusi jne.

Vaadeldes juustu kui materjali kasutamises peituvaid vastandlikusi ning kombataba vastandlikki ning kombatavaid omadusi, heidetakse pilk järgmistele küsimustele:

• Missugust tähendust saavad juuksed väljendada ja edasi anda, kui neid toormaterjalina kasutada? Miks ja kuidas?
• Juustel on kombatavaid omadusi, mis on puudutus meeldivad. Kas loomingulisel otstarbel kasutatuna need omadused säilivad?
• Kuidas suhtub vaataja juuste loomingulisesse kasutamisse? Kuidas äratavad kunstilisel eesmärgil kasutatavad juuksed tähendusi ja emotsioone? Mind huvitab vaadelda, analüüsida ja mõtiskleda loomingu vastukajade üle.


Kas on põhjus materjali kvaliteedis, või pigem selle sümboolses rikkuses, mis tekitab erinevaid kontseptsioone?

Neid teemasid kavatsen teha veelgi liikumist. Kunstis ja ehtekunstis valitakse materjale, sest need sisaldavad tähendusi ja tekitavad dialoogide ja seepärast võib mõningaid ehteid pidada kunstlike ja emotsionaalseid oskuslikke tervikuid.

Uurimus vaatleb minu loomingulist tööd ja selle läbi ka minu elu. Töös rakendatud metodoloogia rajaneb kvalitatiivsetel ja interpretatiivsetel meetoditel, nagu otsene vaatlus, tähelepanekul ja tekstianalüüs.

Kunstiuurimus teostub läbi uute teoste loomise; viiakse läbi praktikat ja ümber viiakse ka muid ühiskondlikke ja kultuurilisi tähendusi. Minu uurimus keskendub juustu kasutamisele tänapäeva kunstis ja ehtekunstis ning mõnedetööde analüüsile. Kaasa arvatud minu enda omad.


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• Juukseid sisaldavate uute seeriatööde põhimõtted, loomine ja esitus. Kavatsen peatuda juuste kasutatavusel ja
vaatlus, mis eeldab toetust hermeneutilistele teadmistele ja käsitteb minu huvisid, kogemusi ja oskusi.261 Sõn esiskind tutu olulise distsipliinile, vaid töö on interdistsiplinaarne, hõlmates mitmeid erinevaid diskursusi.

Kasutan enesevaatluslikku ja enesekritiilist meetodit, mis puudutab mu oma tähelepanekud, arusaamist ja kogemusi, kirjeldamaks oma tööprotsessi, loometöö katsetusi, kogu tööd laiemas kontekstis.

Esimene neli juhtumi ning neljatööd reljeefin ja kõrgelt võib toimida mõistet 'armetu, alandlik', nii nagu nende üle arutled bulgaaria-prantsuse filosoof Julia Kristeva.

Ühtlasi võtan ette Briti antropoloogi Mary Douglast idee 'rääk', mida sõnajad on mõistetud 'ämblik' ja 'tarvetöö'.

Arutatakse ka eriti katoliku kiriku ikonograafiat, mis annab inspireerivatpoolsed tootlustega, nagu rekonstruktsiooni ja seelastele ka vaimse sõnumi.

Juuksed koosnevad peamiselt kiulisest proteiinist nimega keratiin, mis on peaosina külal karniinas ja nahas. 263

Juuksed kasvavad välja õõnsustest nimega folliikul. 264 Folliikulis olevad hormoonid ja retseptorid aitavad reguleerida juuste kasvu, samuti mõjutavad hormoonid juuste jaotumist. 265

Karvasibul on juuste madalam ots. Sibula põhjas toimub proteiini süntees ja juuksekasv. Sibulas toodetakse rakke melanotsüüted, millest tekitavad juustes sisalduvat melaniinipigment melaniinipigment. 266

Pigment määrab erinevaid värvitoone. 267 Keskmine juustekarvade hulk on umbes sada tuhat. 268

Juuksed peamine funktsioon on kaitsev, kuid neil on ka sensoorsed ja seksuaalselt peituvad funktsioonid. 269

Juuksel ei ole mitte üksnes füüsilist funktsiooni, nii kui kroonikajale, vaid ka vaheerohke jaoks. Joonil on kasvavat vajalik, aga kaablikus, nagu seega võimenduse funktsioon.

Pigmenet saab teha mitmel viisil, nii kui näiteks toimimisprotsessi, mida kujutab juuste kasv. Joonil on kasvatustega seega esinevad. 267

Juuksed, nagu naistele, on füüsilised vastavalt rassilistele ja individuaalsele eristele.

Juuksed varieeruvad ka ühe inimese kahel. Joonil on pidevat näitekohalt kasvaotust, mida mõjutab juuste kasv ja kasvamise sageduse.


Miks ehtekunst?


Ehteid väärtustatakse eelkõige kasutuse või funktsiooni järgi, aga veelgi parem on vaadelda neid kultuurilises sümboolises mõõtmes, mälus. Niisiis on raske mõelda ehete peale, millel ei ole mälestusi või mõtisklusi kehast. 274


Puudutus on oluline vahend asjade “olemuse” mõistmiseks. 275 Eht ehteks pidada, ei pea teda minu arvates kandma kehal ja nähtavale panema. Ehteid võib muidugi teistele näidata, kanda, samas võime oma ehete üle rõõmustada neid teistele mitte näidates.


