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Appendix

A short summary of the fairytale *Valluse*

Valluse, The whole fairytale

Summary

This thesis contains a presentation and reflection on my MFA project *Valluse* which contains a written fairytale with eight accompanying paintings and two painting installations. The work process and the theoretical and artistic studies that was the inspiration to write and illustrate the saga are also described.

The main theme of this thesis is about a categorization of four different reproductive theories and how they have been supposed to affect different types of societies and family structures throughout history. A central concept is "womb envy" and how the concept in relation to the theories presented has a decisive significance for how the development from matriarchal societies to patriarchal societies emerged according to the authors referred to in this work. The concept of womb envy has an important role both for the artistic and the written components and I can also relate to the concept in my own life. I also write about my insight of what the concept of the Christian god is and why all the other gods and goddesses must be forbidden in the Abrahamic religions. In my fairytale *Valluse* it is shown how the patriarchal doctrine with the help of religion strengthens a male hierarchy. All in all, I mean that these different inputs are related to each other. This has motivated me to create this MFA project *Valluse* in which I want to share these ideas and insights.

Chapter 1 - Introduction

This written part of my thesis contains two parts, the first one from Introduction until the Conclusion is the academic part. Then in the Appendix I have included the second part which is my fairytale *Valluse* which is written in a fictional form.

In Chapters 2 - 3 I write about some personal experiences from my own life, which have influenced me to write and illustrate the story *Valluse*. The following chapters describe the practical work around the project.

In Chapters 4 - 5 I give a short explanation of my struggle to write in a non-binary way. Then I continue with the question about the position of being a white heterosexual man in relation to writing about gender and hierarchy. Next, I write about the origin and concept of womb envy, then about my own feelings and thoughts about the envy of the womb that I have experienced during my life.

In Chapters 6 - 7 I have included my anthropological and historical research that has inspired me to write the saga *Valluse*. The most influential source for this project has been *The Misconception Files* written by Julia Stonehouse. In relation to other sources, Stonehouse's four reproductive theories are described and further reasoned around how these reproductive theories may have affected different family and societal structures. Chapter 7 also addresses a society in China called Mosuo which is still considered a matriarchy today.

In Chapters 8 - 11 I give a detailed presentation and documentation of my two MFA exhibitions and their artworks that were exhibited twice in 2021. The first occasion was the exhibition *Kuvan Kevät* from the 12th of May to the 6th of June and the second occasion was Teresa Kari's and my exhibition *Sub Rosa* from the 17th of September to the third of October. Both exhibitions were in the Exhibition Laboratory, Project Room.

The artworks in the two MFA exhibitions were:

1. The painting series of *Valluse*, *The Blue chapter part 1 - 4* and *The Red chapter part 1 - 4*. In total it is eight paintings. Oil and egg tempera on linen. 42x50 cm. 2020–2021
2. *The Tree of Life / After life in Valluse*. Oil and egg tempera on wood, AR - app, computer tablet, sound, fabric. 600x210x100 cm. 2021
3. The posters of *Ilven* and *Fröj*. Print on paper. A3. 2021
4. *Ina*. Oil and egg tempera on wood. 65x30 cm. 2021
5. The book of *Valluse*. Print on paper. 22x17 cm. 2021

In Chapter 11 I write about the visual style I have chosen and the inspiration for it. Then I also write about two contemporary artists that I can associate with my own artistic practice.

Then the conclusion comes.

In the Appendix, I have included a brief summary of the written part of the saga *Valluse* and it continues with the whole fairytale.

The written part of the fairytale is made together with my partner, the artist Anni Tuomi. The origin of the fairytale is based on my own idea after reading about matriarchal societies and womb envy.

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Examiners: Jaana Kokko and Tuomas A. Laitinen

Chapter 2 - The background process of my project *Valluse*

Icon painting

After my BFA exhibition and my writing of a thesis in autumn 2018, I contacted the orthodox church because I wanted to learn how to paint icons in the Byzantine style as the Orthodox churches in Finland do. Because I also thought I wanted to become a Christian, I started attending the orthodox services and one evening I also participated in an icon painting course in a church in Tapiola, in Pyhittäjä Herman Alaskaisen kirkko. The second week of January 2019, I went to Valamo monastery, in Eastern Finland to participate in my first intensive icon painting course with the teacher Antti Narmala.

The teacher and the course itself generated a relaxed, warm and friendly atmosphere. The structure of the course was simple and clear. Each participant that had not already a painting in progress would choose which icon painting they would like to paint from an icon painting book. Throughout the whole painting process the teacher made all the decisions about the painting, for example which colors the painting should have. I felt happy, pleased and relaxed to get a break from my normal decision-making in my own artistic practice. Here I could concentrate on learning the technique of egg tempera icon painting without any pressure to make decisions.

