

Hairy Matter

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Hairy Matter

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HAIRY MATTER

Hår har magt. Til at trække, frastøde, flytte fokus, mystificere, erotisere, provokere og forskønne. Der skal ikke meget til for at forstyrre den hårfine balance i måden vi agerer hårmæssigt i sociale kontekster. Tabuerne trives og er i mange tilfælde uerkendte.

Med udstillingen 'Hairy Matter' præsenterede vi nogle bud på hvordan samtidens kunstnere arbejder med hår som katalysator, og med adgang til intimsfærer og sociokulturelle fænomener.

I nogle værker var håret inddraget, helt bogstaveligt, som materiale. Andre kunstnere anvendte hårs karakter, udtrykt i materialer så væsensforskellige fra hår som porcelæn og træ. Sammensætningen af udstillere var international og viste manfoldighed i tilgange, tænkning, udformninger, materialebrug og udtryk. Udstillingen indeholdt endvidere en tekst med filosofiske refleksioner over oprindelse og betydning af menneskets hår.

'Hairy Matter' fandt sted på PLADS artsplace, Vestergade 62 i Aarhus, 30. sep. til 29. okt. 2016.

I forbindelse med udstillingen afholdt vi et symposium d. 1. okt. på LYNfabrikken, som blandt andet indeholdt foredrag af filosof James Giles og designer Lore Langendries og artist talks med designer Émilie Voirin og keramiker Per Ahlmann. Moderator var kunstner Helle Kingbird Bjerregaard.

Med en varm tak til alle deltagere, besøgende og interessererde. Også til Aarhus Kommunes Kulturudviklingspulje og Statens Kunstmuseum, hvis støtte gjorde 'Hairy Matter' mulig.

Mariko Wada og Sanne Ransby
HINT project

HAIRY MATTER

Hair possesses the power to attract, repel, shift focus, mystify, eroticize, provoke and beautify. It doesn't take much to disturb the way we relate to hair in social contexts. The taboos abound and are in many cases unacknowledged.

With the exhibition 'Hairy Matter' we wanted to present a few examples of how contemporary artists work with hair as a catalyst to accessing intimate spheres and observing sociocultural phenomena. Some of the artists use hair quite literally as a basic material. Others refer to hair's characteristics, expressing them in materials as essentially different from hair as porcelain or wood. The exhibiting artists have different geo-graphical and educational backgrounds and have therefore shown great diversity in their approaches, thought processes, design, choice of materials and artistic expression. The exhibition included a presentation of philosophical reflections on the origins and meanings of human hair.

The exhibition 'Hairy Matter' took place in Aarhus from the 30th of September to the 29th of October 2016 at PLADS artsplace – Vestergade 62, Aarhus

The 'Hairy Matter' symposium was held on the 1st of October and included lectures by the philosopher James Giles and the designer Lore Langendries, as well as artist talks with the designer Emilié Voirin and the ceramic artist Per Ahlmann. The moderator was the artist Helle Kingbird Bjerregaard.

Our warmest thanks to all participants, visitors and interested parties, as well as to our supporters, the Aarhus City Council and the Danish Arts Foundation, who made 'Hairy Matter' possible.

Maiko Wada and Sanne Ransby
HINT project



Lore Langendries, Gudjon Ketilsson & Ane Henriksen



Diane Jacobs & Dorte Kristoffersen



Marianne Nielsen - 'Hair #1' & 'Hair #5'



Diane Jacobs - 'Hair Talk'



Hairy Matter View



Maria Rucker & Lore Langendries



Lore Langendries - 'My Brooch Is Your Tie'



Monique Goossens, Émilie Voirin, Maria Ruker, Lore Langendries



Émilie Vorin - 'Bun Box'



Gudjon Ketilsson - 'Braid'



Per Ahlmann - 'Ab Sence'



Symposium: Artist Talk - Émilie Voirin, Per Ahlmann & Helle Bjerregaard



Symposium: Lecture - Lore Langendries

THE EVOLUTIONARY ANTHROPOLOGY OF HUMAN HAIR

By James Giles

Human beings are primates, just like apes, monkeys, and lemurs. One of the striking physical features that set us apart from all other members of the primate family is the peculiar form and distribution of our hair. Thus, unlike our primate cousins, we have virtually hairless skin, pubic and underarm hair, and long head-hair. Although each aspect of our hair covering is distinctive, the human feature of head hair is particularly striking. This is because, unlike other instances of human and even mammalian hair, head hair can grow to excessive lengths. Although there are many anthropological theories about the origins and significance of human hair, most of these are, I feel, inadequate. This is especially so for those that try to explain human hair as being selected for because of its survival value, as, for example, in the view that hair is adapted to protect us from the sun. Rather than use space to examine these accounts, I will simply argue for what seems to me the best explanation, namely, that human hair took the form it did because of our bipedalism, or walking on two feet, and did so primarily as a sexual adaptation. Other factors, however, may have worked in conjunction with these.

There is, unfortunately, no way we can go back to the past to observe what happened. Further, there is little in the fossil record that could directly answer this sort of question. Nevertheless, answers to such questions can be suggested by trying to arrive at the best explanation that fits with the data we do have. Proceeding this way, I would argue that the evolution of head hair probably had its beginnings in bipedalism. This is suggested by the fact that long head-hair would have made it next to impossible to climb effectively through the trees or even to walk on all fours, as other primates usually do. The head being at the front of the body would mean that any long head-hair trailed on the ground just in front of the limbs used to walk. This would have the result of the hair being continually caught under the hands and feet for any quadrupedal primate, making it trip and yank at the hair.