Ehki juuste väärtust on raske hinnata, tähendavad nad minule puhast kulda, sest juuksed on erinevad ja ainulaadset ja seostuvad tunnetega, millega ma oma tõös ka arvestan.

Kasutan materjale oma ideede edasiandmiseks, sest materjaliel on kultuurilis-sümbooline loomus ja karakter. Mõned materiaalsed ained on olulised vahendajad inimsuhetes, näiteks ehte kinkimine. 272

Ehte materjalsus on tihti seotud isiklike mälestustega või on neil ajalooline tähendus. 272


Nii ise on töö on kurnav ja aeglast asuva ja tahtnud annatud positiivse aega. Teen mõned asjad aeglaselt ja rõõmus. Juuksed kasutavad uuest – mu kehal kasvavad materjal, töö kasvab välja mu kätest, üha uuesti ja uuesti.

Loominguusse töö käigus tekkivad uued mõtted, arenevad ja paisuvad. Paljud asju igapäevased meinu tegema kiiresti, teha on alati palju. Külük on seega teen mina tööd aeglaselt.


Juuksed on habras materjal ja ma käsitsen seda õrnalt.

272  Näiteks abielusõrmus, mis on kaže inimese ühtsuse sõmbol. Või mõne sõmbol, mis antakse armastatutele suhtle mõrgastamiseks.


274  Vt näiteks sentimentaalse ehtekunsti, mida koos sellega tekkivad õlgud, võib mõeldeta abielusõrmustea paela.

1. PEATÜKK

Juukseid kui toomaterjali on tänapäeva ehtekunstis ja selle toomises palju kasutatud.

Ehki minu meelest on paljud ehted kujutavad endast kunsti, eristab käsiolev uurimus ehtekunsti ja kunsti, sest kuigi ehtekunst on kunst, tähendab see ikkagi ehted, mida saab kasutada, kanda, käsitseda või kehal välja näidata.

Minu meelest peaks kunst suutma esitada kõsimusi meie ajale ja elule, äratada uusi tajumusi, kutsuda esile tundeid, prototseerida, kommunitseerida ja meid mõtlema panna. Kui mõista seda nii, pole võimalik kunst keskel ükskõikseks jääda. Kunst peaks esile kutsuma tajumusi, mõtteid, andma lima meie maailmavaatele ja sellele, kuidas me maalima mõistame, ning seda muutma.


Tema tehnika oli tavaline sentimentaalsete ehete puhul, samuti leinaehetes.276 Imepisikesed juuksejupid loovad õrnu maale, need kinnitatakse liimiga paigale. Ehki tehnika on vana, esindavad tema tööde subjektid tänapäeva, igapäeva tavalisi hetki; samasugused on ka teoste pealkirjad.

Melanie Bilenker tahab säilitada lihtsaid hetki, hoida ja kinnistada mälestusi, mida saab teheta ehetes. See on ehtekunsti oluline aspekt, mis esineb ka teiste siin käsitletavate kunstnikke loomingus.


Kunstnik tegeleb kehaga, tihti oma keha ja sellest eraldunud ainete või vedelikega. Hatoumi esimesed eksperimendid juustega leidsid aset 1970ndate lõpul.277 Mitmed aastad kogus ta oma juukseid vannist, kammi ja harja küljest, ning kasutas seda mõnedes installatsioonides.278 Olen ise sama teinud, oma või teiste juuksekarvu kogunud, ka tundmatelt inimestelt.

Hatoumi tööde peamised teemad puudutavad keha, mälu, sugu ja identiteeti. 279 Hatoum otsib sobivaid materjale ja paneb pealkirju vastavalt sellele, mida ta tahab väljendada, ning see annab neile tähenduse. 280 Kunsti peab kogema ja paljusid selle mõõtmeid, külgi ei saa sõnadega kirjeldada ega seletada. Sõnu kasutatakse töödele pealkirjade andmisel.

Miroslaw Balka sündis 1958. aastal Varssavis. Tema töödes on tähtsal kohal keha, mis on pidevalt kohal ka materjali ja kehale, mõnedes tema töödes vihjatakse kehale nt temperatuuri kaudu, sest see võib näidata tervislikku seisukorda, haigusi või surma.281 Juuksed on mõistagi kehamaterjal. Siiski saab see edasi anda mälestusi vägivallast, näiteks meenutust holokaustist, kus ohvritel aeti enne hukkamist juuksed maha.282

Balka skulptuursed installatsioonid on sageli seotud tema enda

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279 Sealsamas, lk. 169.
282 Näha dokfilmides, vt nt: Nuit et Brouillard, Alain Resnais, 1955, 32’; Night Will Fall, André Singer, 2014, 75’
kehaga, samuti viitavad paljud pealkirjad temakehale ja selle mõõtudele.²⁸³
Mõõdud ja arvud esinevad tihti tema teoste pealkirjadena.²⁸⁴


Mõned Doris Salcedo tööde pealkirjad on inspireerinud poet Paul Celan.²⁸⁵

Teiste loomingu uurimine on olnud mulle oluline oskus, mis avaldab mõistlikku oma enda loomingu üle. Panin tähele, et kõik nad kasitlesid mujal probleemi, nagu puist kõik nende töödest, mis peegeldavad tänapäeva. Nende poolt valitud subjektid peegeldavad jälle nende endi identiteeti.