In some ways I liked to participate in the Orthodox services because I had been longing for rituals, ceremonies and group belonging. For a while in the autumn of 2018, I thought that I had found my church, but at Valamo monastery I started to doubt being a Christian. I realized that the hierarchy is very strong and obvious.

One day at the icon painting course a high priest stepped inside the room and everybody came forward to kiss his hand. I was the last person in our group that came forward. It was the first time in my life I have ever kissed somebody's hand. It felt very strange that this person would be more important than all of us other people.

By the time I had attended over twenty services, I began to realize that the Orthodox Church had many traditions that made me feel less worthy than the high priests and God. One of the most effective traditions that made the strongest impact on me was the genuflection. During a service people bow ten times or more. This custom created a feeling that made me feel distanced from my own power to control my mind and what I want. I began to feel like a less valuable little person, which scared me to continuing to go to church.

Ancient societies, religions and myths

At the same time, during the autumn of 2018 until the summer of 2019, I started to read a lot about the Minoan culture on Crete 3500-1100 BCE. The Minoan civilization is suggested by many scholars to have been a matriarchy. There is at least a lot of evidence to suggest that women had many positions of power, both spiritual, economic, and political. Their society is seen to have had an equal power structure between the

3.

genders. I also started reading about menstruation linked to the lunar cycles, goddesses, Egyptian mythology and a modern matriarchy in China called Mosuo. By reading about the Egyptian pantheon of their gods and goddesses, I gained a new knowledge of what the concept or meaning of gods or goddesses can be. For example, the story of Osiris' death and resurrection including the goddess and the gods Isis, Horus and Set was an eye opener for me. The Egyptian gods and goddesses have many different attributes and skills but to make this explanation very simple I will here only account for one of their attributes. The god Osiris' strongest attribute is fertility and Isis' is motherhood.

One day, Osiris' brother Set murdered Osiris and sent his body away in a sarcophagus on the Nile. This happened at the same time as the crops died in the autumn. With months of crying, Isis searched everywhere for Osiris' dead body. At one point, she found Osiris' body and buried it in the ground by the Nile. But Set found the body and this time he cut it into pieces and spread it all over Egypt. Isis began to gather all of Osiris' body parts and put them back together into one whole body. By this time, Isis had stopped crying and her crying caused the Nile to flood. In the end, Isis was able to revive Osiris to enter the life after this and their son Horus took the rightful place on the throne. At the same time, the crops on the Nile started to grow again (Oxford, 2021).

The summary of the story is that it is both an emotional story about a loving couple and about the distribution of power and jealousy between two brothers. At the same time, it is also a very clear explanation of the cycles of nature in ancient Egypt. Isis' tears are the rains that cause the Nile to overflow, and Osiris is deeply involved with death and renewal, similar to annual growth of crops, parallel to his own resurrection.

From this myth and many other polytheistic religion myths such as the Minoan, Sumerian, Asafaith and others I have learned that the gods and goddesses usually both represent phenomena in the physical world such as wind, rain, the sun, the stars, trees, plants, animals and emotions and thoughts in our own consciousness. The gods and goddesses are not abstract in the way we have learned about the Christian god. If we were to remove the feelings, thoughts and instincts of the gods and goddesses, then many of these gods and goddesses could be said to symbolize pure laws of nature such as rain, motion, speed, etc.

While doing my research about polyethnic religions and matriarchy, I still went to the Orthodox Church. During that period, I gained an insight into what the concept of the Christian god can be. In the Abrahamic religions, all the gods and goddesses who represented many different things both in the physical world and the inner world of man, have been squeezed into a single god. Of course, such a god that encompasses the whole world cannot be seen as anything other than abstract, because it is so enormous that it will be perceived as sublime.

There is one thing that defines the god of Abraham from being completely abstract and that is that the god is male. Because God is male and he is the only one that is allowed to exist, it makes all other genders to be directly inferior to the male. I realized that I could never be a Christian because in my opinion all genders

are equal and should have equal access to power. From this insight, I broke Moses first commandment: "You shall have no other gods before me" (Exodus 20:3, Common English Bible, 2021). This means that all other gods and goddesses are forbidden, there is no place or opportunity for power for any other gender than for the "Lord" himself. At the end of spring 2019, I went to the Orthodox church in Tapiola for the last time and said goodbye to my icon-painting teacher.

Theories of reproduction, feminism, and the writing of a fairytale

Until the summer of 2019, I continued my research on the Minoan civilization. During that period, I found an interview in the podcast *Sacred Feminine* where Karen Tate interviewed author Julia Stonehouse about her book *The Misconception Files*. In the interview and in the book, Stonehouse presents her research on four different reproductive theories for humans from prehistory to the present day. Here I will name these theories of reproduction and later in Chapter 6 I give a more precise explanation of these theories.