Male lions and horses also have something resembling long head-hair and manes at the front of their bodies. But in both cases these animals' manes stop growing well before they reach the ground. With human beings, however, head hair can grow to the ground. But this long growth of head hair is only possible for an upright creature. Of course, it can still get in the way of various activities and, as I shall suggest, cause other problems. But in basic walking and running it would tend to fall down the back to the ground and so not present an unsolvable problem for simple bipedal locomotion.

This explains why long head-hair was able to develop, but not why it developed. To arrive at this explanation one must look at the function of head hair. The first thing to notice is that females are far better than males at having head hair. While females generally maintain a thick head of hair for most of their lives, hair loss and pattern baldness among males is relatively common, occurring sometimes as early as in a man's 20s or 30s. This suggests that head hair is essentially a female trait that was passed on to males. Males having head hair is therefore much like males having nipples, for nipples are also a female trait that was incidentally passed onto males. It is this dimorphism in male and female hair and male hair loss that suggests it was sexually and not naturally selected for. There is no reason, for example, why males should require less sun protection than females.

But why is it that head hair evolved as an essentially female adaptation? The obvious answer is that female head-hair was selected for because it sexually attracted males. Ancestral males' head hair might also have had some attractive value for ancestral females. But this value would have probably been far less. Again, this is suggested by the high prevalence of male hair loss. If male hair was as important as female hair in attracting a sexual partner, then it seems that males, who can reproduce well into old age, would also have

adapted a full-head of persisting hair.

But why should long female head-hair be sexually attractive for males? There are, it would seem, several reasons for this. The first reason would be simply that males tend to find females sexually attractive and, further, that long hair is good at attracting attention. In a normal environment, movement is always something that catches our eye. When someone with long hair walks, the hair swings and bounces. When there is wind or a breeze the movement is greatly amplified as the hair flutters, sweeps up into the air, and then floats down again. In this way, long head-hair, which is at the top of the body, is much like a flag waving in the wind at the top of a flag pole. And just as the movements of a flag in the wind serve to catch our attention, so does the movement of hair in the wind. When the person starts to run this movement is even more exaggerated. As anyone who has watched a runner with long hair knows, swinging pony-tails or hair rippling back and forth in the wind cannot help but capture one's attention. Hair can also be purposively tossed, flicked, swept back with the hand, groomed, and played with. All of this would have easily worked to catch an ancestral male's attention, which would then also turn to the female herself.

A second reason for the sexual attractiveness of head hair is its softness and silkiness, features that make it enjoyable to touch and feel against one's skin. Because these features of hair are experienced through intimate contact with the hair, head hair presents itself to the viewer as almost calling out to be touched and stroked. This presentation of hair is naturally reinforced when the person whose hair it is grooms or plays with her hair. This is because in observing the person touch her own hair the observer is naturally brought to the idea of touching the hair himself. And the more hair there is, the more hair there is for the enjoyable experience. With ground-length hair there is an abundance

of hair that presents itself in this way and so works powerfully to rouse in the viewer the idea of touching, stroking, or fondling the hair.

A further reason ties in with the hairlessness of naked skin, skin that for our first human ancestors would not have been covered by clothes. For it seems noteworthy that long head-hair does not just tumble to the ground, but that in doing so it fans itself out over a naked body. It thus partially obscures the naked body. Thus, when seen from behind, a naked female with ground-length hair would have her buttocks partially hidden by her long hair. As she walked her hair would swing back and forth while rippling in the breeze, giving the viewer fleeting glimpses of her naked buttocks just under the hair.

Similarly, when seen from the front, any hair that fell forward would tend to obscure her breasts and genitals in the same way. Since, as is well known, revealing women's clothing that both hides and yet gives glimpses of parts of the body works to increase sexual interest, it seems likely that long head-hair covering naked skin would have operated in much the same way. It is interesting to note here that long hair spread out over naked skin has an uncanny resemblance to a see-through dress or blouse. Of course, a naked female body itself will tend to rouse a male's sexual interest. But having it slightly hidden in a way that allows fleeting previews can be even more enticing. In this way, long head-hair might well be considered the first human clothing.

One can imagine that as the first ancestral females became bipedal and therefore stood upright, the hair on their heads, being at the highest point, easily drew attention in these ways. Those ancestral females with slightly longer head hair would have thus attracted more sexual attention. This would have set sexual selection pressure in process where females with slightly longer hair would have been seen to be more attractive and thus had a slightly better

chance of passing on their genes for long hair. It was this pressure for longer and longer hair that finally led to ground-length hair.

The importance of long head-hair in human evolution is also indicated by the fact that such hair actually made human ancestors more vulnerable. Not only did it attract the attention of a sexual partner, but it also would have attracted the attention of a predator. It would have also made it more difficult to flee from a predator. Trying to escape a big cat while having one's hair obscure one's vision, or getting it caught in the bushes, or even clawed and grabbed by the animal, would not have been helpful in the individual's struggle for survival. This, however, was compensated for by long hair's immense reproductive value. In this sense long head-hair is much like the elaborate tail feathers of a peacock. For although they render him sexually attractive to the peahen, they make him less agile and easily spotted by predators.

Because of all this it is understandable that hair would be a human feature that eventually came to acquire significant meanings in human interaction. For in a similar way it can be noted that even though hair can get in the way, bother us, require attention, and so on, it nevertheless links us to each other in important ways.

