

Translation of original Japanese text by Kyoko Imazu.

Genealogy of wolf girls - Representation of Red Riding Hood in contemporary art

1. Ambiguity of the body of the Red Riding Hood

Bodily representation of one of the most beloved fairytale heroine, Red Riding Hood, reflects two contradictory images that patriarchal society has on women.

In currently well-known version, an innocent girl wearing her trademark red riding hood in the wood, unaware of the hidden agenda of the bad wolf, is deceived and devoured with her grandmother.

On the one hand, there is a viewpoint that looks at Red Riding Hood as a symbol of childhood innocence but on the other hand, she was at fault as it was herself that invited the evil wolf as the central idea of the story.

When Brother Grimm added the element of “the order from her mother” in Charles Perrault’s 1697 version, their intention must have been to emphasise the latter point. The girl was punished by death, although it is temporary in Brother Grimm’s version, because she did not obey her mother’s warning.

Warnings such as “do not talk to strangers” or “do not stray” are supposed to be a conventional taboo of fairytales that are to be broken by protagonists, but this, usually one of the plots’ mere function, is somehow deeply connected to the girl’s inner disposition and portrays her as a “bad woman” who invites temptation.

As Ruth B. Bottigheimer points out in *Grimm’s Bad Girls & Bold Boys: The Moral and Social Vision of the Tales*, when protagonists are male, taboos like this usually work as a mere function in order to develop the story plot or it results in proving the braveness of the protagonists. On the contrary, when protagonists are female taboos themselves represents evil (badness) residing inside women - just like Blue Beard - and this gender bias is also apparent in Red Ring Hood.

This story was passed down as an oral tradition with a title “Story of a grandmother”.

The reason that Perrault put a red cap on the protagonist at first is probably to give a Christian significance of female’s Original Sin to the story.

Therefore it is the girl’s sin to tempt the wolf = man, wearing the colour of forbidden fruit as if to make herself sexually desirable.

There is no hunter in Perrault’s story, abruptly ended with Red Riding Hood being devoured and concluded with a moral lesson to young women in upper class: Be careful of a wolf (= bad man) with a sweet mouth.

How has this contradictory body of Red Riding Hood, who appears innocent but wears red that is labelled as a representation of fallen women, visually been represented?

Jack Zipes in *The Trials and Tribulations of Little Red Riding Hood* points out that many illustrations that depict the encounter of Red Riding Hood and the wolf show her seducing gaze towards the wolf, and it implies “deviation from society’s rules in terms of sexual behaviour and sexuality on her side”.

The famous illustration of *Red Riding Hood* (1862) by French Gustav Dore (pic1,) on the one hand, shows a plump child-like girl gazes hesitantly but also curiously at a larger-than-life wolf whose body seems tremendously exaggerated at a close distance.

On the other hand though, another illustration (circa 1880 pic 2) shows a Red Riding Hood that embodies the very idea of Victorian notion of innocent child and emphasise the nativity smiles and even give a seductive gaze at the wolf that again seems to be devoid of sexuality looks up at her with its leg up like a domesticated dog as opposed to Dore’s blatantly phallic wolf.

In any case, it is apparent that her body, facial expression, gesture and clothing bears ambiguity.

It could be said that these illustrations of Red Riding Hood reflect the body of middle-class women who were double bind between “angels of household” and simultaneously “fallen women” in the Victorian patriarchal society’s sexual morality.

In this chapter, it talks about how new genealogy of Red Riding Hood as a wolf girl is created by connecting bodily representation of Red Riding Hood in contemporary art, and the wolf that has been interpreted as a symbol of beastly nature lurking in male.

It also looks at how this genealogy of a wolf girl challenges the dichotomy between two ideas such as man/woman, virtue/ evil, human/ animal, rationality/ instinct, human society/ natural environment which have been rewritten by rational and conscientious “good men” like writers such as Charles Perrault and Brothers Grimm and critics and educators such as Bruno Bettelheim who embody the hunter in the story as the saviour to Red Riding Hood.