Julia Stonehouse is an author with long experience and her most renowned books are: John Stonehouse, *My Father* (2021), *Idols to Incubators* (1994) and the book I refer to in my master thesis *The Misconception Files* (2017). During her research, Stonehouse has traveled the world to interview and gather facts about hunting societies before writing her book about reproduction theories.

The first theory is from the time before agriculture started 10,000 BCE, "Woman is like a tree". The birth giver or the female is like a tree that bears "fruits" (children) of itself. The second theory emerged in horticulture and agriculture societies after 10,000 BCE. The man (or person with penis) gives water to the female (or the birth givers) seed", to make the seed to start to grow. The third theory emerges from 5000-3000 BCE. Here the man has the seeds of life in his sperm that are planted in the birth-giver or the female soil. The fourth theory is from the 18th century, "Two seeds in fusion". This theory made the contribution of both sexes equally important. Stonehouse (2017) explained how the third reproduction theory "The man with the seed of life planted into the female soil" is closely related to the establishment of an active single male creator, God, that does not need a female to create life or anything else, as it is in the Abrahamic religions. This knowledge made a huge impact on me.

The second biggest inspiration for me to write *Valluse* was the book *From Eve to Dawn* by Marilyn French (2008). Especially the first chapters about prehistory, hunting tribes, early farming and agriculture societies made an impression on me. Here she states the same as Stonehouse, that the woman probably was seen to be self-reproductive, before the introduction of horticulture.

Marilyn French was a famous feminist fiction writer and an academic with a doctorate in English from Harvard University. She was a very important feminist and her beliefs permeated both her works of fiction and her last academic book *From Eve to Dawn* before she died in 2009. French (2008) also writes about womb and men's desire to have children as the first aggressive act in the pursuit of patriarchy. I write more about

this in Chapter 6. In the autumn of 2019, I wrote two texts that were like pre-versions of *Valluse*. I presented one of them in my seminar group with accompanying sketches. I was told through the feedback there that my text was written in a dry and formal language that did not give space to the reader's own thoughts or imagination.

Chapter 3 - The practical work of my project *Valluse*

Why did I choose to write *Valluse* in fairytale form?

There were several reasons why I chose to write in fairytale form. I wanted to tell as simply as possible about an example of how a matriarchal society could have functioned in prehistory in a short text. Very quickly I decided not to write in academic form. Partly because there are already some academic texts on this subject and partly because to suggest a different historical and anthropological idea than the canonical one, could not be made in a short academic text.

In an academic text I would have to account for several references from different researchers who would argue against each other and based on that have to defend my own points. For those reasons, I concluded that it would be best to present these different historical views in a fictional form. Another reason was that it can be easier for people to open up to new ideas when a story is presented as fiction. I also already had some experience of creating fictional stories from my artistic practice, from my narrative paintings and performances. In Chapter 6, I will write more about the academic research that inspired me to write the saga.

Painting and writing the fairytale

In November 2019, my partner Anni Tuomi gave birth to our child. I took six months off from my studies to be home on paternity leave. It was a great experience to be home with a small child and at the same time to get a break from my university studies. Almost immediately after being home for a few weeks with a small baby, I got more energy and inspiration than I had in a long time. At the end of January 2020, I started the first sketches of *Valluse, The Red Chapters, Part 1 - 2*. During my paternity leave, I painted from one to five hours six days a week.

I continued to paint until the fall of 2020 and then I started writing. In the early stages of the project, my goal was to make a three-minute fairytale that could easily have been listened to in an exhibition space. The first draft of the whole fairytale was too long. It took fifteen minutes to read it out loud. I discussed how to make the text shorter with Anni Tuomi who became later a co-author later in the process. My aunt Carina Östbrant, who has helped me with proofreading, feedback and support, also got to read the text and gave input. I continued to write and simplify the text so it would be shorter. In December 2020 I presented the first finished version of *Valluse* which still was too long. The presentation took place in my MFA seminar where I received a lot of feedback and criticism. Views that emerged were that the beginning of the story was interesting, but the end was too intense and short. The most important question which raised was why the mothers in the village did not want to help the brothers with their frustration. The frustration caused the brothers'

puberty rites where they hurt themselves. Another question was why the mothers let the brothers leave the village without any resistance or discussion. The text was also criticized for not being gender inclusive. I was very grateful for the critique, and I understood that it would be impossible to try to make this fairytale shorter. Instead, I decided to write as much as the text required to include all the important contents and create a comfortable reading rhythm.

