

the last taboo women and body hair

karin lesnik oberstein

The Last Taboo: Women and Body Hair According to Karin Lesnik Oberstein

the last taboo women and body hair karin lesnik oberstein is a phrase that brings to light a subject often overlooked or brushed aside in mainstream conversations: the complex relationship women have with their natural body hair. Karin Lesnik Oberstein, a notable advocate and researcher, delves deep into this topic, challenging societal norms and encouraging a more open dialogue about female body hair, its cultural implications, and the pressures women face to conform to unrealistic beauty standards.

Understanding the Social Stigma Around Women and Body Hair

Throughout history, body hair on women has been subjected to fluctuating social attitudes. In many cultures, smooth, hairless skin has been equated with femininity, cleanliness, and attractiveness, while natural body hair has often been stigmatized. Karin Lesnik Oberstein emphasizes that this stigma is deeply rooted in patriarchal ideals and media portrayals that frame female body hair as undesirable or even taboo.

The discomfort around women's body hair is not just about aesthetics; it reflects broader issues of control, gender norms, and personal autonomy. Women are often subjected to societal pressure to remove or hide their body hair to fit a narrowly defined idea of beauty, which can impact self-esteem and body image.

The Cultural Roots of Body Hair Norms

Karin Lesnik Oberstein highlights that the taboo surrounding female body hair is not universal. In some cultures, body hair is accepted or even celebrated. However, in Western societies, the rise of the beauty industry and media has significantly influenced perceptions. Advertising campaigns for razors, waxing products, and hair removal treatments have perpetuated the notion that body hair on women is something to be eliminated.

This cultural conditioning begins early, with young girls often receiving messages that body hair is undesirable. Oberstein points out that these messages contribute to a lifelong relationship with body hair that is fraught with anxiety and self-consciousness.

The Psychological Impact of Body Hair Expectations on Women

The pressure to conform to hairless beauty ideals can have profound psychological effects. Karin Lesnik Oberstein discusses how women who choose not to remove their body hair may experience judgment, ridicule, or social exclusion. Conversely, those who feel compelled to remove hair may face pain, financial costs, and emotional stress linked to maintenance.

Body Hair and Self-Image

The internalization of societal standards can lead to body dissatisfaction. Oberstein's research reveals that many women feel conflicted about their natural body hair because they have been conditioned to see it as unattractive. This conflict can affect self-esteem and even mental health.

Conversely, embracing natural body hair can be empowering. Some women report increased confidence and a sense of reclaiming control over their bodies when they reject hair removal norms. Karin Lesnik Oberstein encourages this shift as part of a broader movement toward body positivity.

Karin Lesnik Oberstein's Contributions to the Conversation

Karin Lesnik Oberstein has been instrumental in bringing attention to the last taboo women and body hair. Through her writing, lectures, and advocacy, she challenges the assumptions that underlie the stigma around female body hair.

Raising Awareness Through Education

One of Oberstein's key strategies is education. By providing historical context and exposing the commercial interests behind hair removal industries, she helps women understand that the pressure to remove body hair is not a natural or universal mandate but a socially constructed expectation.

Her work encourages questioning and critical thinking, empowering women to make informed choices about their bodies without shame or coercion.

Supporting Body Autonomy and Choice

Central to Oberstein's message is the importance of personal choice. She stresses that whether a woman chooses to remove her body hair or not, that choice should be free from societal pressure and judgment.

This perspective aligns with broader feminist principles of bodily autonomy and self-expression. By shifting the narrative away from stigma and toward acceptance, Oberstein's work contributes to a more inclusive understanding of femininity.

How to Navigate Body Hair in a Judgmental Society

For many women, navigating body hair decisions can be challenging. Here are some insights inspired by Karin Lesnik Oberstein's approach to help cultivate a healthier relationship with one's body hair.

1. Educate Yourself About the Origins of Hair Removal Norms

Understanding the historical and cultural roots of body hair norms can provide perspective and reduce internalized shame. Recognize that many beauty standards are shaped by commercial interests and changing societal trends.

2. Reflect on Your Own Feelings and Preferences

Take time to consider what makes you comfortable. Do not feel obligated to conform just because of external expectations. Your body is your own, and your comfort should come first.