2. Red Riding Hood’s becoming wolf – Angela Carter p246

One of the images behind the reconstructed story of Red Riding Hood after Feminism is a mix of a girl and a wolf, Wolfgirl.

We cannot miss the influence of English writer, Angela Carter’s retelling of fairy tale collection as the background for the widespread image of new Red Riding Hood.

Carter’s *Bloody Chamber and Other Stories* published in 1979 is a highly acclaimed book as a pioneer of Feminist fairy tales to adapt and modify the classic European fairy tales such as Red Riding Hood, Beauty and Beast and Blue Beard from the view point of contemporary women, free from sexist tradition and give new possibilities and directions.

However the notion of Red Riding Hood becoming a wolf as a feminist strategy was not accepted smoothly from the beginning.

Plot indicated in Carter's *Bloody Chamber* colluding a girl and a beast as a trial of new construct for sexual relations between men and women attracted strong criticism from some English and American feminists like Patricia Duncker.

Most criticism was about constraint and history of fairy tale genre that has ingrained sexism in children's mind for centuries where only physically beautiful and obedient women ends up being happy and the very existence of "pornographic fairy tales" that reinterpreted the male and female sexual relationships was feminists' enemy so no matter how much stories were re-written, it was ultimately serving male's desires.

However according to Carter, the strategy she used is "putting new wine in old bottle and especially if the pressure of the new wine makes the old bottles explode" and the method is to collapse the structural and moral frameworks from the inside using conventions of established genres and plots of fairy tales and pornography in order to modify it.

Carter's *The Company of Wolves* weaves in various legends surrounding werewolves with the story of Red Riding Hood at its core.

Heroine is walking in the forest to her grandmother's house when she meets a young handsome man in sophisticated outfits who she spends a night with, but who in fact has already devoured the grandmother beforehand – here the hunter is the wolf, "good man" and "bad man" are depicted as the same person.

In the novel, whether or not the girl has turned to a wolf in the end is made ambiguous and left for readers' imagination.

On the contrary, the movie directed by Neil Jordan with screenplay by Carter shows the girl transforming herself into a wolf.

The wolf transformation scene in this movie differs from typical transformation sequences in conventional werewolf movies that show human skin getting covered with wolf furs by special effects, but this shows a bloody wolf head with no furs or skin that somehow resembles internal organ rip out of human skin.

Thus this movie chooses a peculiar style that confuses genres as though futuristic alien squeezes in to a medieval fairy tale world.

It appears to be a parody of SF horror films with its theme around the encounter of the unknown, just like *Alien* (directed by Ridley Scott, 1974) with fighting feminist as a heroine

However, the red shawl the heroine wears is the same colour as the head of the new born wolf from the man's body and the images of the girl and the wolf visually overlap so the wolf is not considered foreign matter, nor a subject of elimination.

It is not in the book but frame tale set in contemporary age are added to the movie version.

Like Alice in Wonderland, the encounter with the werewolf in medieval forest and transformation into a wolf are all her dream.

However, following morning in the reality back in bed in the room, real wolves unlike wolves created by imagination in fairy tales – played by Sheppard – break through the window of her bedroom and pictures on the wall.

Then Perrault's moral from *Le Petit Chaperon Rouge*, "unfortunately, it is these gentle and polite wolves who are the most dangerous ones of all", read by Carter herself over the credits.

Therefore the story itself consists of multi-layered narratives where cautions with erotic implications that the narrator voices as Perrault are contained within the frame of the story.

Furthermore horrifying yet attractive images where the body of the girl and the wolf separate as well as unite with numbers of small stories about the werewolf heard from the grandmother and herself in the dream are resonating each other.

It is a reasonable argument to say a narrative in Carter's *Company of the wolves* that depicts a pubescent girl tempted by an older man is afraid and cautious at first but eventually obeys him gives a convenient excuses to rapists who insist that women actually wish to be raped.