Mis puutub mitte loomingu arendamiseks valitud teemadesse, siis pean neid huvi tavaaks, kui nad peegeldavad tänast päeva, minu huvisid, ning näitavad midagi minu identiteedist.


Pealkirjad on samuti suur roll. Ükskõik, kas valik eelistab sõnu, mõõtmeid või numbreid, peavad pealkirjad tööd kontektsualiseerima, kirjeldama ja eesmärke selgitama. Pealegi on alati põnev leida teisi tähendusi, asju, mida saab välja tuua või mis on tajutavad ainult pärast töö nägemist, distantsi pealt või läbi teiste inimeste tähelapanekute.

Kui pealkiri on välitud ja töö on välja pandud spetsiaalses kontekstis, annab see piisavalt vihjeid, et me võiksime töö kavatsustest aru saada.

Mida olem olen iseendatud töö kohta? Minu meelest ei saa ega peagi kõike seletama, sest alati on midagi teadmatut, ettenägematut ja ootamatut. Ongi ju huvitavam, kui töö suudab pakkuda erinevaid tõlgendusi ja kutsuda esile teatud uusi mõtteid.

Kunstnikud on ainsad, kes teavad, kuidas töö suudab pakkuda erinevaid tõlgendusi ja väljendada uusi mõtteid. Sensoorsed väljendused ja ideed, mida kunst endas kannab ja mille üle mõtisklema kutsub, võivad muuta meie arusaamu ja maailmavaadet ning sel moel pakkuda maailmale uusi tähendusi.

2. PEATÜKK

Juukseid kui materjali saab kasutada metafoorina, väljendamaks erinevaid ja sageli vastandlikke tähendusi, nagu näiteks „puhtus“ ja „kombelõtvus“.

Mõiste „puhas“ tuleneb ladina keele sõnast purus, ja tähendab midagi rikkamatut, lihtsat, süütut, ilma ornamenti.286 Toronto ülikooli professori Amy Mullini arvates seostub „puhas“ mõistetega „headus“, „karskus“ ja „seksuaalne moraal“.287

Mõiste „promiskuute, kombelõtvus“ tuleneb ladina sõnast promiscuus ja tähendab ka „segunenud, segane; tavaline, labane; jumalike ja inimlike asjade segadus“.288

Ebapuhtus seostub juhuslikuga ning seda võib vaadelda kui vastandit puhtusele, seeega näib olevat võimalik leida selle seoseid kombelõtvuse ja ebapuhtusega. See on tegelikult minu uurimuse oluline aspekt.

Ebapuhtust võib pidada ebamoralalse, seksuaalse metafooriks.289 Viib lisaks ka kombelõtvuse, mida katoliiklased peavad patuks.


Pajudes religioonides, nagu näiteks kristluses, on ristimisel kasutusel püha vesi ja ristimist peetakse puhtumise rituaaliks.290

Paljud puhastumise rituaalid kasutavad vett (või vettekastmist), sest puhastuse saavutamiseks on tarvis püha vesi. Vesi aga on ideaalne vahend, mis võib tekitada „ebapuhtust“. Vesi on ideaalne vahend, mida katoliiklased peavad patuks.

Puhastumise rituaalid hõlmavad indiviidi või ühiskonda, et säilitada puhtus.


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väljaspool, on sund sellega vastamisi seista üpris ebamugav kogemus. Tulgastustunnet põhjustab sageli kokkupuude millegi ootamatu ja vastikuga, näiteks valesse kohta pandud asjadega, samuti eemalõilökavusteega nagu tolm, jäämed, laip või inimuikused.


Siiski olen tählele annatud, et häbemekarvad tekivad rohkom jäljest kui juuksekarvad, sest neid ei saa eraldada teadmisest, kust need päinevad. Ehkki inimlik, tekivad häbemekarvad seoseid jälgeduse ja mustusega.

Mary Douglas arvates on mustus või ebapuhtus see, mis häirib ühisliklikku korda, olles „sobimatut“ [...] Mustus tähendavatki sisuliselt korrastust.

Peas või kehal kasvavad karvad on midagi taivalist ja harjumuspärast, aga kui need kehast või peast eralduvad, muutuvad nad teiseks ja ebatavaliseks. Kas tekitab see „kummastava“ tunde?


Sõna „heimisch“ tähendab midagi tuttavlikku, natiivset või „kodust“, midagi, mis kuulub kodu juurde ja on „intimme“. Sõnaga „unheimlich“ seostub tähendus „tundmatu, õudne, kõhedustäratav“, mis võib tekitada „himmutava“ tunde, sest see ei ole tuttavlik.