One of the first things to notice here is that though it is part of our bodies, hair is nevertheless feelingless. That is, hair strands are lacking in sensation. Consequently, they themselves do not work to perceive our environment. Of course, the hair follicles or roots are endowed with sensation and a movement of the hair shafts can work to move the follicles. This movement can then be vaguely sensed. But the longer the hair grows the less chance there is for movements at the end of the hair to be conveyed to the root. And, further, the more chance it has of catching the attention of others. And this is exactly the way that head

hair plays out its function in human interaction. For it is not something that its owner uses to sense the world or others, but rather something that others use to sense its owner. It is sensed as the owner's unintentional call to the possibility of intimate interaction. Everyone will naturally have their own specific meanings that they attach to hair, but behind these, I would argue there will tend to be variations of this common feature.

Significantly enough, it is not just hair itself that can generate this awareness, but also the absence of hair when recognized specifically as an absence. This is precisely what happens in our awareness of naked hairless skin on the rest of the body. For here we are brought to a powerful awareness of the nakedness of the skin by the way it contrasts with the hair on other parts of the body: the head, the genitals, and the armpits. This contrast is one of the things that makes naked skin sexually attractive. This might also be at least part of the explanation for why women can find baldness in a man to be sexually attractive: it stands in contrast to the head hair of others or even the woman herself. In this way it might in addition be seen as an exaggeration of a masculine feature, in the same way that extra-long hair can be seen as the exaggeration of a feminine feature.

None of this is to say that the sexual meanings that we today place on hair are in any sense instinctual. I would argue rather that these meanings are existentially and culturally-based. However, existential and culturally-based meanings like those I am here considering have their roots in our early evolutionary situation. Understanding these situations helps us to see why we might have been left to deal with such meanings once our instincts were left behind.

MARIANNE NIELSEN (DK)

'Hår #1'

2008. Håndmodelleret, glaseret stentøj. Længde ca. 38 cm

'Hår #5'

2008. Håndmodelleret, glaseret stentøj. Længde ca. 38 cm

To værker fra en serie af objekter til vægophængning som er variationer af frisurer eller pels. Hår er interessant for mig fordi det på samme tid er personligt og universelt. Jeg betragter frisen som en afbildning af vores kultur: kultivering af naturen i mennesker – håret bliver civiliseret igennem opsætningen.

Marianne Nielsen skaber unika keramik og har igennem mange år arbejdet med håndgribelige repræsentationer af naturlige objekter som hår, bjerge, fjer og blomster. Hun præsenterer objekterne på en ren og simpel måde, uden at knytte et narrativ til dem, så den iboende, implicite betydning får lov at skinne igennem med skarp tydelighed. Derved afslører hun den ikoniske indflydelse som hverdagsobjekter har, uanset hvor almindelige de måtte være.

Marianne Nielsens primære interesse er naturens rolle i kulturen og dens evne til at udpege noget udenfor os selv, noget permanent og universelt, med en autenticitet som besidder en fundamental skønhed. Hendes værker er lige så meget en imitation af kulturen som de er et aftryk af det naturlige objekt der skildres.

MARIANNE NIELSEN (DK)

'Hair #1'

2008. Hand build, glazed stoneware, length app. 38 cm

'Hair #5'

2008. Hand build, glazed stoneware, length app. 38 cm

Two works from a series of objects for the wall, that are different variations of hairdos or fur. To me hair is interesting because it at the same time is both personal and universal. I regard the hairdo as an image that expresses our culture: the cultivation of the nature in human beings – the hair being civilized by the hairdo.

Marianne Nielsen creates one-off ceramics and has long been working with tangible representations of natural objects, like hair, mountains, feathers and flowers. She represents the portrayed objects in a clean and simple form, without attaching a narrative to them, in order to allow the inherent implicit meaning appear all the more clearly. Revealing the iconic impact that is associated with familiar objects, however commonplace they may seem. In her work, Marianne Nielsen's interest is on the role of nature in culture and its ability to point to something outside ourselves, something permanent and universal with a quality of authenticity that possesses a fundamental beauty. Her works are as much an imitation of culture as an imitation of the natural object that is depicted.

MONIQUE GOOSSENS (NL)

'Hair Typography Ginger'

2016. Print på aluminium, kunst-papir, 50 x 70 cm

Hårbogstaverne udgøres af hundredvis af hår. Bogstavernes simple form er skabt ved at forme hårene til et læseligt bogstav. I denne proces følges hårenes naturlige karakteristika: krølllet, runde hjørner, spændstighed. Hårenderne skaber et organiseret kaos, et energisk spil af linjer som tilfører bogstavernes basale form et fåget udtryk.

Monique Goossens er uddannet designer ved Academie Artemis, Amsterdam, og dimitterede cum laude indenfor Interior Design Styling i 2006. Hun nærede sin interesse for forholdet mellem design og fotografi igennem yderligere studier ved designakademiet i Eindhoven.

Monique Goossens' arbejde dækker over elementer indenfor både design og autonom kunst. Det tager ofte form i iscenesatte billeder hvori hun udfordrer de etablerede opfattelser af funktion og materiale. Dvs. at omvæltningen forekommer i de elementære stadier og resulterer i en vis fremmedgørelse. En raffineret fascination af materialer underbygger denne proces og fører til smukke og uventede opdagelser. Fotografierne af disse scenarier bliver til de endelige værker. Moniques arbejde er legesygt, fuldt af humor, overraskende. Hendes grafiske arbejde udføres ligesådan: Hun sammensætter fotografier til hele bøger og udvikler bogstavtyper vha. en række materialer, som bl.a. inkluderer hår, plastikposer og hårnet. Lige nu underviser hun også i Trend forecasting, material styling, 3D typografi og visuel kommunikation ved Academie Artemis og Food Photography ved Willem de Kooning Academie, Rotterdam.