3. Seek Supportive Communities

Connecting with others who challenge traditional beauty norms can be empowering. There are growing communities and social media groups that celebrate natural body hair, providing encouragement and solidarity.

4. Practice Self-Compassion

Releasing ingrained beliefs takes time. Be gentle with yourself as you explore your feelings about body hair. Remember that your worth is not tied to your appearance or grooming habits.

5. Advocate for Broader Acceptance

By sharing your experiences and supporting open conversations about women and body hair, you contribute to dismantling the stigma. Advocacy can take many forms, from casual conversations to participating in campaigns.

The Role of Media and Representation

Karin Lesnik Oberstein also points to the critical role media plays in shaping perceptions of women's body hair. Representation matters—when diverse portrayals of women's natural bodies, including body hair, become normalized, it challenges existing taboos.

More brands and influencers are beginning to showcase body hair unapologetically, reflecting a shift in cultural attitudes. These changes help create a more inclusive beauty landscape where women can see themselves represented and accepted.

Changing the Narrative Through Visibility

Visibility of women embracing their natural body hair is a powerful tool against stigma. Oberstein suggests that as more women share their authentic selves publicly, society's definition of beauty expands.

This visibility can inspire younger generations to develop healthier body images and reduce the shame surrounding body hair.

Final Thoughts on the Last Taboo Women and Body Hair Karin Lesnik Oberstein Explores

The conversation around women and body hair is evolving, thanks in part to voices like Karin Lesnik Oberstein's. By framing body hair as the "last taboo," she calls attention to an issue that is often ignored but deeply impactful. Understanding the historical, cultural, and psychological aspects of this taboo allows women to reclaim agency over their bodies and challenge entrenched norms.

Whether a woman chooses to shave, wax, or proudly wear her natural hair, the

key takeaway from Oberstein's work is that this decision should be free from judgment and grounded in personal choice. Embracing this perspective fosters a more inclusive, compassionate society where all expressions of femininity are valued and respected.

Frequently Asked Questions

Who is Karin Lesnik-Oberstein and what is her connection to 'The Last Taboo: Women and Body Hair'?

Karin Lesnik-Oberstein is a scholar who has explored themes related to gender, body politics, and cultural taboos. She is known for her work on 'The Last Taboo: Women and Body Hair,' which examines societal attitudes and cultural discourses surrounding women's body hair.

What is the central theme of 'The Last Taboo: Women and Body Hair' by Karin Lesnik-Oberstein?

The central theme of 'The Last Taboo' is the cultural and social stigmatization of women's body hair, analyzing how body hair on women is often viewed as taboo and the implications this has for gender norms, beauty standards, and identity.

How does Karin Lesnik-Oberstein address the cultural significance of body hair in women?

Lesnik-Oberstein discusses body hair as a site of cultural regulation and control, highlighting how societal expectations enforce hair removal as a norm for women, reflecting broader issues of femininity, purity, and conformity.

Why is women's body hair considered 'the last taboo' according to Karin Lesnik-Oberstein?

According to Lesnik-Oberstein, women's body hair is considered 'the last taboo' because it challenges dominant beauty standards and gender norms that prioritize hairlessness as a marker of femininity, making it a controversial and often stigmatized subject.

What impact does Karin Lesnik-Oberstein suggest body hair norms have on women's self-identity?

Lesnik-Oberstein suggests that societal pressures around body hair can influence women's self-identity and body image, often causing internal conflict between natural bodily expression and conforming to cultural

expectations.

How does 'The Last Taboo' contribute to feminist discussions on body autonomy?

'The Last Taboo' contributes to feminist discourse by challenging restrictive norms about female bodies, advocating for bodily autonomy, and encouraging a critical examination of how societal taboos around body hair perpetuate gendered control.

In what ways has Karin Lesnik-Oberstein's work influenced contemporary conversations about body hair and gender?

Her work has influenced contemporary conversations by providing a scholarly framework to understand body hair as a cultural and gendered phenomenon, inspiring activists and scholars to question and resist conventional beauty standards related to women's body hair.