However, a viewpoint like this could become problematic, as there is a possibility that denies the existence of women's subjective desire.

It is because of the fact that a woman could hold a sexual desire can lead to a theory that she is masculinised and also Red Riding Hood transforming into a wolf is perceived as a woman not being able to achieve her own desire and she ends up being like a mirror that reflects man's desire or becoming a "bad woman"

Australian artist and art critic Jazmina Cininas, however, points out in the next chapter that wolves in folklore tradition weren't always male; there were female wolves as well.

A different short story *The Wolf-Alice* by Carter where a girl and wolf unite rewrote the legend of a girl brought up by wolves.

Just like Amala and Kamala who were discovered in the mountains of India, one day a girl whose female wolf parent is killed and then "rescued" by humans, ends up being ousted from a convent and sent to a man called "duke" by the nuns as they couldn't break the child of her untamed nature.

The duke was thought to be alien in the society and seen as the same kind as the wolf girl for they both look like humans but cannot be accepted into the society as the duke has a habit of unearthing the corpses from the graves and devour the dead.

Duke's mansion was described as "Looking-glass world" as compared with the polar opposite of a rational world, and the duke who lives in the world beyond the mirror does not cast a reflection but the girl's menstruation makes her discover her own reflection on the mirror which starts to form her own identity.

One day the duke returns to the castle injured after being shot in the shoulder by one of the villagers and lie bleeding like "a wolf whose one leg is trapped and howls like a woman giving birth".

The story ends with Wolf-Alice licking the duke's face tenderly just like her mum did and little by little the skin sheds off as the duke's face starts appearing on the "rational mirror".

In this story, by a girl licking wounded company's body like a wolf, it sympathises with a marginalised person – the duke is likened with a "wolf" and a "woman giving birth", it awakens the "rational animalistic" in each other, different from "rational", which separated human and other non-human animals in Western philosophy tradition.

"Wolf –Alice" re-examines the relationship between being animalistic and being rational through the interaction with non-human / half being and uncovers the function of rational in society towards connecting to others in animal instinctive behaviour.

Rather than rational viewed as a premise of "self-determination of the individual independence", the ending of the story is interpreted rational as co-dependence and co-existence seen in the basis of all groups of animals' life activity and it suggests different ways of interactions between human and animal and human and human.

The title "*The company of wolves*" points out the cooperativeness of wolves that are said to have a strong social nature out of all other animals.

The method used is to connect women and animals as outsiders in male dominated society and telling stories from marginalised edge run through entire *Bloody Chamber*.

There is a passage in *The Tiger's Bride*, which was re-written from *Beauty and Beast*, shows a girl, brought to a tiger "beast" wearing a mask of human as ransom by her father who lost her in gambling, realises the resemblance between herself and animals on the way she goes on the hunt on a horse with the Tiger and his servant monkey.

I was a young girl, a virgin, and therefore men denied me rationality just as they denied it to all those who were not exactly like themselves, in all their unreason. If I could see not one single soul in that wilderness of desolation all around me, then the six of us--mounts and riders, both--could boast amongst us not one soul, either, since all the best religions in the world state categorically that not beasts nor women were equipped with the flimsy, insubstantial things when the good Lord opened the gates of Eden and let Eve and her familiars tumble out.

At the end of the story, the beast, now taken off his human mask and cloth for the first time, starts licking her body with his tongue like abrasive sandpaper.

“And each stroke of his tongue ripped off skin after successive skin, all the skins of a life in the world, and left behind a nascent patina of shining hairs. My earrings turned back to water and trickled down my shoulders; I shrugged the drops off my beautiful fur.”

In this Beauty and Beast, the moment that the girl as an outsider in society and the solitude of the beast deeply echoes, the girl transforms herself into a beast.

