

ART Something in the hair

Alice Anderson is more obsessed with hair than the average female. Whether sending it cascading down the exterior of the Cinémathèque Française in Paris, turning a gallery hirsute and cobwebbed, or, for her new project, using it to tie up the Freud Museum in London (below), it's her favourite "autobiographical material". The French-British artist's work explores her troubled upbringing. Often using dolls of herself, Anderson replays the rituals which soothed her anxieties as a child, such as winding her hair around things.

It's surprising, then, when she reveals that

the story of Rapunzel, "isn't really my cup of tea". Although, she confesses, it was the image of the tower-bound princess's "bad mother climbing the hair to feed her" that made her find a factory in China to reproduce her auburn locks. "Hair plays an important role in culture, religion, sexuality," she says, but her own red locks made her feel "alien" as a child.

With her new project imminent, is she worried about the unpredictable British weather? "Not at all. When it's windy, the hair moves beautifully. Under snow is best of all."

Imogen Carter

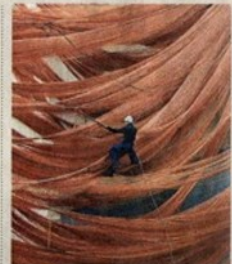
Alice Anderson's Childhood Rituals, Freud Museum, 15 Apr-5 Jun



The artist at the Royal Opera House in London with her installation *Mother Web* (2010).



Adorning the Cinémathèque Française in Paris, 5,000 metres of locks were used in *Crossing* (2010-11).



A man works on the 50m-high Cinémathèque Française installation *Crossing* (Detail).