Additional Resources

The Last Taboo: Women and Body Hair in Karin Lesnik-Oberstein's Exploration

the last taboo women and body hair karin lesnik oberstein is a phrase that encapsulates a profound cultural and sociological inquiry into the stigmatization and perceptions surrounding female body hair. Karin Lesnik-Oberstein, a noted scholar in gender studies and cultural theory, addresses this often overlooked subject with nuance and rigor, challenging long-standing societal norms that dictate women's grooming practices. Her work sheds light on the complex intersections of gender, identity, and bodily autonomy, making an important contribution to contemporary feminist discourse.

Understanding the Cultural Context of Women and Body Hair

Body hair on women has historically been framed as a cultural taboo, often regarded as unattractive or unclean within Western beauty standards. This cultural construct predates modern times but has intensified with the rise of media, advertising, and the beauty industry. Lesnik-Oberstein's exploration reveals how this taboo operates not only on an aesthetic level but also on a deeper psychological and social plane. The expectation that women should remove or significantly reduce body hair serves as a mechanism of control, reinforcing gender norms and societal expectations.

The phenomenon is not uniform globally; in some cultures, female body hair carries different meanings, from natural beauty to markers of maturity or sexuality. However, in many Western societies, the removal of body hair is marketed as essential for femininity and desirability. Lesnik-Oberstein's analysis draws attention to these cultural discrepancies and the pressures women face to conform.

Body Hair as a Site of Gendered Control

Lesnik-Oberstein emphasizes that body hair becomes a battleground where gender norms are both enforced and resisted. The insistence on hairlessness for women symbolizes a larger cultural insistence on control over women's bodies. The practice of hair removal is often internalized, with women policing their own bodies to meet societal expectations, sometimes at considerable physical and emotional cost.

Moreover, the taboo around women's body hair intersects with issues of race, class, and sexuality. For example, the standards of hairlessness are often Eurocentric, marginalizing women of color whose natural hair textures and growth patterns differ. This intersectionality highlights how the taboo is not simply about aesthetics but also about power dynamics and identity politics.

Karin Lesnik-Oberstein's Contribution to the Discourse

Karin Lesnik-Oberstein approaches the subject with an academic lens that combines literary criticism, feminist theory, and psychoanalytic perspectives. Her work critically examines how body hair on women has been represented in literature, media, and popular culture. By doing so, she uncovers the layers of meaning attached to this "last taboo" and challenges readers to reconsider normalized beauty standards.

Her research also investigates the language used to describe women's body hair, which often carries negative connotations such as "unruly," "unsightly," or "abnormal." This linguistic framing contributes to the marginalization of natural female bodies and reinforces the pressure to conform to hairless ideals.

Changing Narratives and Emerging Movements

In recent years, there has been a noticeable shift in the dialogue surrounding women and body hair. Movements advocating for body positivity and natural beauty have gained momentum, challenging the stigma that Lesnik-

Oberstein highlights. Social media campaigns, celebrity endorsements, and grassroots activism have brought visibility to women embracing their natural body hair.

Still, these changes coexist with persistent commercial and cultural pressures. The beauty industry continues to profit from hair removal products and services, illustrating the complex relationship between empowerment and consumerism. Lesnik-Oberstein's work encourages a critical examination of these dynamics, urging society to question whether true liberation can be achieved within existing frameworks.

The Psychological and Social Implications

The taboo surrounding women's body hair has tangible psychological effects. Studies cited in related literature indicate that women who choose not to remove body hair often face social stigma, discrimination, or negative judgments that can impact self-esteem and mental health. Conversely, the pressure to conform can lead to anxiety, body dysmorphia, and physical discomfort due to frequent hair removal practices.

Lesnik-Oberstein's insights help contextualize these experiences within broader societal mechanisms. The normalization of hairlessness is not merely a personal preference but is deeply embedded in collective ideologies about femininity and acceptability. Recognizing this is a crucial step toward fostering a more inclusive and less judgmental environment.

Pros and Cons of Challenging the Body Hair Taboo

- **Pros:** Encourages body autonomy, challenges restrictive gender norms, promotes diversity and inclusivity, reduces physical harm from hair removal methods, and supports mental well-being by reducing stigma.
- **Cons:** Potential social backlash, ongoing stigmatization in conservative contexts, commercial resistance from the beauty industry, and the challenge of dismantling deeply ingrained cultural norms.