Carter's beautiful woman became the substitute of father's gambling money because of her beautiful virgin body with the exchange value within the construct of patriarchal society where exchanging women strengthen the bond between males, which Jeanne-Marie LePrince de Beaumont's 18th century classic *'Beauty and Beast'* is based upon.

Among the patriarchal social structure to strengthen the bonds between men through the exchange of women that the story of the classic *"Beauty and Beast"* by Jeanne-Marie LePrince de Beaumont in the eighteenth century France assumes, Carter's Beauty became a ransom for her father's lost money due to her beautiful virgin body with a privileged exchange value.

When the "beauty" one skin deep is literally stripped away and she'll become a beast with "shining pelt", awakening to her inner sensuality as other and it will become possible to open her body towards fluctuating communication with others symbolized by image of liquefied diamond rolling down the fur.

Again here the animalistic behaviour of "licking" implying the love of the fellows becomes an important momentum to build new relationships with others. Carter replaced the traditional stories of Red Riding Hood and Beauty and Beast to a new and opposite spectrum where a girl transforms herself to a wild beast.

The girl who became a beast will not be considered such an archetypal symbol of attractive woman for men as 'bad woman'.

The beast here suggests the possibilities of connecting to her own desire as an outsider within herself when she goes beyond fear and hatred against animalistic

desires that human possess, and free herself from rules of desires created by male centered society.

3. Genealogy of wolf girls – Jazmina Cininas

There are array of visual arts that resonate with the images of a girl and wolf hybrid.

First example of this is a series of paintings and sculptures around a girl and a wolf images by an American artist Kiki Smith, well known for her works with female body motifs.

From a girl with hairy face in *Daughter* in 1991, to *Born* where a girl and a grandma both wearing red cloaks stand out of wolf's stomach in 2002, what can be seen in throughout Smith's work is that woman and wolf together walk out of traditional framework, and the celebrated imagery of the birth of new narratives influenced many artists including Jazmina Cininas.

"The Girlie Werewolf Project" Cininas started since 2002 is a post feminism approach of criticism and creation to excavate the history of representation of European wolf girls in terms of art history, cultural anthropology and cultural history, and simultaneously to collect images of new wolf girls in globalised contemporary society to re-construct wolf girl imageries.

Portraits of wolf girls that Cininas depicts belong to a generation who is relatively free from the restriction of patriarch that second wave feminism, or daughters who were born from the girl and wolf in Carter's fairy tales, so to speak.

According to Cininas, the representation of werewolves is a barometer that reflects various modes of how feminine (things feminine) and natural world have been connected.

She points out that wolves and women both share "otherness" in society in common, and the supposed characteristics of werewolves and female physical traits overlap.

For example, one of the characteristics of werewolves which the phases of the moon takes control over mind and body can be connected to menstrual cycles and an image where entire body is covered with thick curly hair reminds of women's lush long hair,

Also in Europe mental illness, lunacy was thought to be unique to women caused in uterus just like hysteria.

Moreover in medieval Europe werewolf-hunt was conducted in the same manner as the witch-hunt, the characteristics of werewolves, regarded as anti Christian just like witches, were considered to be insane, violent and sexual anomaly, just like witches.

Barbara Creed states in *The Monstrous-Feminine: Film, Feminism, Psychoanalysis*, the monstrous thing in horror films is an insecure fluidity such as menstruation, pregnancy, child-bearing and breast-feeding represented by the changing maternal body that threatens abstract, rational and fixed “male” order.

Feminine “abject” body stated by Julia Kristeva is reflected on to the body of monsters like aliens and werewolves and threatens the boundaries of “clean and accurate body” of male.

It can be said that the horror that the image of werewolf evokes has been replaced by the horror male has on body’s fluidisation = feminisation.

The image of werewolf in contemporary popular culture has a large influence of Hollywood horror films.