During this time, I received a lot of help and feedback from my two supervisors Katja Tukiainen and Joel Slotte and several other teachers. Anni Tuomi also helped me further with the text until I presented it for the second time to my seminar group in early February 2021. At that time, the text had 30 minutes of reading time and I thought it was ready, though it was not.

This time, the discussion in the seminar group was about the text containing only two genders. The critique was thus about the text having to be inclusive with several different genders, if I wanted to create the fairytale I was aiming for. After the seminar, I got an understanding of what my peers had said. I had tried to write a story about a matriarchal society during the Neolithic era before agriculture began. The dualistic gender thinking developed in patriarchal agricultural cultures. Again, I understood how my own thinking had been affected by patriarchal ideas.

Chapter 4 - Is it hard to write in a non-binary way?

The two reasons why I had chosen to write the fairytale in a dualistic two gender way, was because I thought it would be a distinct way to explain the concept of womb envy, matriarchy and matriarchal life versus patriarchal life. The second reason was convenience. It is easier to write in a dualistic way, because that is the thinking tool that I have learned to use.

I'm also a heterosexual man with no experience of non-binary life, which made me very insecure about writing from a non-binary perspective. After the second seminar, I realized I had to write with a non-binary perspective if I would like to portray a matriarchal society in the Neolithic age. Though, I have noticed several times how limited I can feel purely linguistically and language is the only tool we can express ourselves with in writing. The English language is strongly dualistically constructed with only two genders.

After several discussions with Anni Tuomi about how to change the text and the language to make the fairytale gender inclusive, we decided that it was time for Tuomi to step into the process to become a co-author of *Valluse*. She had more experience and knowledge than me, based on her own relationships with transgender and non-binary people and researching these topics for several years. Her knowledge helped to make the fairytale more gender-inclusive. My goal is to write in an inclusive non-binary way both through the fairytale and this thesis, although I am aware that it is quite difficult to do so. I think that in several parts of this thesis the text could have developed more. In the future, I would like to continue to try to bend the language myself and take courses to learn how to develop the language, so that I can think and write in a more inclusive

and non-binary way.

Gender hierarchy

I would also like to question what the definition of a white heterosexual man looks like. What freedom, what responsibility and what boundaries are there for a white heterosexual man, who is at the top of the gender power order in Scandinavian society? In many ways, a man from a Scandinavian country has an easier life compared to all other sexes who have to fight sexism and harassment in their everyday lives. At the same time, I wonder if it is the case that the patriarchal structures cause men to generally suppress certain feelings and ideas, such as talking about the envy of the womb.

Because I am a man and perceive the world from that perspective, I can easily miss problems and structures that involve oppression in the everyday lives of other sexes. During the work of writing this MFA essay and the fairytale which deals with hierarchical structures based on matriarchal and patriarchal ideas, I myself have had a masculine perspective as a man. I imagine that it may be that I unknowingly choose angles of approach, which I think are the most interesting from my own point of view and can probably miss issues that are important to the other sexes.

Chapter 5 - Womb envy

In this chapter I briefly explain the concept and origin of the term womb envy. Then I write about my own feelings and thoughts about womb envy I have in my own life. In addition, I write about how this topic became so important to me that I decided to create art about it. At the end of the chapter, I argue that the envy of the womb is one of the reasons why men have created and want to maintain patriarchal structures in society.

The concept of womb envy

The concept of womb envy was developed by the German psychoanalyst Karen Horney and published in her text *"The Flight from Womanhood: The Masculinity-Complex in Women as Viewed by Men and by Women"* in 1926 (Duignan, 2022). Although Horney never used the term womb envy, it was first used by Margaret Mead in her book *Male and Female* (1949).

The envy of the womb is a feeling of envy of people with a womb, from people who do not have a womb, to not be able to give birth or care for and sustain life. Horney, a Neo-Freudian psychoanalyst, considered the envy of the womb to be a cultural psychosocial tendency, rather than a male psychological innate trait. She believed that it occurs when men think they do not have the control and power in their lives in the family and society that they thought they had (Duignan, 2022).

My own feelings of womb envy

When I read the book *From Eve to Dawn* by Marilyn French, I noticed the concept of womb envy, as a source for men to feel strong frustration. A frustration based on the fact that men do not have the opportu-

ity to bring forth the new life with their own body, to make the human species continue its existence. In addition, I could directly link the concept of womb envy to my own life, where I have felt these feelings of envy, longing and frustration at not being able to get pregnant several times during my own life.

The first time I felt the urge to have a baby, I was about seven or eight years old. These thoughts and feelings were strong, although I did not talk about them and quickly rejected them. I probably somehow understood that there was no room to talk about these feelings.