MONIQUE GOOSSENS (NL)

'Hair Typography Ginger'

2016. Print on aluminium, art paper, 50 x 70 cm

The hair letters consist of hundreds of hairs. The basic shape of the letters is created by forming the hairs into a legible character, during which process I follow the natural characteristics of the hairs: curly, rounded corners, springiness. The ends of the hairs create an organized chaos, an energetic play of lines which forms a haze around the letter's basic shape.

Designer Monique Goossens studied at Academie Artemis in Amsterdam, graduating cum laude in Interior Design Styling in 2006. During her studies, she developed an interest in the relationship between design and photography which she went on to explore in depth during further study at the Design Academy in Eindhoven.

Monique Goossens' work includes elements of both design and autonomous art. It often takes the form of staged images in which she challenges established concepts of function and material. In consequence, shifts occur at elementary level and result in a degree of estrangement. A refined appreciation of materials enhances this process, leading to beautiful and unexpected discoveries. Photographs of these scenes become the definitive works. Her work is playful, humorous, surprising. Her graphic work follows a similar process as she collates photographs into books and develops letter types using a range of materials, including hair, plastic bags and disposable hairnets. She also currently teaches Trend forecasting, Material styling, 3d typography and Visual communication at Academie Artemis and Food Photography at the Willem de Kooning Academie in Rotterdam.

ÉMILIE VOIRIN (FR/GB/SE)

'Bun Box'

2011. Porcelæn og hår, ca. 10-15 cm x 8-10 cm

I oldtiden skulle piger gennemgå en 'hårnåleceremoni' som markerede deres overgang til kvindelighed og var tæt forbundet med ægteskabsbegrebet. Unge kvinder satte deres hår op i en knold og satte den fast med en hårnål.

Hårsmykken indikerede også kvindens velstand og sociale status.

Hårsmykkeskriinet symboliserer overgangen fra barndom til voksenliv. Skrinene er lavet af porcelæn og hårboller og tjener som yndefulde beholdere for små objekter som hårtilbehør.

Émilie Voirin bor skiftevis i London og Stockholm og arbejder som designer/kunstner, dvs. hun bruger designværktøjer og forskrifter til at producere unika kunstværker eller små oplag af produkter. Hun er dimittend fra the Royal College of Art i London og fra ENSAD i Paris. Hendes værker er blevet købt af bl.a. frankrigs Nationale Kunst og Designkollektion samt det tyske designmuseum Neue Sammlung og det tyske Institut for Internationale Kulturelle Relationer.

ÉMILIE VOIRIN (FR/GB/SE)

'Bun Box'

2011. Porcelain and hair, between 10-15 cm x 8-10 cm

In ancient times, girls had to undergo 'the hairpin ceremony' that marked their passage into womanhood which was closely connected to the concept of marriage. Young women wrapped their hair in a bun and fixed it with a pin. Hair ornaments also used to indicate women's wealth and their social function. Bun boxes symbolise the transition from childhood to adulthood. These boxes made of porcelain and hair buns are delicate containers for small objects such as hair accessories.

Emilie Voirin lives between London and Stockholm, she works as a designer-artist using design tools and codes to produce one-off art pieces or small edition of products. Holding a Masters degree from the Royal College of Art in London, she graduated as well from ENSAD in Paris. Some of her pieces have been bought by the National Art and Design Collection in France as well by the Design Museum Neue Sammlung in Germany and the Institute for International Cultural Relations of Germany.

MARIA RUCKER (DE)

'Haut und Haar (Hud og Hår)'

Marmor og aluminium, 20 x 20 x 11 cm

Min tilgang til skulpturen er enten at lede efter et materiale som kan give fysisk form til min idé, eller at blive inspireret til en idé af et materiale. I dette tilfælde er det materialet der har inspireret idéen, et hudfarvet stykke marmor fra Portugal. Dets naturlige årer i særdeleshed har inspireret mig til skulpturelt at forstørre menneskelige porer og hår. Min frie observation af naturelementet omsættes til geometriske basisformer. Aluminiumstråde stikker ud i rummet, og værket fremstår som et tredimensionelt snapshot taget igennem et forstørrelsesglas. Spørgsmålet er: Skal man eller skal man ikke røre ved det?

Jeg arbejder med stenhuggeri, geometri og overvejelser om biologi. Jeg bliver inspireret ved at observere og bruger former og teksturer fra naturen, fx. dele og spor af menneskers og dyrs anatomi. Nogle gange udtrækker jeg en detalje fra en detalje, smelter den sammen med basisformer og tilfører dem lyrik og humor så det bliver til et enkeltstående og tvetydigt objekt – et glimt af de skjulte mirakler der omgiver os. Tænder. Kløer. Hove. Poter. Næser. Eller hudens mønstre. Alle disse former hugger jeg ud af naturmaterialer såsom kalksten, marmor, skifersten, alabast, sandsten, granit, vulkansten, træ osv. I processen afslører jeg materialets underliggende, ofte meget forbavsende struktur. Det valgte materiales form, farve og struktur tilfører dets eget udtryk til værket og er med til at forme den oprindelige idé. Nogle gange er den oprindelige vision slet ikke til at tyde i værket. Mit mål er at transformere levende skabningers egenskaber og symbolske energi til kontemplationsobjekter og forvandle livsfragmenter til en større æstetisk helhed.

MARIA RUCKER (DE)

'Haut und Haar (Skin and Hair)'

Marble and aluminium, 20 x 20 x 11 cm

My approach to sculpture is that I look for material in order to carry out an idea on one hand - or on the other hand: some found material evokes an idea... In this case, a skin-colored marble from Portugal with its natural veins in particular led me to enlarge human pores and hair sculpturally. The conversion of my natural observation, however, is free and somehow translated for fitting into geometric base forms.