Future Directions in Research and Social Change

Karin Lesnik-Oberstein's work opens avenues for further interdisciplinary research involving sociology, psychology, gender studies, and cultural history. Exploring the last taboo of women and body hair invites a broader conversation about bodily autonomy and the politics of appearance. Future

scholarship might investigate the nuances of personal choice versus societal pressure, the role of digital media in reshaping norms, and comparative cultural studies to understand global perspectives.

In the realm of social change, ongoing activism and education are vital. Empowering women to make informed choices about their bodies, free from judgment or coercion, remains a critical goal. Lesnik-Oberstein's scholarship provides a foundational framework to support these efforts by dismantling myths and promoting critical awareness.

The dialogue around women and body hair continues to evolve, reflecting shifting cultural landscapes. As Karin Lesnik-Oberstein's research illustrates, what was once considered the last taboo is gradually becoming a subject of open discussion, challenging entrenched norms and inviting a more inclusive understanding of femininity and beauty.

The Last Taboo Women And Body Hair Karin Lesnik Oberstein

the last taboo women and body hair karin lesnik oberstein: *The last taboo* Karin Lesnik-Oberstein, 2013-07-19 This is the first academic book ever written on women and body hair, which has been seen until now as too trivial, ridiculous or revolting to write about. Even feminist writers or researchers on the body have found remarkably little to say about body hair, usually ignoring it completely. It would appear that the only texts to elaborate on body hair are guides on how to remove it, medical texts on 'hirsutism', or fetishistic pornography on 'hairy' women. The last taboo also questions how and why any particular issue can become defined as 'self-evidently' too silly or too mad to write about. Using a wide range of thinking from gender theory, queer theory, critical and literary theory, history, art history, anthropology and psychology, the contributors argue that in fact body hair plays a central role in constructing masculinity and femininity and sexual and cultural identities. It is sure to provide many academic researchers with a completely fresh perspective on all of the fields mentioned above.

the last taboo women and body hair karin lesnik oberstein: *Unshaved* Breanne Fahs, 2022-06-14 Gross. Dirty. Monstrous. Manly. Authentic. Beautiful. Natural. Powerful. Body hair, especially on women, provokes, disrupts, and, at times, offends. It is tangled up with culture itself—in art, families, workplaces, relationships, sex, the beauty industry, governments, and capitalism. From Chinese activists challenging the Communist Party, to students in Arizona rejecting their family and workplace ideas about grooming, to high-art feminist photographers boldly featuring hairy women, Fahs deftly explores the volatile and ever-changing landscape of women's body hair politics. She showcases an underground movement of artists, zine-makers, rebels, and activists who have used women's visible body hair as a declaration of freedom from patriarchal norms. Fahs presents body hair not just as a personal grooming choice but as a connection to broader cultural stories about women's reproductive rights, feminist battlegrounds about autonomy, neoliberal intrusions into beauty regimens, and even global tensions around women's place in society. Ultimately, *Unshaved* shows the collision between the mundane and the extraordinary, the everyday and the revolutionary.

the last taboo women and body hair karin lesnik oberstein: Female Heroes in Young Adult Fantasy Fiction Leah Phillips, 2023-01-26 The heroic romance is one of the West's most enduring narratives, found everywhere, from religion and myth to blockbuster films and young adult literature. Within this story, adolescent girls are not, and cannot be, the heroes. They are, at best,

the hero's bride, a prize he wins for slaying monsters. Crucially, although the girl's exclusion from heroic selfhood affects all girls, it does not do so equally- whiteness and able-bodiedness are taken as markers of heightened, fantasy femininity. *Female Heroes in Young Adult Fantasy Fiction* explores how the young female-heroes of mythopoeic YA, a Tolkienian-inspired genre drawing on myth's world-creating power and YA's liminal potential, disrupt the conventional heroic narrative. These heroes, such as Tamora Pierce's Alanna the Lioness, Daine the Wildmage, and Marissa Meyer's Cinder and Iko, offer a model of being-hero, an embodied way of living and being in this world that disrupts the typical hero's violent hierarchy, isolating individuality, and erasure of difference. In doing so, they push the boundaries of what it means to be a hero, a girl, and even human.