Most notable example of this is 1935’s Universal studio’s film *Werewolf of London*. It established the setting for a male werewolf with a bowtie and a smoking jacket showing in his appearance, his flesh/body representing animal = nature = instinct and human = culture = reason emphasising the contrast as well as turning himself into a wolf at full moon, committing brutal murders, and when bitten by a werewolf, they would turn werewolves themselves too.

Following 1941’s *The Wolf Man*, these settings were inherited and after this film a variety of werewolf films including remakes and parodies were made.

Feature that these movies have in common is embodying the extreme dual nature – “evil man” residing inside a “good man”: a rational and gentlemanly man; in *Werewolf of London*, a world-renowned botanist and *The Wolf Man*, the heir to a prestigious English family – exposes uncontrollable ferocity at the full moon.

However in recent years, wolves that used to be considered a symbol of ferocious wild that should be driven out is now on the edge of extinction around the world due to environment destruction.

Therefore they are turning into a mascot as a wild animal that has an image of “environmentally friendly” or “sustainable” by environmental conservation groups or animal protection organisations along with polar bears that are seen as a victim of global warming.

Because of the improvement of wolf’s image like this, an image of a Werewolf is no longer a symbol of man’s inner madness and violence but it is attracting attention of positive sense of affinity with women as a being that keeps marginalized “nature” which has been suppressed by the development of modern society.

Models used in Cininas’s work including Hollywood actors such as Cate Blanchette and Angelina Jolie, heroines from American comics like X-men series and Rima the jungle girl and characters from Japanese anime and comics and San, a girl brought

up by wolves in Hayao Miyazaki's Princess Mononoke and a wolf girl Maki from Yukako Midori's *Ookami nanka kowaku nai!* (Who's afraid of the big bad wolf) are "strong, right and beautiful" women circulating through media around the world.

Cininas continues to create portraits of wolf girls as role models for women by superimposing features of a wolf such as noses, furs and fangs onto real or fictional images of a woman in order to create an image of a wolf as a lone wolf heroine who stands against humankind = male centered environmentally destructive economy society system.

As well as these celebrities, she has used a model for a woman who became famous in the news media.

A Two-Legged Dingo Stole Lindy's Tears (2008) shows Lindy Chamberlain as a model who was falsely accused of murdering her own daughter and imprisoned for three years in 1980s in Australia.

Husband and wife's claim that their daughter was attacked by a dingo in Uluru was dismissed for few years but the fact highlighted issues Australia had such as a stereotype imposed on a mother figure as well as the prejudice on the couple who were seventh day adventists.

In 1988, a movie about Evil angels, starring Meryl Steel was also released.

Two-Legged Dingo probably suggests the image that public had on a cold-hearted mother who spoke without showing any remorse when interviewed on TV.

In this work, Australian native animal, dingo was used due to the incident and it also implies otherness in Australia as a country.

There is a work called *Christina Sleeps on Both sides of Grandma's bed that* Cininas made in direct response to Red Riding Hood.

This is a work that used Christina Bacchilega as a model who is an author of *Postmodern Fairy Tales: Gender and Narrative Strategies* as well as develops a critique on postmodern feminism fairy tale around analysis on Carter's Bloody Chamber.

It references Bacchilega's theory of re-interpreting Red Riding Hood as a story about woman's growth and independence from a point of view of female's value standard based on folklore version of Red Riding Hood where she defends herself with her wisdom and courage.

Therefore, using Gustave Dore's illustration's composition, she placed Bacchilega's face on both the girl that eats grandma's flesh and drinks her blood and the wolf in grandma's clothing in folklore version of Red Riding Hood.

It can be seen that parts of Red Riding Hood's body has turned into a wolf such as furs on her hands, cheeks and chest and a small fang from her bloody lips.

The wolf in grandma's clothing is not fully wolf either; upper part of the face and chest are human's wearing the same dress and cape made of red velvet as Red Riding Hood's.

Background with full of plants and trees seems like they are in bed placed in the forest rather than within a house.