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Ehtekunst võib sisaldada mõisteid „privaatsus“ ja „intiimsus“, kuid rakendada saab ka mõisteid „võõras“ ja „ebamugav“. Rahvusvahel võib esineb ekstreemsetest ja viisatud karvatest alustele, eriti kui miski on tehtud üksiklastele. Kehamaterjalid nagu juuksed või hambad on ehtekunstis kasutusel, kuid need materjalid võivad äratada veidra tundmuse, isegi siis, kui need tulevad kellegi, kes me ei tunne.

Juuksekarvad saab tihedalt seostada tuttavlikkuse, seksuaalsuse ja inimliku käitumisega. See võib osaliselt olla põhjuseks, miks saab tekkida tihe side lähedaste vahel. Tundmatult inimeselt pärit juuksekarvad aga võivad tekitada tundmatust. See võib kuuluda rohkemintutele, mis migreeruvad kaugemastest kohadest.

Ehkituna võib tekitada tundmatud karvad, mis võivad põhjustada muid teid sõltuvalt karvast. Kui palju karvad langeb päeval ja kui palju karvad leitakse avalikest kohtadest?

Kummastav kasvab nende kõrgele, mida sellest dööt on elus või mitte,

näiteks vahakujud või nukud. Ebakindlus võib isegi süveneda, kui lisada inimuikused.

Sõna „kummastav“ on uurinud ka saksa filosoof Joseph von Schelling (1775-1854). Schellings järki on kummastav miski, mis oleks pidanud jääma varjatuks, kuid on siiski päevavalgele tulnud. Freud laiendas seda mõtet veelgi väitega, et see on allasurutuse, repressiooni tagasitulek. Individu allasurutus on seoses hirmudega (eriti kastreerimishirmuga), on millegi unustatu tagasitulek, millegi tuttava ja intiimse, mis oli häbirõhu inimest lapsepõlves, ja lõpuks – primitiivsete kujutluste naasmine.


Ehtekunst võib sisaldada mõisteid „privaatsus“ ja „intiimsus“, kuid rakendada saab ka mõisteid „võõras“ ja „ebamugav“. Rahvusvahel võib esineb ekstreemsetest ja viisatud karvatest alustele, eriti kui miski on tehtud üksiklastele. Kehamaterjalid nagu juuksed või hambad on ehtekunstis kasutusel, kuid need materjalid võivad äratada veidra tundmuse, isegi siis, kui need tulevad kellegi, kes me ei tunne.
Töö tahab käsitleda seksuaalset allasurutust ja võimu kuritarvitamist.
Niisugust võimu kasutatakse mõnikord selleks, et ilma igasuguste süümepinadeta tungida sisse kõigesse ja kõigisse. Näitus käsitleb seksuaalsust, võimu, paheline olemist ja paheliseks saamist.
Antud töö arendamisel oli tähtis koguda ja kasutada religioosset ikonograafiat. Fotod pühadel teemadel olid väljas koos minu loominguliste töödega, sest see tundus sobivaim moodus oma mõtete väljendamiseks ja edasi andmiseks. Näitusel oli väljas mitu paari kindaid koos kolme triptüühinina paigutatud fotoga, mis viitasid katoliku ikonograafiale.

3. PEATÜKK

Juuksed on elujõu sümbol, andes tunnistust vanuse, jõu ja viriilsuse kohta.
Miks tundub juustes olevat selline jõud? Piibli kohtumõistjate raamatus räägitakse, et Naatsaretist pärit Simson oli vägilane, kes sõdis israeli vaenlaste viistitega.310
Simsoni üleinimlik jõud peitus tema juustes. Kui need maha lõigati, kadus tema vägevuse tuum ning ta muutus jõuetuks, tema võitlusvõime kadus. Kui juuksed uuesti kasvama hakkasid, taastus ka ramm.311
Psühhoanalüütik Charles Berg on tõdenud, et tihedad ja lopsakad juuksed on üks olulisemaid osutusi mehe viriilsusele ja jõulisusele.312
Berg väidab, et juuksed kujutavad endast lõhestunud ja genitaalset sümbolit ning et juuste näol toodud ohvrit seostatakse suguelundite ohverdamisega.313
Seega võib inimene juuste pügamist tajuda ülekantult kastreerimisena.
Antropoloog Paul Hershman nägi juustega seotud seksuaalset aspekti. Kuid ise juustega seotud sümbolit ei saa käsitelda lihtsalt ja ühesse.315

311 Sealsamas (Km 16:21).
313 Seelemaasa (Km 16:27).
314 P. Hershman, „Hair. Sex and Dirt”, lk 296.
Küpsus avaldub tavaliselt karvakasvu ja eriti häbemepiirkonna karvakasvu näol.316
Juustes nähtud seos seksuaalsusega on loonud äärmiselt jõulise sümboli, mille ühe olulise tähendusest on sõltunud juuksed atraktiivsuselise.
Pikad juuksed on naise puhul tema naiselikku sümboli. Paljudes kultuurides on naiselikkus jõustunud pikad ja tugevad lahtised juuksed aktiivse seksuaalinfootide.

Näiteks pandab naise uskumuse rahast seost naise karvakasvu ning selle asemel on lihtsasti kõik sellised sümbolid, mis naise olulise ja rõõmustel osalen.