the last taboo women and body hair karin lesnik oberstein: *The Symbolism and Communicative Contents of Dreadlocks in Yorubaland* Augustine Agwuele, 2016-08-13 This book offers an interpretation of Yoruba people's affective responses to an adult Yoruba male with a 'deviant' hairstyle. The work, which views hairstyles as a form of symbolic communicative signal that encodes messages that are perceived and interpreted within a culture, provides an ontological and epistemological interpretation of Yoruba beliefs regarding dreadlocks with real-life illustrations of their treatment of an adult male with what they term *irun were* (insane person's hairdo). Based on experiential observations as well as socio-cultural and linguistic analyses, the book explores the dynamism of Yoruba worldview regarding head-hair within contemporary belief systems and discusses some of the factors that assure its continuity. It concludes with a cross-cultural comparison of the perceptions of dreadlocks, especially between Nigerian Yoruba people and African American Yoruba practitioners.

the last taboo women and body hair karin lesnik oberstein: *Things That Liberate* Alison Bartlett, Margaret Henderson, 2014-09-18 This collection of essays explores objects that changed Australian women's lives through their association with women's liberation, the women's movement, and feminism since 1970. The volume combines personal narrative, historical analysis, and memoir, creating a highly readable collection and a novel way of documenting, historicising, remembering and writing the Australian women's movement, its affects, and its material culture. The contributors include high profile women and grass roots activists, academics and writers, and everyday women living the ideas of liberation and feminism from a range of locations. They are funny and serious, raw and sophisticated, analytical and emotional. Some are factual, while others delight in gossip. Each essay hinges on a particular object that is remembered for its symbolic value and practical use as an object of liberation, ranging from overalls and Gestetners, to seasponges and kombis. The editors' introduction canvasses the current fascination with 'things', 'stuff', 'objects' and other material culture that comprises and shapes our lives; with ideas around memory and emotion as increasingly important components of social histories, and about the ways in which the Australian women's movement is remembered. Combined, this volume of essays presents a fascinating collection of objects, writing, remembrance and the affects of one of the major social movements of the twentieth century. *Things that Liberate* is an experiment in thinking about the ways in which social movements can be documented and studied through material culture and memory.

the last taboo women and body hair karin lesnik oberstein: *Brown Girl Like Me* Jaspreet Kaur, 2022-02-17 You might feel that this fight is too big for you. How on earth can you dismantle so many complex, long-standing systems of oppression? My answer: piece by piece. *Brown Girl Like Me* is an inspiring memoir and empowering manifesto that equips women with the confidence and tools they need to navigate the difficulties that come with an intersectional identity. Jaspreet Kaur unpacks key issues such as the media, the workplace, the home, education, mental health, culture, confidence and the body, to help South Asian women understand and tackle the issues that affect them, and help them be in the driving seat of their own lives. Jaspreet pulls no punches, tackling difficult topics from mental health and menstruation stigma to education and beauty standards, from feminism to cultural appropriation and microaggressions. She also addresses complex issues, such as how to manage being a brown feminist without rejecting your own culture, and why Asian girls -

the second highest performing group of students in the country – aren't seen in larger numbers in universities and head offices. Interviews with brilliant South Asian Women of all walks of life as well as academic insight show what life is really like for brown women in the diaspora. Part toolkit, part call-to-arms, *Brown Girl Like Me* is essential reading for South Asian women as well as people with an interest in feminism and cultural issues, and will educate, inspire and spark urgent conversations for change.

the last taboo women and body hair karin lesnik oberstein: *Hair* Scott Lowe, 2016-07-28 *Object Lessons* is a series of short, beautifully designed books about the hidden lives of ordinary things. *Hair*, a primary marker of our mammalian nature, is an extraordinary indicator of economic and social standing, political orientation, religious affiliation, marital status, and cultural leanings, among other things. The meanings of hair are deep, powerful, and so strongly embedded in cultural conditioning that they are usually understood unconsciously (and all the more strongly for that). In untangling its myriad meanings, Scott Lowe reveals just how little we control our hair, no matter the style: each and every passer-by decides on its significance anew. From Hittites to hippies and Pentecostals to porn stars, *Hair* combs through a ubiquitous personal yet public object, a charged and carefully managed dead thing. *Object Lessons* is published in partnership with an essay series in *The Atlantic*.