Red Riding Hood's glance feels as though she is accusing us as a viewer of looking through her secret dream.

Differing from Carter's fairy tales, Cininas's works contain no males, she only depicts self-sufficient world of females.

Angela Prefers the Company of Wolves (2005) is an intertextual work based on Carter's retelling of Red Riding Hood referencing one of the scenes from the movie version of this story "*Company of wolves*".

This image is taken from an episode which a poor girl crashing into a wedding of an aristocrat who dumped her turns everyone into a wolf by magic.

The woman looking like Carter wears pink Rococo dress with curly blond hair and red heart fake mole but her lower face's turned into a wolf.

It can be interpreted that turning into a wolf was beastly inner quality coming out as everyone at the wedding was depicted as lustful, gluttonous and avaricious in the movie.

However it can be said that Cininas' work uses party-going women wearing dresses like princesses in fairy tales just as the heroine in Sophia Coppola's "*Marie Antoinette*" (2006) to reconstruct the image that appeals to girls' sensibilities in contemporary girlie culture.

Here the wolf's nose is realistic yet still viewed as 'cute (kawaii)', becoming part of fashion item just like the heart shaped fake mole.

This work is a genealogy in the aesthetic of post feminism placing itself in the advance of 'grotesque cute (gurokawaii)' aesthetics that constitutes contemporary girlie culture where Carter's fairy tale and gothic fixation mix.

4. Girl, Wolf and Forest – Tomoko Konoike

Although the images of a hybrid girl and wolf keep recurring in Tomoko Konoike's work, the characteristics of females reveal differently from Carter's or Cininas.

In *Knifer Life* (2001-02), numbers of wolf's bodies are stitched on what seems to be a girl's leg wearing red sneakers.

The combination of a girl wearing something red, a wolf and a knife that cuts the stomach of a wolf relates not only the story of Red Riding Hood, but also The Red Shoes by Hans Christian Andersen.

Andersen's The Red Shoes is a scary tale somewhat like horror films where a vain girl who wears a cursed pair of red shoes is forced to dance continuously day and night until she eventually has to ask an executioner to amputate both her legs. Her legs, still wearing the red shoes, continue to dance and disappear into the forest.

The image of *Knifer Life* is used for a front cover of a short novel called '*Kobiki*' by Tatsuhiko Shibusawa.

Though what appears in *Kobiki* is a Delilah (?) = (bad woman), in *Knifer Life* this hybrid creature of a girl and a wolf is given androgyny (intersexuality?) by replacing a fox, a recurring character in Japanese folklores and legends, that's said to disguise as a beautiful woman and seduce men with a wolf, classic of a "bad man" in Western fairy tales.

Moreover, heterosexual eroticism that this therianthropic body of woman in Shibusawa's short story has disappears in *Knifer Life* and instead texture of bushy and shiny fur of wolves created by carefully drawn countless pencil marks on a gigantic canvas of 8m wide and sensuous delight that the texture that appeals to the five senses such as the smell of the beast and body temperature.

Here is what Konoike said in the interview with Tamaki Saito.

"Do you feel femininity from my work? Perhaps the femininity you are talking about might be this particular type of enduring strength like careful stitching of embroidery. When I'm making works, it feels like I'm stitching lines rather than drawing."

Konoike finds her feminineness in the physical process of making such as "the particular type of enduring strength like careful stitching of embroidery" rather than the actual theme of her images.

This relates to how the texture on the paintings, created as a trajectory of her body movement, attracts attention of the viewers.

The surface of the paintings creates the textures the artist described as stitching, through this it feels as though her paintings are connected with the physical mark making of the artist herself.

Handcraft, traditionally performed by women, is a visual culture deeply involving the makers' physicality as literally suggested by the word 'hand'.

Cininas' work uses a method of printmaking called reduction linocut which takes her about 600 hours to create each work.