Selliselt märgistati naised, kes tegid vastastega koostööd või olid mõnega neist seksuaalsuhtes ning olid sellega korda saatnud andmete kuivatamatu kõrrelo.

Hersman teeb kokkuvõtte, et Leachi jaoks võivad pikad juuksed tähendada piirdeta seksuaalsust ning rõõmuksed juuksed selle vastandit. Põetud pea viitab tõsibaadile, ja seega Hallpike peab pikki juukseid ühiskonnas kehtestatud reeglite allumatuks, seetõttu on pikad juuksed selle vastandit.

Veri, juuksed, karvad, kuunad ja muu 317, mida saab inimkoha küljest eemaldata ja mis võib seda inimest rõõmuksed seadistada – kõik on saadud kasutust nõukundi ja nii võivad see põhjus juustest eest seotud.

William Pietz, kes on kirjutanud mitmeid artikleid fetišismiga seotud probleemidest, selgitab et mõiste „fetiš” pärineb pidstinkeelsest sõnast fetisso.323

Fetisso on omakorda tuletatud portugalikeelsest sõnast feitiço, katoliku usku portugallased kasutasid Aafrika religioossete ja sotsiaalsete objektide kohta sõna feitiços.324

Portugalikeelse fetisso tähendab maagilisi toiminguid või nõidust. 325
Sõna feitiço tuleneb latnikselt midagi kunstlikult toodetut ja tihedast.


Berg peab üheks enimlevinumaks fetišiks juukseid. See võib olla seotud juustes potentsiaaliga ja juuste tõhusa rolliga kultusobjektina.329

Freudi seisukoha järgi võib fetiš olla „fallose aseaine”.330 Ameerika kunstniku ja kirjaniku Mike Kelley jaoks võib kunstiteos olla üks fetiši liike.331

Fetišit võib pidada millegi puudu oleva ja isiklike kiindumustega seonduva kehastuseks ja korvamiseks. Võib öelda, et fetiši tähendus ja otstarve tundub olevat asendatavat midagi, mis kunagi oli ja mida enam ei ole, mis on kadunud.

Pietz arvab, et fetiš võib olla „midagi äärmiselt isiklikku”.332 See tähendab, et juustest tehtud ehted võivad olla fetiš.

Fetišit võib seotud juustel potentsiaaliga ja juuste tõhusa rolliga kultusobjektina.333

318  P. Herschman, „Hair, Sex and Dirt”, lk 275.
320  P. Herschman, „Hair, Sex and Dirt”, lk 294-295.
322  P. Herschman, „Hair, Sex and Dirt”, lk 294-295.

325  William Pietz, „Problem of the Fetish I”, lk 5.
327  António Gomes Ferreira, Dicionário de Latim Português, lk 472 (tõlgitud portugali keelest).
329  Charles Berg, The Unconscious Significance of Hair, lk 42, 60.
330  Sigmund Freud, „Fetishism”, lk 152.

Mulle pakuvad huvi fetti riituslikud ja salajased aspektid ning sellega loodavad erilised seosed. Vahest tulevad need aspektid esile ka minu loomingu.

Tallinna teise näituse toimumise paigaks sai valitud vannituba aadressil Lembiti 3. Näituse Filthy/Chastity olulise eeltingimusena pidit ruum olema laitmatult puhas. Vannituba on intiimne ruum, kus me tegelemme vastandlike toimingutega. Me kasutame seda igapäevaselt enese puhastamiseks, peades keha, käsi ja juukseid sinna väljast kogunevat mustusest. Vannituba on intiimne ruum, kus me tegeleme vastandlike toimingutega. Me kasutame seda igapäeval enda puhastamiseks, peades keha, käsi ja juukseid sinna väljast kogunevat mustusest. Aga see on ka koht, kuhu me jätame ebaseelidud vedelikud ja väljaheited oma seest. See on see ideaalne paik „puhta ja räpase” kontrastse esiletoomiseks, mida pidetse rohkem ka juukse- ja muude karvade kasutamine väljendusvahendina.

Tavaliselt tekitab meie pörandal (isegi vannituba või tualeti pörandal), toodud või rietel leitud karv vastikust. See on eemaletöökaav. Vastikust võib veelgi süvennata avastus, et tegemist on häbemekarvaga.

Kui häbemekarvu kasutatakse aga kunstis, eksponeeritakse vannitoas ja tehakse nähtavaks, kas siis vastikuse mõiste muutub? Kas häbemekarvaadega seotud tabud kaovad või intensiivistuvad?

Ehe on käideldav objekt, mida võib tajuda seda puudutades ning tekitada seeläbi füüsilise läheduse ja kompaniseltamis. Seda käes hoides reageeritakse puuteaistinguga. Ehe on objekt, mida saab peos hoida, sulgedes selle soo ja rõode vahele. Me võime seda uuesti ja uuesti puudutada, peos ringi veeretada, kuid mis juhtub siis, kui ehe on tehtud juukse- või muudest karvadest?

Juuksed tekitavad meie meelelisi aistinguid. Sageli tekib soov juukseid puudutada, kuid kelle omi? Kellel lubame oma juukseid puudutada? Kas ainult omadel või ka võõrastel? Kas lubamise tingimused muutuvad, kui mõtleme häbemekarvadele? Isegi kui lubatakse, kes lähenedaks neile intiimsetest kehakarvadest tehtud töödele ja puudutaks neid?