the last taboo women and body hair karin lesnik oberstein: *A Cultural History of Hair in the Modern Age* Geraldine Biddle-Perry, 2020-12-10 Over the last century, there has been a revolution in self-presentation and social attitudes towards hair. Developments in mass manufacturing, advances in chemical science and new understandings of bodies and minds have been embraced by new kinds of hairdressers and their clientele and embodied in styles that reflect shifting ideals of what it is to be and to look modern. The emergence of the ladies hairdressing salon, the rise of the celebrity stylist, the impact of Hollywood, an expanding mass media, and a new synergy between fashions in clothing and hairstyles have rippled out globally. Fashions in hair styles and their representation have taken on new meanings as a way of resisting dominant social structures, experimenting with social taboos, and expressing a modern sense of self. From the 1920s bob to the punk cut, hair has continued to be deeply involved in society's larger issues. Drawing on a wealth of visual, textual and object sources, and illustrated with 75 images, *A Cultural History of Hair in the Modern Age* presents essays that explore how politics, science, religion, fashion, beauty, the visual arts, and popular culture have reshaped modern hair and its significance as an agent of social change.

the last taboo women and body hair karin lesnik oberstein: *Encyclopedia of Gender and Society* Jodi O'Brien, 2009 Provides timely comparative analysis from internationally known contributors.

the last taboo women and body hair karin lesnik oberstein: *Of Beards and Men* Christopher Oldstone-Moore, 2015-12-02 Beards—they're all the rage these days. Take a look around: from hip urbanites to rustic outdoorsmen, well-groomed metrosexuals to post-season hockey players, facial hair is everywhere. The *New York Times* traces this hairy trend to Big Apple hipsters circa 2005 and reports that today some New Yorkers pay thousands of dollars for facial hair transplants to disguise patchy, juvenile beards. And in 2014, blogger Nicki Daniels excoriated bearded hipsters for turning a symbol of manliness and power into a flimsy fashion statement. The beard, she said, has turned into the padded bra of masculinity. *Of Beards and Men* makes the case that today's bearded renaissance is part of a centuries-long cycle in which facial hairstyles have varied in response to changing ideals of masculinity. Christopher Oldstone-Moore explains that the clean-shaven face has been the default style throughout Western history—see Alexander the Great's beardless face, for example, as the Greek heroic ideal. But the primacy of razors has been challenged over the years by four great bearded movements, beginning with Hadrian in the second century and stretching to today's bristled resurgence. The clean-shaven face today, Oldstone-Moore says, has come to signify a virtuous and sociable man, whereas the beard marks someone as self-reliant and unconventional. History, then, has established specific meanings for facial hair,

which both inspire and constrain a man's choices in how he presents himself to the world. This fascinating and erudite history of facial hair cracks the masculine hair code, shedding light on the choices men make as they shape the hair on their faces. Oldstone-Moore adeptly lays to rest common misperceptions about beards and vividly illustrates the connection between grooming, identity, culture, and masculinity. To a surprising degree, we find, the history of men is written on their faces.

the last taboo women and body hair karin lesnik oberstein: *Encyclopedia of Hair* Victoria Sherrow, 2023-03-30 This popular volume on the culture of hair through human history and around the globe has been updated and revised to include even more entries and current information. How we style our hair has the ability to shape the way others perceive us. For example, in 2017, the singer Macklemore denounced his hipster undercut hairstyle, a style that is associated with Hitler Youth and alt-right men, and in 2015, actress Rose McGowan shaved her head in order to take a stance against the traditional Hollywood sex symbol stereotype. This volume examines how hair-or lack thereof-can be an important symbol of gender, class, and culture around the world and through history. Hairstyles have come to represent cultural heritage and memory, and even political leanings, social beliefs, and identity. This second edition builds upon the original volume, updating all entries that have evolved over the last decade, such as by discussing hipster culture in the entries on beards and mustaches and recent medical breakthroughs in hair loss. New entries have been added that look at specific world regions, hair coverings, political symbolism behind certain styles, and other topics.