Later, between the ages of 17 and 25, I had similar thoughts and feelings. But now these feelings were also filled with envy and frustration, because I felt it was unfair not to have the same opportunity as a person with a uterus. I thought: why would only people with womb have the right to choose to be pregnant whenever they want? It was my dream during that time to be able to choose when I wanted to get pregnant. My thoughts continued that we humans who do not have a uterus have to wait and fight to find the right partner before we also can be involved in creating a child and take care of it. These thoughts and feelings of womb envy were probably a fusion of different emotions such as the loneliness of being a single man and a longing to meet a partner.

Now, when I live with a partner and we have a child together, I have had other feelings and thoughts of longing and sometimes jealousy. For example, to also have been able to feel how a baby would grow inside my body or at least I would have wanted to be able to help my partner bear part of the burden of a pregnancy, both physically and mentally. I also wanted to be able to breastfeed a baby with my own breasts. It would have been wonderful to be able to do that and it would generally also be a help to mothers if men could.

However, my longing and envy of giving birth to a child with my own body is gone. Probably because I have a child and I am very happy and grateful to be a parent and take care of a child. If I did not have the legal right as a father with shared custody in the event of a divorce, I would most likely also have been afraid of not being able to participate in the child's life if a divorce were to take place.

How did womb envy and the different reproduction theories became so important for me

The interest grew when I read about different reproductive theories (which I explain in Chapter 6) and how they have affected social structures from prehistory onwards. In the theories I read about, the envy of the womb is suggested to be one of the driving forces for men to establish patrilineal and patriarchal structures. Since I have felt the envy of the womb, I could directly understand the logic of the theories. I gained new understanding of why canonical history was only filled with men and why men want people to believe that the power structures for men's dominance should be seen as natural. This new insight struck me and that was why I felt it was important to create art based on these theories, in order to spread them further.

Womb envy is one of the roots to sustain patriarchal structures

Now that I have become aware of my feelings of womb envy, I think about why I have not thought through these feelings and thoughts earlier in my life. Then I realized that it is because there is no space or platform in society to talk about womb envy. That is why I have unknowingly rejected and forgotten my own thoughts and feelings of womb envy. I believe that the envy of the womb is one of the roots that maintains and supports the patriarchal and patrilinear structures, for men to retain power and control over societies. This is why men do not want to admit the envy of the womb.

Now I will give some examples where I argue that womb envy is a root of patriarchal social structures. An example is the structure that gives men rights over the other sexes, so that men can have control over their own offspring. These structures are found in many patriarchal countries, for example in Catholic countries. The structure constitutes a ban for couples to use contraception and for women to have abortions (read more about prohibition laws in the end of Chapter 6). This is also why the concept of innocence, monogamous relationship, marriage, wife, infidelity, illegitimacy exists in many patriarchal societies. I also claim that the development of artificial wombs during the 20th and 21st centuries (which I write more about in the end of Chapter 6) also is a result of men's womb envy. It is about the desire to have a child of your own and to have control over your own offspring.

Chapter 6 - Four different reproduction theories

By looking at history, one might think that it has been completely dominated by male rulers and patriarchal societies, but there have also been matriarchal and matrilinear societies. There are researchers who believe that all societies most likely were matrilinear with associated matriarchal ideas before the horticultural and agricultural revolution began around 10,000 BCE. In this chapter, I explain the history of four different theories of reproduction in chronological order. These reproductive theories can explain some of the background to how different forms of society are created, both matriarchal and patriarchal societies.

To begin with, I will explain the oldest known reproductive theory "Woman is like a tree" that arose before 10,000 BCE. Then I describe the theory that can be called "The man who waters the female seed" which arose after 10,000 BCE. The third theory "The man with the seed of life planted in the female soil" arose in 3000 BCE and the fourth "Two seeds in fusion" 1800 CE.

The most influential theories for our Scandinavian and European societies are the most recent "Two seeds in fusion" which can be used as an argument to establish gender equality in society. The second most influential theory of reproduction is "The man with the seed of life planted in the female soil" which led men to believe that they were superior, both intellectually and biologically. That theory is the basis for maintaining patrilinear family structures in Europe. I believe that the theory of "The man with the seed of life" clearly is a result of the envy of the womb and that is one reason why patriarchal societies began to establish themselves in 3000 BCE.

6.1. The woman is like a tree (the first theory)

It is most likely that people did not know the role of the father in reproduction in early societies. Women's role as mothers, on the other hand, was clear. Sexual intercourse did not have to be linked to pregnancy and childbirth. Therefore, it also did not matter if people had several different sex partners. This theory can be called "The woman is like a tree" where the woman gets fruit from herself, women are self-reproducing (French 2008). Because the woman had the special power to reproduce, the woman was revered to ensure the continuity of society (French 2008, 24-25).