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4. PEATÜKK


Karvad ei ole ehete valmistamisel just tavapärane materjal. Samas on karv on esel oletuks kasutatud sõbralikult ja teatud suhtes, kuid vastupanud on välja olnud, et seetõttu ei ole kahtlemata kasutus valmistamisest töökava. Karvad on võimalik kasutada ka teatud töö juhul, kus see on tõhusa võimalus. Karvade kasutamine võib olema kasutatava, et saada olla võime mõjutada ja mõjutada teistest.

19. sajandi lõpun oli karvade kasutamine ehetes üsna levinud.

Karvad on oluline materjal eelkõige sentimintaalsete ehete valmistamisel. Ühelt poolt võib ehtes kasutada veel elusoleva lähedase inimese juuksekarvust. Sellisel juhul meenutavad nad seda isikut ja soovi hoida osa lähedasest inimesest enda ligi. Teisalt võib ehtes kasutada karvust, mis on kogutud või lõigatud surunud inimesest. Olles osa surunud inimesest, tuleb see lahkunut meelde. Taoliseid ehteid tuntakse leinaehte nime all. On võimalik leida ühisjuht leinaehte ja pühade reliikviate vahel.


Ühendkuningriis leinas kuninganna Victoria kogu oma ülejäänud elu 1861. aastal enneaegselt surunud prints Alberti. Juuksekarvad pandi seadena klaasi alla või punuti pitsi meenutavas tehnikas.


Karvatehnikas ehtel oli peamiselt sentimentaalne väärtus. Mis oli oluline nende majanduslikust väärtusest. Inimkarva toormaterjalina kasutamise eelis oli võime talletada mälu, lähedust ja luua sentimentaalset tähendust.

19. sajandi lõpus huvi karvatehnikas ehte vastu hääbus.

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344 Anne Louise Luthi, Sentimental Jewellery, lk 4. Ladina keeles ’mõtle surmale’.
345 Sealsamas, lk 4–5.
346 Sealsamas, lk 16.
347 Sealsamas, lk 22–24.
350 Anne Louise Luthi, Sentimental Jewellery, lk 29.
väärtsega. See, kellele ehe on kuulunud ja milliseid mälestusi kannab, on äärmiselt oluline, ja nagu ehted, nii jäävad ka karvad pärast meie surma alles.

Mis jääb alles, kui sindmeid enam, ei ole?

Täheldasin, et sellel näitusel kutsusid tööd ennast rohkem katsuma, kuigi selget üleskutset selleks ei olnud (erinevalt Lembitu tänava vannitoas toimunud näitusest). Miks tahtsid vaatajaid tööd rohkem puudutada? Ehk oli põhjuseks see, et tööd olid väga detailirohked ja õnnad, karvu oli käsitledud nii, et nad ei meenutanud enam karvu, raske oli aru saada, mis materjali oli kasutatud, ja võib-olla oli kasumine vajalik, et sellele kinnitust leida?


KOKKUVÕTE

Juukseid võib kasutada oma minapildi loomisel, nii nagu mina kasutasin karvu oma loometöös. Soengu muutuvad vastavalt moele, ilmutades sageli soovi kohaneda ja/või mässumeelt. Seega võib juustest saada enesekuvandi, eneseväljunduse küsimus, mis tihti mõnele spetsiifiselle Lääne iluidealile vastades osaleb välimuse kujundamisel.

Karvad kehal ja peas võivad näidata või varjata sugupoolt ja õhmastada piire nende vahel. Juukseid ja kehakarvu kasutatakse tihti tava-pärast juba tänuvate muutmiseks soopiiridest.

Üks selle uurimistöö eesmärk oli parandada ja analüüsida minu enda loometööd. Teine siht oli uurida ja esile tuua karvade tähendus ja selle vastuolud erinevates kontekstides. Ma sain teada, et juustel ja karvadel pole õhust kindlat tähendust ja erinevates kontekstides võivad tähendused olla erinevad.

Paljud selle uurimistöö käigus loodud teosed näitavad nii karvades kui ka elus esinevat tähendust paljusust ja vastuolu. Õhtus oli kavatssud esitada mõned selle uurimistöö käigus tekkinud küsimusi ja neile vastata – küsimused sellest, mida ma lugesin materjalist ja kohta, kuidas reageerisin nii minu elus kui ka maailmas juhtunud asjadele. Mis laadi tähendust võivad karvad väljendada ja edasi anda, kui kasutada neid toomaterjalina? Miks ja kuidas?

Avastasin ja töin näitusel välja, et karvad võivad välimuse tähenduseks muutuda, kui on vaja mälestada. Tänu rohketele kujustamis- ja käsitlemisvõimalustele osutusid inimkarvad suurepäraste töömahutitest. Karvy on füüsikalises ja suhtelisel stabiilset peenike kiud hoolimata sellest, et karvid on osa keerukaast sakaste ja kuidas reageerisin nii minu elus kui ka maailmas juhtunud asjadele. Mis laadi tähendust võivad karvad väljendada ja edasi anda, kui kasutada neid toomaterjalina? Miks ja kuidas?