the last taboo women and body hair karin lesnik oberstein: *Hair* Susan J. Vincent, 2018-10-04 Bobs, beards, blondes and beyond, *Hair* takes us on a lavishly illustrated journey into the world of this remarkable substance and our complicated and fascinating relationship with it. Taking the key things we do to it in turn, this book captures its importance in the past and into the present: to individuals and society, for health and hygiene, in social and political challenge, in creating ideals of masculinity and womanliness, in being a vehicle for gossip, secrets and sex. Using art, film, personal diaries, newspapers, texts and images, Susan J. Vincent unearths the stories we have told about hair and why they are important. From ginger jibes in the seventeenth century to bobbed-hair suicides in the 1920s, from hippies to Roundheads, from bearded women to smooth metrosexuals, *Hair* shows the significance of the stuff we nurture, remove, style and tend. You will never take it for granted again.

the last taboo women and body hair karin lesnik oberstein: *Feminism and Women's Writing* Catherine Riley, 2018-02-09 Explores the transformative reign of the Catholic King James VII and the revolution that brought about his fall.

the last taboo women and body hair karin lesnik oberstein: *All the Rage* Virginia Nicholson, 2024-04-11 'Sits you at the dressing table of history: a place of dreams, doubts, self-harm and hopes' -Sunday Times At the heart of this history is the female body. The century-span between the crinoline and the bikini witnessed more mutations in the ideal western woman's body shape than at any other period. In this richly detailed account, Virginia Nicholson, described as 'one of the great social historians of our time...' (Amanda Foreman) and a truly brilliant researcher has produced a most remarkable social history revealing the power, the pain and the pleasure involved in adorning the female body. She asks how custom, colour, class and sex fit into the picture, and shrewdly charts how the advances made by feminism collided with the changing shape of desirability. Full of surprising facts - the feminist plastic surgeon, the radioactive corset - alongside stories of the 'New Women' who discovered freedom by bobbing their hair, those who were the early adopters of trousers, and early Black beauty entrepreneurs, this book chronicles the codes, the contradictions, the lies and the highs of beauty. Virginia Nicholson shows how the pursuit of beauty can be oppressive but also a way of negotiating the world and that adornment can be a deep pleasure. It's complicated! `This is a fascinating book: funny, unexpected, forgiving, political, personal, glamorous and yes, quietly, angry. Read it for the amazing stories; stay for the self-knowledge. Or the Revolution' -Louisa Young, Prospect

the last taboo women and body hair karin lesnik oberstein: Invalid Modernism Michael Davidson, 2019-02-14 Invalid Modernism contributes to an intersectional moment in disability studies by looking at modernist aesthetics through a 'defamiliar body'. It also offers an intersectional understanding of modernism by studying the representation of physical and cognitive difference during a period marked by progressive reforms in health, labor, and welfare. Readings of texts by Henry James, Samuel Beckett, Virginia Woolf, William Carlos Williams, James Joyce, Djuna Barnes, Oscar Wilde, F.T. Marinetti, Jean Toomer, an opera by Alexander Zemlinsky, and paintings and constructions by dadaists and surrealists are set against the historical developments in sexology, medical discourse, and the pseudo-sciences of eugenics and anthropometry. Modernist works are well known for challenging formal features of narration and representation, but it is seldom observed that this challenge has often been enabled by figures of shell-shocked veterans, tubercular heroines, blind soothsayers, invalid aesthetes, and neurasthenic women. Such figures complicate an aesthetics of autonomy by which modernism is often understood. Since its evolution in the eighteenth century, aesthetics has been seen in terms of judgments based on detached appreciation. What begins as a highly privative, sensate response to an object or natural formation results in a disinterested judgment about the value of that response. By looking at modernist aesthetics through a disability optic, Invalid Modernism attempts to restore the missing body to aesthetics by disclosing a structure of feeling around dramatic changes in modernity. These changes are registered on and through the bodies and minds of figures considered in medical discourse of the period as 'invalid' citizens and subjects.