Completed by aluminum wires sticking out firmly into space the image arises like a three-dimensional snap-shot taken under a magnifying glass. To touch or not to touch is the question.

My work involves stone carving, geometry and biological concerns. Inspired by observation, I pull forms and textures from nature such as parts and traces of human or animal anatomy, sometimes enlarging and abstracting a detail from a detail, melting it with geometric base forms and instilling it with lyricism and humor so that it turns into an autonomous and ambiguous object - a glimpse of the hidden miracles that surround us. Teeth. Claws. Hooves. Paws. Noses. Or the pattern of skin - I carve these forms out of natural material like limestone, marble, slate, alabaster, sandstone, granite, volcanic rock etc. and wood revealing the underlying, often surprising structure. The shape, color and structure of the chosen material brings its own expression into the creative process, interacting with the idea. Sometimes the origin of the image is not recognizable. My goal is to transform attributes of creatures and their symbolic energy into objects of contemplation and to turn fragments of life into a greater aesthetic whole.

LORE LANGENDRIES (BE)

'Hunacturing series – My Brooch is your tie'

2015. Laserskåret rådyrskind, sadellæder og magnet. 50 x 50 mm

'Hunacturing Seires – SC Brooches'

2015. Laserskåret springbukskind, sadellæder og magnet. 80 x 120 mm

Omdrejningspunktet i hendes arbejde er cirklen som ren geometrisk form, den understreger essensen og skønheden af de forskellige materialer i deres grundform. I en legesyg og eksperimenterende tilgang bruger hun materialerne som aktive agenter i design- og skabelsesprocessen ved at behandle selve materialet som både subjekt og stof, hvilket resulterer i anvendelige og uanvendelige objekter som frit manøvrerer imellem discipliner og felter.

I sin ph.d.-afhandling 'HUNACTURING (Un)Wearable objects' introducerer Lore sin egen filosofi omkring arbejde og skabelse ved at stille spørgsmål til forplantningens natur vha. en ukonventionel kombination af naturlige materialer, mekaniske behandlinger og menneskelig indgriben. Hunacturing refererer til skabelsesprocessen og kombinerer ordene HUman, NAture og manufACTURING. Med andre ord manipulerer kunstneren naturlige dyreskind med en digitalt styret maskine – en proces hvori skaberens involvering er yderst vigtig. Hunacturingprocessen resulterer i fascinerende objekter. Brocher og halssmykker er overraskende smukke og meget indbydende både visuelt og taktilt. Få hår eller mange af dem, kort eller langt hår, ændringer i retning og struktur er fænomener som gør hvert dyreskind og hver art særlig og unik. Hver genstands cirkulære form skaber et ekstraordinært zoom-in på hvert behårede fragment, stiller skarpt fokus på skjulte detaljer og resulterer i unikke taktile objekter. Lores filosofi udfordrer interaktionen mellem manuel versus mekanisk og unik versus serieproduktion. På denne måde skaber hun (u)anvendelige objekter med et unikt fingeraftryk, som i høj grad indbyder til berøring.

Lores forskning inkluderer interaktionen mellem manuel og mekanisk, og hun balancerer mellem det unikke og det serieproducerede med særligt fokus på designets taktile og fysiske aspekter, materialernes opræden og egenskaber, digital teknologi og hendes egen subjektive og intuitive rolle som skaber.

LORE LANGENDRIES (BE)

'Hunacturing series – My Brooch is your tie'

2015. Lasercutted roedeerhide, saddle leather and magnets, 50 x 50 mm

'Hunacturing Seires – SC Brooches'

2015. Lasercutted springbuckhide, saddle leather and magnets, 80 x 120 mm

as a pure geometrical form showing the essence and beauty of various materials in their most elementary form. In a playful experimental approach, materials are used as active agents in the design and making process, handling the material as subject and matter, resulting in wearable and un-wearable objects, manoeuvring freely in-between disciplines.

In her PhD research entitled 'HUNACTURING (Un)Wearable objects', Lore introduced her own working and making philosophy, questioning the nature of reproduction via an unconventional combination of natural materials, mechanical treatment and the human touch. Hunacturing refers to the making process, fusing HUman, NAture and manufACTURING. In other words, she manipulates natural animal hides with a digitally controlled machine in which the makers' involvement is important. The 'Hunacturing' process leads to intriguing objects. Brooches and necklaces look surprisingly beautiful and visually and tactiley very tempting. Few or many hair, short or long hair, direction changes and structural changes are phenomena that make every animal hide and each species special and unique. The circular shape of every piece creates an extraordinary concentration on each 'hairy' fragment, focusing on hidden details, resulting in unique and tactile objects.

Her philosophy challenges the interaction between manual versus mechanical and unique versus serial. In this way Lore creates (un)wearable objects with a unique fingerprint, asking to be touched. Her research interests include the interaction between manual and mechanical, balancing between the unique and the serial object with a particular focus on the tactile and physical aspects of design, the behavior and qualities of materials, digital technology and Lore's own subjective and intuitive role as a creator. Central to her work is the circle

ANE HENRIKSEN (DK)

'Andy, et Kvindesvøb'

2011. Uld/viscose, digital print, 192 x 148 cm

Med undertitlen: lidt for Susanne, Birgitte & Hanne, Tove & Anne, Lizzie & Kiss-foruden Agnete, Eliza & Grethe, Annemerete & Molly & Lis ...