Cininas' likens her production process with embroidery, a traditionally women's handicraft that similarly involves a simple repetitive action carried out over a massive scale.

In this way handcraft has been reevaluated as a methodology to emphasise the physicality of art making.

The hybrid image of the girl's legs with red shoes and the wolf depicted in *Knifer Life* has also been used in the Story series made up of four paintings, recurring in different contexts as they change their shape.

The Third chapter in this series *Distress* (2005) depicting the dark forest similar to Red Riding Hood's dark forest in the Grimm, shows not only the wolf but also the girl whose body multiplies.

Each coniferous leaf is carefully drawn and thick black trees are extending their cold and damp tentacles as if they are creatures with mind of their own.]

The giant vividly coloured heart on the left might represent giant life of the forest itself.

Although this work based in the forest suggests Andersen's *The Red Shoes* even more strongly, this 'red' doesn't represent the sin considered to be within women in Christianity as Andersen intended.

In the forest of the flying knives that cut her legs, two different stories unfold in which her dancing legs meet the wolf while the upper part of her spends her time in penance at a church in town.

The wolf girl, always depicted with her eyes closed, also evokes the story of *Sleeping Beauty* who keeps sleeping deep in the thorny forest and rejects people.

In the Second chapter, *Giant* (2005), the wolf girl herself became a tornado that covers the sky with black clouds made of wolf's pelt.

Her red sneakers here insinuate the red ruby shoes in 'The Wizard of Oz' (directed by Victor Fleming, 1939) that Dorothy obtained in the magical land named oz after she was swept away by a tornado and also the one straight road across the field evokes the yellow brick road that leads to the emerald city where the Wizard of Oz lives.

The female protagonist in Carter's film version of *Company of the Wolves* also wears red shoes and they in both stories function as a sign / promise for her as well as Dorothy to go back to their own world.

And in the Fourth chapter and the last painting in the Story series, *Return – towing f Sirius* (2004), the wolf girl returns to the essence of life, sea.

In this Story series created in the anti chronological order, the First chapter (2006) created at last shows no girl and instead it depicts numbers of wolf's tails coming and growing out of a transparent substance resembling a quartz or an ice on a lake in dark forest.

Tip of the wolf's tails and the areas of the quartz where the tails come out are stained in red.

If this is to be interpreted as a variation of the scene where Red Riding Hood comes back to life from the wolf's belly, the red colour as a metaphor for sexuality and violence is replaced by the blood when the wolf girl is born.

The theme that drives this Story series forward is not human and wolf conflict of traditional Red Riding Hood story.

Soft, warm and furry organic texture of wolf's pelt and hard, cold and smooth texture of mineral, quartz – the sensory dynamism that occurs when these two foreign textures meet stirs up the adventure for the birth of unknown creature and anticipation for the narratives.

Mineral substance of quartz or ice in nature united with tails of the wolf and their tentacles growing all over the place is in the silent forest and the lake where nothing other than falling snow moves hold a wonder of the natural world that keep weaving its own story regardless of whether or not there is human.

It also brings the fact that wolf once considered 'great god' in ancient Japan was revered as a mountain god that protected the forest in 'Princess Mononoke'.

Konoike's Story series places the girl and wolf as part of the whole natural world instead of developing a narrative where they are conflicting each other in the nature such as the forest and sea as background.

It is also possible to reinterpret the story of Red Riding Hood whose story develops in the rim of human society – forest - as a relationship between human and nature from the viewpoint of eco-criticism.

The order "do not stray from the street in the forest" from Red Riding Hood's mother is a warning against straying from man-made street in the forest, in other words, straying from the order of human society and swallowed by the chaos of nature.

However modern society that has been putting too much strain on the natural environment for economic growth met great numbers of adverse effect caused by environmental destruction and came to realise the importance of the things outside the roads they've been building in the devastated forests.