One argument that man would not understand the connection between intercourse and pregnancy is partly based on research that shows that only 13 percent of women who lived before 10,000 BCE survived after the age of 31 (Stonehouse 2017, 114). This means that there were not as many years as a woman could be pregnant in her life. The first menstrual bleeding in a girl does not indicate sexual maturity because the hormones have not yet developed the internal organs so that she can ovulate. This means that a girl cannot get pregnant during the first months of menstruation.

The medical term for the first menstrual periods is known as "menarche". A study was conducted by Dan Apter in Finland in 1980, in which 200 girls from the age of seven to seventeen participated. The research showed that in the first year after menarche eighty percent of the girls had menstrual cycles that were anovulatory (no ovulation), in the third year after menarche fifty percent of the cycles were anovulatory and in the sixth year after menarche were ten percent of the cycles anovulatory (Apter 1980).

In summary, if young girls in the Paleolithic era had intercourse regularly after their first menstrual period, as they rarely ovulated at a young age, they would rarely become pregnant. When a woman gave birth to her first child and breastfed the baby for two to four years, it was and it still is something that makes it harder to get pregnant again. In addition, if they were living in an insecure state with a lack of food, it would also have meant that it was more difficult to get pregnant. There were many factors that influenced and made it difficult for women to get pregnant. Therefore, those humans would probably not see the connection between intercourse and childbirth (Stonehouse 2017, 114).

How the theory of "woman as a tree" influenced early societies

It is difficult to get an exact understanding of how people in the Neolithic era lived their lives, with the notion "woman is like a tree". However, there are a few group hunting societies that probably live similarly to the Stone Age culture that still exists today. For example in Africa, Australia, New Guinea, Melanesia (Trobriand Islands) and South America (French 2008, 28). They both have customs that we Scandinavians share and customs that we have renounced, where people can see examples of how human beings lived in the Paleolithic era. Some of these modern group hunting societies have polyamorous lifestyles. Some of them value sexuality highly in their societies, where sexual pleasure often is the purpose. At the same time, there are also taboos and rules how to regulate their sexuality as in every other culture. I will explain two examples of how two contemporary tribal societies live their lives with the sexual freedom to change partners.

Trobriand Islands in Melanesia

Bronislaw Malinowski was a Polish-British anthropologist. He was one of the first to start doing field research in the Trobriand Islands. When he wrote about his studies there, he compared their lives with the European class system and family structures in 1910. Although, other things, he based himself on Freud's theory of "Psychosexual stages of development" to compare how the people of the Trobriand Islands lived (Raymond, 2021). Nevertheless, I argue that Malinowski's studies are a good source to use as an example, to imagine what societies during the Paleolithic era could have been like.

The sexual culture on the Trobriand Islands

An example of a society that today lives with the "woman is like a tree" concept is the people of the Trobriand Islands in Melanesia. Their society can be said to have an open approach to sex. Children are allowed to have sexual plays with each other. When they enter puberty, they move from home to "Bukumatula House", a bachelor house, where young people have total sexual freedom to change partners with each other whenever they want. They can live in the "Bukumatula House" for several years until they find a partner they would like to marry (Malinowski 1968).

If two teenagers decide to enter a marital relationship, they are allowed by their parents to move in with their spouse. There are no marriage ceremonies. If they want to get divorced, they can easily move from each other back to their parents and the children will always follow their mother. When a couple enters a marriage, the wife's mother's family will be financially responsible for her daughter and her husband (Malinowski 1968, 59). The married couple has some sexual freedom to meet other partners on special occasions every year. For example in the "Kula expedition" when the husbands travel to the neighboring islands, they are allowed to have sex with other partners. At the same time, the wives can invite other partners to their homes (Burenhult 1986, 190 -192).

The motherhood

In the Trobriand Islands the most important role the woman has is to be a mother, which is a cultural creating act. Because motherhood is defined to be much more important than a just a biological function to which mothers in patriarchal societies are so crassly reduced (Goettner-Abendroth 2012, 180).

Their belief is that mothers have the ability to rebear the spirits of the ancestors of their own clans, called "Baloma". The mothers are like a passage between their dead ancestors who enjoy their time on the island "Tuma", to be reborn into the same clan. These "Baloma spirits" float on pieces of flotsam or leaves to inhabited islands. The spirits can enter the woman's vagina when she bathes in the sea or from raindrops that find their way into the uterus (Stonehouse 2017, 82). Even a woman who has never been touched by a man can give birth to "a Baloma spirit". The mother contributes alone with everything for the new child born. The baby was created by the mother's blood, when the mother fed the baby with her blood in the womb. Then, when the baby is born, the mother feeds it with her milk. Through their children, women constitute the clan, the tribe, their identity as a people and the future of society as a whole (Goettner-Abendroth 2012, 180, 183).