Eksklusive stoftrykfirmaer har haft tradition for, i stoffets ægkant, at lade stoffet stå hvidt og med påtrykt designer og firmanavn og har ladet disse løbe ned langs siderne. Denne tekstile reference er i Kvindesvøb udnyttet til humoristisk at understrege mandehårene som en slags tekstil kalligrafi af strittende fibre i borten.

I 2011 viste jeg 13 trykte mandebryst i et Svøberum på Designmuseum Danmark, det behårede mandebryst blev vist som et religiøst ikon, som et nadverbillede af sublimeret længsel.

På en måde er mine billeder som min hud: et udtryk for noget sårbart. Jeg prøver at beherske verden omkring mig og transformere den således at den passer ind i min virkelighed – den bliver til en ny form for intern logik, en stilhed. Min søgen udføres i en blanding af tvivl og overbevisning. Jeg er forvirret og modsiger mig selv, og det er måske grunden til at jeg prøver at skabe stilhed. Med følelsesbærende tråde skaber jeg et rum og samtidig muligheden for flugt. Jeg prøver ikke at aflede tilskuerens opmærksomhed, men indbyder derimod tilskueren til at blive opmærksom og til stede – og muligvis til at blive forundret. Jeg ønsker at udlede blide toner mens jeg søger at forstå min verden.

ANE HENRIKSEN (DK)

'Andy, Women's Wrap'

2011. Wool/viscose, digital print, 192 x 148 cm

With the subtitle: A little something for Susanne, Birgitte & Hanne, Tove & Anne, Lizzie & Kiss and also Agnete, Eliza & Grethe, Annemerete & Molly & Lis ...

Exclusive textile printing firms have had a tradition of leaving white, undyed material in the selvage of garments with a printed designer and company name, and having them run down along the sides. This textile reference has been used in Womens Wrap as a humorous underlining of male hair as a kind of textile calligraphy of bristling fibres in the garment border.

In 2011 I showed 13 printed male chests in a Wrap Room at Design Museum Denmark; the hairy male chest was shown as a religious icon, as a eucharistic image of sublimed longing.

My pictures are, in a sense, like my skin - an expression of something vulnerable. I try to contain the world around me and transform it to fit my reality - to a new kind of internal logic, a stillness. Searching with a mixture of doubt and conviction, I am confused and contradictory, which is perhaps why I need to try to create silence. With emotion-bearing threads, I want to form a space, and the possibility of escape. I do not try to distract the viewer's attention, but to call them to attention – and perhaps awaken them to wonder. I would like to sound quiet tones, whilst seeking to understand my world.

DIANE JACOBS (us)

'Hair Talk, Volume II of III'

2010. Menneskehår, bogtrykt tekst og linoleumstrykt farvefelt, blyant
Lukket: 5" x 5,75" x 1", åben: 5" x 11,5"

Hair Talk, Volume II byder på 62 unikke svar på fire spørgsmål om hår:

Spørgsmål 1: Beskriv dit hår (farve, tekstur, fyldte, længde ...)

Spørgsmål 2: Hvad kan du ikke lide ved dit hår?

Spørgsmål 3: Hvad kan du godt lide ved dit hår?

Spørgsmål 4: Ville du bytte dit hår ud for en anden type hår? Hvis ja, hvilken type?

Hvert folio er individuelt syet til en håndlavet bog. Indbindingen er lavet af tvundet menneskehår og er inspireret af Roberta Lavadours smukke håndindbundne bøger. Jeg nyder at have kontakt med mennesker og inddrage dem i mine projekter. Jeg værdsætter hvert unikt perspektiv udtrykt igennem håndskrift og/eller tegninger. Jeg har udforsket menneskehår som materiale i mit arbejde igennem 20 år. I starten var jeg fascineret af unikheden i hvert hårstrå og af hvordan det på én og samme tid indbefatter evnen til at tiltrække og frastøde. Mine idéer har i mellem tiden forvandlet sig og har tilegnet sig dybere rødder i undersøgelsen af racefordomme og sexistiske tendenser. Hår for mig repræsenterer menneskelighed.

Jeg undersøger samtidskulturen og udfordrer dens utilstrækkelighed igennem kunstnerbøger, installationer, mixed media-skulpturer og papirtryk. Jeg frister mit publikum med tekstur, materiale, skæve sidestillinger, humor og det uventede. Den sanselige egenskab ved det traditionelle bogtryk, den iboende betydning af militære hundetegn, ægte valuta og råolie, en lang liste over

nedsættende og stødende ord, og overraskelseselementet når nogen lader deres nysgerrighed løbe af med dem – disse er bare nogle eksempler på de elementer jeg bruger i min skabende proces.

Mit arbejde er politisk og kommer med en social kommentar. Jeg forfører tilskueren til at nærme sig, åbne sit sind, være modig og drage forbindelser mellem en global økonomi baseret på kapitalisme; udnyttelsen af kvinders kroppe og af klodens naturlige ressourcer; institutionel racisme, sexism og homofobi, som er indlejret i vores uddannelsessystem, retssystem og i vores militær; seksuel vold i pornografi, som afføder voldtægtskulturen; det faktum at kvinder konstant skal kæmpe for myndighed over deres egen krop; krydsfeltet mellem fattigdom, mangel på uddannelse og nødvendigheden af at forsørge sine børn.

DIANE JACOBS (us)

'Hair Talk, Volume II of III'

2010. Human hair, letterpress text and linoleum block color field, pencil
Closed 5" x 5,75" x 1" open 5" x 11,5"

Hair Talk, Volume II has 62 unique answers to four hair questions:

Question 1: Describe your hair (color, texture, body, length ...)

Question 2: What don't you like about your hair?

Question 3: What do you like about your hair?

Question 4: Would you trade your hair in for different hair? If so, what would it be?