Avastasin ja töin näitusel välja, et karvad võivad väljendada sellest, kui on vaja mälestada. Tänu rohketele kujustamis- ja käsitlemisvõimalustele osutusid inimkarvad suurepäraste töömahutitest, mis võivad kuuluda kõik sellised teosed, kus kasutati karvaid toomaterjali. Tänu suurepärasele mõjule, mida karvid esitab, on võimalik luua suurepärast tööd, millel on suurepärased tõhusad ja pikaajalised tulemused. Tänu suurepärasele mõjule, mida karvid esitab, on võimalik luua suurepärast tööd, millel on suurepärased tõhusad ja pikaajalised tulemused.
reaktsioone. Juuksed on külgetõmbe märk ja nad võivad meid lummata, kuid niisama hästi võivad inimkarvad tekitada vastupidide reaktsiooni ning põhjustada vastikust või jäljestust.


Selle uurimistöö käigus leidis ma, et mõned teosed kutsusid end puudutama ja teised panid käit eemal tõmbama. Puudutuse korral läbbib meid midagi teisest ning midagi meist jõuab teiseni. Nii on ka kerge kehaline kontakt tegelikult väga kompleksne situatsioon, kus tähtsad osa mängivad kommunikatiivsed, emotsionaalsed ja sümboolsed ülekanded.

Lisaaks on meie viis asju tajuda lahutamatult seotud asjadega esinemise füüsikalise keskkonnaga, samuti nende sotsiaalse konteksti ja kultuurilise keskkonnaga, olles mõjutatud meie isiklikust kogemusest.

Mille on vaataja reaktsioon loome-eesmärgil kasutanud karvadele? Kas materjal võib vaatajat mõjutada? Ja kui vaataja teab, et loomeprotsessis on kasutanud karvu, kas see siis mõjutab ja muudab tema reaktsiooni? Kas materjal tuleb juba ette näha või peab ootama, et vaataja selle avastaks?

Kui vaataja ei tea, et loomeprotsess on kasutanud karvu, kas see mõjutab tema reaktsiooni? Ja teisiti küsituks: kui vaataja teab, et esmane materjal on karvad, kas see mõjutab siis tema reaktsiooni positiivselt või negatiivselt? Selle teadmisest võib olla teosele suur mõju. See otsas minu jaoks tähtis küsimus – kui oled juba ette näha või mes materjalist toimivat teose, on see oletusel võimalik, et vaataja tõmmab seda tema reaktsiooni muutus kohe, kui nad kuulsid, et materjaliks on inimkarvad.


eespool täheldatud, on karvadel märkimisvääärne kestvus vastandina keha haprusele. Üks asi, milles me võime karvade puhul kindlad olla, on see, et nemad jäävad alles, kui meie lakkame olemast. Ka kunstil on võime püsida ja kui kunst õpetab meid mõista ja küsitlema maailma, milles me elame, pakkudes uut tähendust, siis kunstnikud toimivad ja küsitlevad eesmärgiga anda maailmale uus kuju ja pakkuda uusi materjalikogemusi.

BIBLIOGRAPHY


APPENDIX

EXHIBITIONS

The exhibitions I installed and presented have been described above. Several body pieces and objects created with hair were exhibited in order to provide an analytical perspective on its possible meaning. To express unexpected symbolic meanings and to open up my work to possibly intriguing and reflexive aesthetical experiences.

I produced three site-specific exhibitions in Tallinn, Estonia. The locations chosen were the following:

1. DOMINICAN MONASTERY, REQUIEM CHAPEL, TALLINN, 4 – 10 SEPTEMBER, 2014.
3. PIRITA CONVENT GRAVEYARD, TALLINN, 7 SEPTEMBER, 2015.

Photos: Tiit Rammul, Carla Castiajo and Jean-Loup Rousselot
EXHIBITION: 
**PURUS ET PROMISCUUS**, 
DOMINICAN MONASTERY, 
REQUIEM CHAPEL, 
TALLINN

One pair of white gloves used in the photos (the triptych).

The thumb fingers of the gloves were removed, leaving an oval hole to which I attached pubic hair by knotting it in place.
Two-dimensional object in the shape of gloves/hands, made from white cotton lace, the traditional lace from Vila do Conde, Portugal. The work is two-dimensional and very fragile, and therefore it is not possible to use them as gloves, to ‘penetrate’ with the hands. These gloves are reminiscent of *Khansa* or the *hand of Fatima*, used to protect its wearer from disaster and avert evil.\(^\text{353}\)

This work was possible thanks to the help and technical knowledge of lacemaking of Isabel Carneiro.

EXHIBITION: 
*FILTHY/CHASTITY, BATHROOM, LEMBITU 3, TALLINN*
A body piece made with pubic hair, tightly knotted and attached one by one to a single horse hair, used as a structure to hold the shape. This work can be placed around the neck, preferably a long neck, which can suggest a phallic element.