The concept of "spirit children" is the key to understanding why this matriarchal society does not recognize biological fatherhood. Their way of thinking is shaped from a spiritual point of view instead of from a biological point of view, since the ancestors are much more important than an individual biological father (Goettner-Abendroth 2012, 183). Although modern reproductive theory has reached some people and the fact that paternity sometimes is recognized, it has no significance in the Trobriand society. The matriarchal father supports the mother and her children. His duty is to take care of and love them, because the first thing he would fear is losing his role as the caring man.

Animal husbandry

When the anthropologist Bronislaw Malinowski in 1915-16 did his field studies on life on the Trobriand Islands, he questioned the inhabitants' idea that pigs should also be "self-reproductive". He had observed that the domestic pigs went alone into the bushes where they probably met wild pigs with which they could become pregnant. Trobrianders, however, saw the wild boars as sacred, and it was taboo to eat them. Their domestic hogs were neutered to fatten them, so they could not have sex.

The Trobrianders believed that each female pig was self-fertile, so they did not need a boar to reproduce. When Malinowski suggested that the inhabitants eat the interbreeding taboo pigs, they replied that they did not understand what Malinowski was talking about. "Therefore, he ignored the possible mismanagement of the bush pigs and cited the castration of domestic pigs as conclusive proof that intercourse has nothing to do with breeding." (Stonehouse 2017, 158). This observation is one good example which proves that a strong belief can bend any logic argument.

Animal husbandry does not necessarily teach us about the facts of life, any more than human intercourse does as in this quote: "It is often assumed that once people started domesticating animals, they would understand animal reproduction. Animal husbandry, in itself, tells us no more about human reproduction than human intercourse does. People just tend to project onto their animals' life-views gained elsewhere" (Stonehouse 2017, 157).

The Mbuti of Zaire, Africa

The sexual culture amongst the Mbuti of Zaire (French 2008, 29-30) have some similarities to the sexual culture on the Trobriand Islands. When a girl becomes sexually active she can start to sleep in the "Elima" house, a bachelor house. Every night boys in the village come to the "Elima" house begging to come inside the house. The girls have the decision to choose which boys they would like to meet. In the house the youngsters have sexual intercourse with each other with certain restrictions, that is probably made to prevent pregnancies. Therefore, a pregnancy from the "Elima" house is very unusual, they themselves say that it never happens. Instead, they say that the youngsters spend the night together in an ecstatic "embrace". After several years in the "Elima" house, they can choose a partner to get married. When a woman leaves the group with the unmarried, a new woman must join to replace her in the group to maintain the balance

between the sexes in the family groups.

When a woman has given birth to a child, she rests for a few days before resuming her normal work at her own place. The mother carries her baby or lets someone else take care of the child when she participates in the hunting or fundraising expeditions. There is a rule that sexual intercourse is taboo for three years after a woman has given birth, to guarantee the child breast milk. Married couples do not have to live monogamously all the time (French 2008, 29-30).

6.2. Woman is the source of seed, man waters the seed (the second theory)

In this chapter I explain the idea of the second reproduction theory that arose in the early horticulture and agriculture societies. The idea was that man was believed to give water to the female seed, so it could start to grow. The new farming lifestyle seems most likely to have made an affect to their new reproduction theory, which also changed their societal structures. In this citation from Stonehouse she explains how important the discovery of the seed was; "When the potential of plant seed was discovered, there was momentous change in human lifestyle and development. People realized the seed was everything, with it they got plenty of food in surplus and life could continue, without it they would starve to death" (2017, 144).