the last taboo women and body hair karin lesnik oberstein: Revisiting the Gaze Morna Laing, Jacki Willson, 2020-07-23 In 1975 Laura Mulvey published her seminal essay on the male gaze, ushering in a new era in understanding the politics and theory of looking at the female body. Since then, feminist thinking has expanded upon and revised Mulvey's theory and much of the Western world has seen a resurgence in feminist activism as well as the rise of neoliberalism and shifts in digital culture and (self-)representation. For the first time, this book addresses what it means to look at the fashioned female body in this radical new landscape. In chapters exploring the fashioned body within contexts such as queerness, veiling, blackness, pregnancy, fatness, and criminality, Revisiting the Gaze addresses intersectional debates in feminism and re-evaluates the concept of the gaze in light of recent social and political changes. With an interdisciplinary approach, bridging fashion and fine art, this book opens the door to discussions about the male gaze and the fashioned body.

the last taboo women and body hair karin lesnik oberstein: Our Times A. N. Wilson, 2011-01-04 When Queen Elizabeth II was crowned in 1953, many proclaimed the start of a new Elizabethan Age. Few had any inkling, however, of the stupendous changes that would occur over the next fifty years, both in Britain and around the world. In Our Times, A. N. Wilson takes the reader on an exhilarating journey through postwar Britain. With his acute eye not just for the broad social and cultural sweep but also for the telling detail, he brilliantly distills half a century of unprecedented social and political change. Here are the defining events and characters of the modern age, from the Suez crisis to Vietnam, from the Beatles to Princess Diana. Here are the Angry Young Men, the rise of pop culture and celebrity, industrial unrest and the Winter of Discontent, the Thatcher era and the eventual collapse of the Soviet Union. This book propels the reader from postwar austerity, to the end of the British Empire and the emergence of America as a superpower, to the multicultural Britain of today. With Our Times, Wilson triumphantly concludes the acclaimed trilogy that opened with The Victorians and was followed by After the Victorians. Our Times makes compelling reading for anyone interested in the forces that have shaped our world.

the last taboo women and body hair karin lesnik oberstein: Fur Jonathan Faiers, 2020-01-01 A groundbreaking, informative, and thought-provoking exploration of fur's fashionable and controversial history The first and only book of its kind, Fur: A Sensitive History looks at the impact of fur on society, politics, and, of course, fashion. This material has a long, complex, and rich history, culminating in recent and ongoing anti-fur debates. Jonathan Faiers discusses how fur-long

praised for its warmth, softness, and connotation of status--became so controversial, at the center of campaigns against animal cruelty and the movement toward ethical fashion. At the same time, fake fur now faces a backlash of its own, given the environmental impact of its manufacture and its links to fast fashion. Divided into five sections--dedicated to hair, pelt, coat, skin, and fleece--the book surveys not only the politics of fur but also its centrality to western fashion, the tactile pleasure it gives, and its use in literature, art, and film. This thoughtfully reasoned, eloquently written, and spectacularly illustrated examination of fur is both timely and essential, filling a gap in fashion scholarship and appealing to a broad audience.

the last taboo women and body hair karin lesnik oberstein: Women Framing Hair

Heather Hanna, 2015-05-13 This book explores the complex and enigmatic motif of hair in the work of five contemporary women artists, Chrystl Rijkeboer, Alice Maher, Annegret Soltau, Kathy Prendergast and Ellen Gallagher, from the late 1970s to the present. It investigates why hair is such a productive and resonant site of meaning, how it is suggestive of, and responds to, serial strategies, and why it appears to be of particular significance to women who are artists. It explores the implications of hair as an embodied material, its role as a haptic metaphor of the life cycle, and what might be seen as a darker, more liminal side of hair as a site of excess and body waste, and its ability to represent trauma and 'wounding'. It also discusses some of the divergent histories of hair as a rich marker of identity in cultural discourses of beauty, myth and femininity, and as a symbol of status and power. Informed by a range of theoretical approaches, this book draws on Julia Kristeva's theorizations of the abject, Hélène Cixous's notion of écriture féminine, and a Deleuzian consideration of difference.

the last taboo women and body hair karin lesnik oberstein: Natural

Chelsea Mary Elise Johnson, 2024-10-15 Sociologist Chelsea Mary Elise Johnson uses interviews, media analysis, and participant observation in beauty shops, online blogs, and natural hair meet-ups around the world to trace how Black women use natural hair culture to reimagine their bodies, the beauty industry, and racial politics--

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