Each folio is individually sewn into a handmade book. The twine binding is made from human hair and inspired by Roberta Lavadours' beautiful twine binding books. I enjoy engaging with people and having their participation in my projects. I appreciate each unique perspective illustrated by penmanship in words and/or illustration. I have been exploring human hair as material in my work for over 20 years. In the early years I was fascinated by the uniqueness of each hair strand and how it embodies the ability to attract and repulse simultaneously. My ideas however, have morphed and grown deeper roots scrutinizing racial prejudice and sexist tendencies. For me, human hair represents humanity.

I study contemporary culture to challenge its shortcomings in artist books, installations, mixed media sculpture, and prints on paper. I lure my audience with texture, material, juxtaposition, humor, and the unexpected. The sensual quality of letterpress printed paper, the intrinsic meaning of military dog tags, real currency and crude oil, a laundry list of derogatory and offensive words, and the element of surprise when one lets curiosity get the best of them – these

are some examples of different elements I use in my creative process.

My work is political and makes social commentary. I seduce the viewer to come closer, open her or his mind, be courageous, and make connections between a global economy based on capitalism; the exploitation of women's bodies and our world's natural resources; institutional racism, sexism, and homophobia embedded in our education system, criminal justice system, and military; sexual violence in pornography that shapes rape culture; the fact that women must continually fight to have sovereignty over their own bodies; and the intersection between poverty, lack of education, and the necessity to provide for one's children.

DORTE KRISOFFERSEN (DK)

'Vase'

2016. 26 x 18 cm, porcelæn

At porcelæn naturligt kan agere hår, er jo lidt af en påstand. Men i min verden kan det kun gøres i porcelæn. At få leret til at vride sig spændstigt på denne måde og samtidig bevare sit lys og sin gennemsinnelighed er en frydfuld opgave. På trods af voldsomheden i udtrykket er der et altid længselsfuldt ønske til stede om at lerets og glasurernes skønhed her vil vise sig. Det er på denne baggrund vasen til udstillingen er skabt. Gennem lag af bløde semi-transparente glasurer gror lokker af hår lavet i porcelæn, frem. De er statiske i bevægelsen, men ikke ubevægelige. Selvom der er surreelle mindelser, er der ingen i tvivl om at det bare er en vase. At lokker af hår bruges som mønster på en vase, er mig en velkendt måde at arbejde på. Det at dele af vores krop blot indgår i en større sammenhæng og underordner sig, er dejligt ydmygt – og langt væk fra den dyrkelse af kroppen og os selv, som vi og vores tid er så fuld af.

I mine værker er jeg ofte optaget af det lille drama. Ikke det episke spektakulære højdepunkt, men det underfundige og enkle. Et øjeblik der er blevet stoppet, en undren over kroppen eller det der er omkring os. Når den japanske forfatter Haruki Murakami skriver smukt og længe om en kvindes øre, åbner der sig en særegen verden af stiftærdig magi. Det er noget af den tone jeg søger, – et mål der rummer det paradoxale forhold at det nøjagtig kun fremkommer når man ikke forfølger det. Således træder jeg helt bevidst ind i dette ubevidste rum hvor hver ny ting modtager min udelte opmærksomhed – og på den måde lokkes til at forære sig selv en æstetik der giver den grund til at være. Jeg søger ofte det stille og afklarede, men må blot konstatere at historierne i vaserne tager sine egne veje i fabulerende, larmende og undrende retninger.

DORTE KRISOFFERSEN (DK)

'Vase'

2016. Porcelain, 26 x 18 cm

That porcelain can naturally imitate hair is quite a claim. But in my world it can be done in porcelain. Getting the clay to twist flexibly in this way and at the same time keep its light and its translucency is a delightful task. Despite the violence of the expression there is an ever-yearning wish that the beauty of the clay and the glaze will show through. This was the background for the creation of the vase for the exhibition.

Through layers of soft, semi-transparent glazes, locks of hair made of porcelain grow out. They are static in motion, but not immobile. Although there are elements recalling the surreal, no one is in any doubt that this is just a vase. Using locks of hair as a pattern on a vase is a familiar way of working for me. That parts of our body are just elements in a wider context and subordinated to it is a beautifully humble thought – far from the cult of the body and ourselves that we and our time are so full of.

In my works I am often interested in the small-scale drama; not the epic, spectacular climax, but the subtle and simple. A moment that has been frozen, a wondering over the body or what is around us.

When the Japanese writer Haruki Murakami writes beautifully and at length about a woman's ear, a strange world of quiet magic is opened up. That is the kind of tone I am looking for – a goal that involves the paradoxical element that it only appears when you are not pursuing it. And so I step consciously into this unconscious space where each new thing is given my undivided attention – and in that way is coaxed into creating an aesthetic for itself that gives it a reason to exist. I often look for quietness and serenity, but I just have to admit that the stories in the vases take their own courses in fabulating, noisy and surprising directions.

PER AHLMANN (DK)

'Ab Sence'

2016. Fajance, 34 x 40 x 38 cm

Mit værk til denne udstilling er en skulptur som er resultatet af tankerækker om hår, mørkt stof og fravær. På baggrund af udstillingens emne har jeg undersøgt mulighederne for at bringe fænomenet 'hår' ind i mit arbejde med keramiske skulpturer, og da jeg også er optaget af hvordan jeg skal forholde mig til den explosive udvikling indenfor 3D scanning, printning osv., har jeg valgt at lade disse to ting befrugte hinanden. Jeg har købt en virtuel 3D-figur på en tilfældig hjemmeside. Derefter har jeg fået 3D-printet håret fra denne figur – inkl. en fletning. Dette 3D-print har jeg gipsafstøbt og gjort til et skulpturelement i form af både et negativt rum og et fremskudt relief.