Therefore, it's important to fill in the warning against the dangers that lurk in the forest as well as the allure of the environment in forests in the Red Riding Hood's story.

Following shows the brother Grimm's expression on how Red Riding Hood strays and goes into the forest.

So he walked for a short time by the side of Little Red Riding Hood, and then he said: 'See, Little Red Riding Hood, how pretty the flowers are about here - why do you not look round? I believe, too, that you do not hear how sweetly the little birds are singing; you walk gravely along as if you were going to school, while everything else out here in the wood is merry.'

Little Red Riding Hood raised her eyes, and when she saw the sunbeams dancing here and there through the trees, and pretty flowers growing everywhere, she thought: 'Suppose I take grandmother a fresh nosegay; that would please her too. It is so early in the day that I shall still get there in good time.'

So she ran from the path into the wood to look for flowers. And whenever she had picked one, she fancied that she saw a still prettier one farther on, and ran after it, and so got deeper and deeper into the wood.

Grimm's wolf, like a slow life advocate environmentalist – probably in a category of “good man” – tells Red Riding Hood the appeal of the forest by saying how different it is from school and how merry it is for flowers to bloom and birds to sing sweetly.

Red Riding Hood who was walking gravely along opened her eyes with the beauty of the forest where sunbeams dancing around and flowers growing everywhere.

She then ignored her mother's warning to follow more beautiful flowers to be pulled into the world of sensory pleasure in the deep forests.

Nature that Konoike depicts is not a conventional metaphor like nature = women, but it seems to point to physical images that emerge when one sharpens the five senses to the stories of all forests' ecosystem once references such as male / female, human / animal, human society / natural environment are removed.

When preparing for her solo exhibition called 'Intertraveller 12 poets' in Kirishima Open Air Museum in Kagoshima, Konoike entered deep in the forest that usually gives no admittance.

Upon this experience she talked about how she aimed to tell the viewers her experience of the forest.

Her flying knives in the forest could be interpreted as a metaphor for the sharpness of the physical senses to be able to feel the forest.

Therefore, it is not an important issue for Konoike's wolf and girl hybrid creature to have the gender or taxonomic class, and without eradicating each other's existence, the girl and the wolf are mixed as one while they keep their differences.

Here the composition of the girl = victim and the wolf = male = perpetrator is not allowed and there is no ultimatum ending of Perrault's wolf attacking and swallowing the girl or Grimm's hunter killing the wolf and saving the girl.

Sleeping wolf is not an antagonist but a part of body of the forest the girl can feel and by being united with the wolf, she also becomes the part of the story that the nature brings.

Konoike's world of Red Riding Hood opens up the closed body based on Grimm's dichotomy and together the girl, the wolf and the forest as one, it is filled with ripple of expectation of scary and merry stories.

5. Wolf girl's counterattack

Red Riding Hood couldn't even protect herself as she was stuck in double bind by a male centred basis of value in a typical bourgeois society that she is a "good woman" as well as "bad woman" simultaneously.

However she sets a counterattack on the framework of dichotomy, not only between the stereotypical “good woman” and “bad woman”, but also good / evil, male / female, human / animal and culture / nature that the order of patriarchy society consists of.

The suitable place where female and animal, outcasts from the human = male standard, unite is the forest, also existing on the outside of human society.

Since the 1970’s in the process of re-interpreting the feminist’s point of view, girls who unite with the wolves, got out of the traditional story’s frameworks with the support of the wolf’s vitality and reason, and they have been running on various roads that are open to contemporary women.

One day they save the world from environmental destruction as an anime heroine, the other day they point to new visions as a star researcher on female stories.

And they get into deeper into the forest in search of more sensory pleasure and sharpen their five senses like a knife to the stories that nature offers.

Cornelia Hoogland’s poem *Woods Wolf Girl* has been re-writing the body that consists the story of Red Riding Hood and its relationships in the vast nature of forest in the western coast of Canada where wolves are still running around.

Poem.....