In this work, the neck is surrounded by the piece made out of pubic hair. The connection with female genitals is probable. This work has been exhibited in different ways, in different exhibitions. As Pussy Envy, Hobusepea Gallery, Tallinn, and Remain/Cease, Pirita Convent Graveyard, Tallinn, 2015.
At first sight, some similarities can be established with flowers. This creative work was made especially for touching, or to be used on the nipples, and it is made from a combination of pubic hair with leather. When the hair starts to grow on the body, and pubic hair appears, this defines the time of sexual maturity and the passage from childhood to adolescence. Where was the innocence, was it lost?
One finger from a pink/skin-coloured leather glove was detached from the glove. The original shape was preserved by filling it with white cotton. Then a white fabric was placed to cover the cotton and several pubic hairs were attached. The work is phallic shaped.
Hair is a sign of virility, and the growth of facial hair in males is a sign of sexual maturity. For this work, I used the fine weaving techniques utilized to make false moustaches. This work was possible with the assistance and technical knowledge of a Cardoso hairdresser.

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354 Paul Beaudoin wrote in SIRP about the exhibition Filthy/Chastity: http://www.sirp.ee/s1-artiklid/c6-kunst/karskus-voi-promiskuudest/
The abundant hair is a sign of male virility, but the amount of hair on the body makes man different from other animals. What is the right amount of hair to cover the body? For this work, I used the fine weaving techniques used to make false moustaches. This work was made possible with the help and technical knowledge of a Cardoso hairdresser.

Made out of my own hair which I collected from my bathtub after showering, and then rolled and squeezed between my hands.

It is expected to cause some discomfort, but what is this? Some nest that looks rather filthy – what is this for? A fetish object? Cocoons? It seems quite perverse.
When the hair starts to grow on the body and pubic hair appears, this defines the time of sexual maturity. For this work, I used the fine weaving techniques utilized to make false moustaches. This work was made possible with the help and technical knowledge of a Cardoso hairdresser.

The growth of pubic hair is a sign of the entrance into puberty and is connected with the time of deflowering. For this work, I used the fine weaving techniques utilized to make false moustaches. This work was made possible with the help and technical knowledge of a Cardoso hairdresser.

Made out of human hair this creative work resembles the intimate parts of a female. It is common to connect it with female genitalia and think about women. For this work, I used the fine weaving techniques utilized to make false moustaches. This work was made possible with the help and technical knowledge of a Cardoso hairdresser.

Rope, 2014. Human hair and thread.

A rope can be used for different purposes, but is easy to associate it with pleasure, sadistic pleasure or death/suicide by hanging. This work was possible with the help and technical knowledge of a Cardoso hairdresser.
EXHIBITION: *REMAIN/CEASE*, PIRITA CONVENT GRAVEYARD, TALLINN
On Corpse I, 2013. Human hair, horse hair and gold.

The colour of the human hair I chose for this piece was blonde, golden hair. There were many single hairs with knots used to build the work, and a single horse hair was used for the structure of the work. The idea was to do a body piece/necklace that looks like gold. It is attractive?


The elements used in this piece were the same used to do the body piece/necklace used in the work, On Corps I. Now the elements are not put together, but rather separated and placed in a new context. It is repulsive?
On Corps II, 2013. My own hair, horse hair and oxidized silver.

I used my own hair to create this piece. I created many knots in each of the many hairs used in this piece. The repetition of the same elements serves to build the work, and a single horse hair was used for the structure of the work.
I used my own hair to create this piece, made out of many knots.

I used my own hair to create this piece. To knot, knot and knot, makes me forget that I knot and maybe for Forget-Me-Not.355

Hair grows like grass. I combined my own hair and gold, these are two materials that will remain when I cease.
Hair is a sign of virility, and the growth of facial hair in males is a sign of sexual maturity. For this work, I used the fine weaving techniques utilized to make false moustaches. This work was made possible with the help and technical knowledge of a Cardoso hairdresser.
Fertile land is cultivated. Pubic hair, because it covers the sexual organs, is somehow connected to sexuality and fertility. The body, like soil, is also fertile and able to give birth, to grow, new life. Soil has the capacity for generating and can also be used to bury. This work has been created for the exhibition, *The Homunculus Collection*, Hobusepea Gallery, Tallinn, 2014.
EXHIBITION: *PUSSY ENVY*, HOBUSEPEA GALLERY, TALLINN, 2015
I Must Confess

I must confess I desire the hair of others.
I must confess I like to touch the hair of others.
I must confess I have stolen the other's hair from the bathroom.
I must confess I cut the hair of others and use it inappropriately.
I must confess I cut the hair of others and use it abusively.
I must confess I pull my pubic hair and I use it obscenely.
I must confess I pull my pubic hair and I use it indecently.
I must confess I have pleasure when caressing my hair and I do it often.
I must confess I like to caress the hairs that protect the genitals.
I must confess I frequently remove my undesirable hair with no hesitation.
I must confess I am proud of my hair. I wash it and comb it often.
I must confess I reject those who do not wash their hair.
I must confess I find people (with oily hair) disgusting.
I must confess I abominate people (with too much hair) they look wild.
I must confess I find smelling another's hair calming.
I must confess I love the feel of my hair while it is drying.
I must confess I want to feel the beautiful hair of a stranger.
I must confess I stare at a beautiful haircut.
I must confess...

http://bit.ly/2f3mH4