Da ny forskning antyder at såkaldt usynligt 'mørkt stof' nær jorden antager en hårlignende form (Hairy Matter), og dette kan opfattes som et billede på fravær (det ikke synlige – jævnfør det negative rum), har jeg valgt at kalde skulpturen 'Ab Sence'.

I mit projekt – keramikskulpturen – undersøger jeg hvordan tredimensionelle objekter i vores umiddelbare omgivelser er mere eller mindre tilstede værende og forholder sig til deres omgivelser i deres egen ret. Skulpturdisciplinens spektrum er enormt. Skulle jeg indskrive mig selv et sted, ville det være i arbejdet med skulptur som handler om skulpturen. Jeg anser en skulptur som en succes hvis den er enkeltstående og uafhængig. Når den forekommer som en repræsentation af noget man burde genkende, men er fuldstændig abstrakt. Hvis en skulptur skal fremmanne denne følelse, skal den indeholde troværdighed og besidde en naturlig og indlysende sammenstilling af de enkelte skulpturelle elementer, samt overgangene imellem dem.

PER AHLMANN (DK)

'Ab Sence'

2016. Faience, 34 x 40 x 38 cm

My work for this exhibition is a sculpture that is the result of thought processes about hair, dark matter and absence. Against the background of the theme of the exhibition, I have explored the possibilities of getting the phenomenon 'hair' into my work with ceramic sculpture, and I am preoccupied with how I should relate to the explosive developments in 3D scanning, printing etc. So I have chosen to let these two things interact and bear fruit. I have bought a virtual 3D figure at a random website. Then I have 3D-printed the hair from this figure – including a braid. I have made a plaster-cast of this 3D print and made it into a sculptural element in the form of both a negative space and a projecting relief. Since new research suggests that so-called invisible 'dark matter' close to the Earth takes on a hair-like form ('Hairy Matter'), and this can be seen as an image of absence (what is not visible – cf. the negative space) I have chosen to call the sculpture "Ab Sence."

In my ongoing project – the ceramic sculpture – I investigate how three-dimensional objects in our immediate surroundings, more or less intentionally, are present and relates to their environment.

The spectrum of the field of sculpture is enormous. If I would try to categorize my position, it would be one of working with sculpture that is about sculpture. I consider a sculpture to be successful if it is self-reliant. When it appears as a representation of something you ought to recognize, while being completely abstract. For a sculpture to evoke this sentiment it must contain credibility and possess a natural obviousness in the juxtapositions of the single sculptural elements and the transitions between these parts.

GUÐJÓN KETILSSON (IS)

'Braid (Fletning)'

2002. Træ, 90 x 11 x 11 cm

Det forekommer ofte i renæssancekunsten at kunstnerens ansigt skildres, ofte sammen med hans børn, embedsmanden, der har hyret kunstneren, samt dennes familie. Målet med dette er at understrege kunstnerens sociale rolle som en der observerer og analyserer alle livets aspekter: kroppen som æstetik, videnskab, politik, symbolik, forgængelig/jordisk, evindelig/guddommelig, perfekt/ufuldkommen, ødelægger/skaber. Kunstneren konstruerer en form ved at kombinere disse elementer, og det endelige kunstværk bliver i sig selv evigt. Braid er en enkeltstående del af Ketilssons gulv- og vægskulpturinstallation med titlen Hair. Værkerne tager deres form og udgangspunkt i håropsætninger fra fx kunstnerens børn og andre folk der står ham nær – og bliver derefter omformet til abstrakte konstruktioner. For Ketilsson er værkerne decidederede portrætter af bestemte mennesker samtidig med at de indeholder en mere overordnet udforskning af social status, som den betegnes igennem håropsætning og igennem håret som kulturel og historisk middel til selv-præsentation.

Ketilsson arbejder primært med skulptur og tegning. Menneskekroppen er omdrejningspunktet i Ketilssons værker, kroppens fravær og/eller dens tilstedeværelse. Hans undersøgelse af den menneskelige tilstand foregår igennem dennes primære vehikel: kroppen. Han udforsker tid, erindring og historie igennem detaljerne i vores dag til dag-forbindelse til vores egne kroppe, fra vores tøj og håropsætninger til værktøjer, kropsproteser og sko, som tilpasses kroppens volumen, temperatur og bevægelse.

GUÐJÓN KETILSSON (IS)

'Braid'

2002. Wood, 90 x 11 x 11 cm

The reasons as to why the faces of the artist, often his children, the commissioner and his family members, appear in Renaissance art, and in fact in art still today, can be related to the societal role of the artist as one who observes and analyzes all aspects of life, such as the body as an esthetic, scientific, political, symbolic, perishable/worldly, eternal/godly, perfect/imperfect, destructor/creator, and constructs a form combining these elements, which itself becomes eternal.

Braid is an individual part of Ketilsson's floor- and wall sculptures titled Hair. They take their forms from the hair arrangements of f.ex. the artist's children and other people familiar to him, and are then abstracted. For Ketilsson, they are portraits of specific people, as well as a more general exploration of societal status as signified by hairdo's, and hair as a cultural, historical means of self-presentation.

Ketilsson works mainly with sculpture and drawing. The human body is central to Ketilsson's works, its absence and/or its very presence. His study of the human condition is through its primary vehicle, the body. He explores time, memory and history through details of our everyday connection to our own bodies, from our clothing and hairdo's, to tools, prosthetics and shoes that adjust to the volume, temperature and movement of the body.

Hairy Matter

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