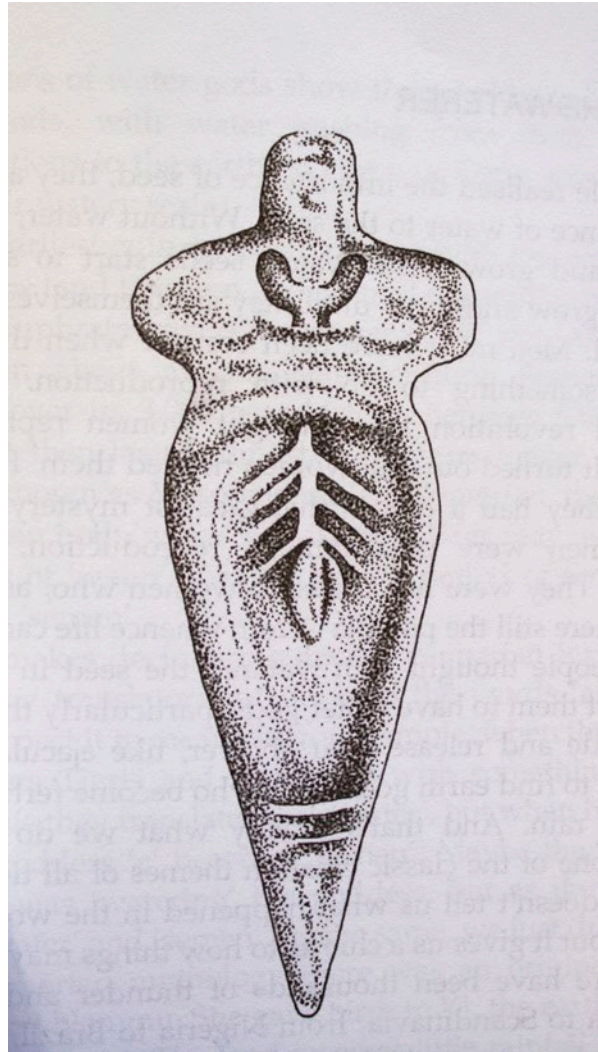
Stonehouse suggests that people during the early agricultural revolution, for example in Catalhöyük, Turkey around 6500 BCE and other early settlements in Mesopotamia, believed that humans began as seeds (2017, 144). Stonehouse uses various archeological artifacts and mythologies from the Neolithic era, as proof of their conception of reproduction "the man who waters the female seed", which I give examples of later in the chapter.

It seems logical that they took the idea for their reproduction theory from the perennial seeds that lie passively in the soil until water causes them to start growing. In the same way, they would have thought that the woman was like the earth with seeds that would lie in the womb until the male would give them water, so that these seeds would begin to grow. Since seeds are singular with one seed growing into a plant, loaded with more seeds, the idea that both the male and the female would contribute equal genetic traits to the new baby would probably not have arisen. Stonehouse thus found evidence for the theory of "The man the waterer of the woman seed" from artifacts and various mythological stories that existed, for example, in Sumerian, Canaan, Greek and Aesir beliefs (2017, 146, 150). In their myths we can find marriage between heaven - rain and thunder gods - with earth goddesses. Some examples of these heavenly gods are Baal / Hadad, Zeus, Perun, Thor, An and earth goddesses are Tara, Taranis, Terra mater, Ki. The earth goddesses often had the most creative position as the source of the seed.

Archeological artifacts of "Woman - seed, man waters the seed" and fertility figurines

During the Paleolithic period before agriculture, archaeologists with 99 percent certainty found only female images. Around 10,000 BCE the first statues and reliefs of men with phalluses begin to appear, for example, from Göbekli and nearby places (Stonehouse 2017, 141-146). In the present city of Sanliurfa (Urfa), a life-

size limestone sculpture called “Balikli Gol man” or ”Urfa man”, dated to around 10,000 BCE has been found. The Urfa man is special as one of the first images of men that give attention to the phallus. Nevertheless, the Neolithic societies seemed to value the contribution of both sexes to reproduction equally.



Trento figure, from Italy 4500 BCE

Stonehouse (2017) believes that the so-called ”fertility figures” were much more important than creating good harvests or representing female reproduction. She believes that people during the Paleolithic era saw the woman and therefore the fertility figures as creators of everything because every human being comes from a woman. If the woman was seen as the originator and life-giver, she might also have power over death (Stonehouse 2017, 143). There are examples of fertility figures that support Stonehouse’s (2017) theory of ”The man the waterer of the female seed”. An example is a sculpture from Catalhöyük, Turkey around 6500 BCE. Other images from Catalhöyük also suggest that women probably had been protectors of plants and seeds, confirming the connection between women and seeds. For instance, in Ukraine, terracotta figures were found with grain seeds inside. Then there is the ”Trento figure” from 4500 BCE found in the ”Gaban” cave in Italy. It is six centimeters high and made of bone. The figure shows that a plant grows out of a woman’s vagina. In Harappa, a city built by Sarasvati - the Indus Civilization of present-day Pakistan, also shows a seal dated to 3000 BCE, with a woman with a plant coming out of her vagina. These images can be interpreted as women having power and influence on life and death (Stonehouse 2017, 143, 145, 148).

How did "Woman is the source of seed, man waters the seed" theory influence societies

Stonehouse (2017) writes that the early agricultural societies in Ghana, Nubia, Libya, Ethiopia, Egypt, Palestine, Mesopotamia, Thrace, Anatolia, Persia, Crete, Etruria, India, Polynesia, in most cases appear to have been a matriarchies. Similarly, early societies such as Catalhöyük 6500 BCE and the later Minoan civilization 3500 BCE have lived with equal and non-violent structures. Although civilizations such as the Sumerian in Mesopotamia and Egypt, which lasted for thousands of years, changed and developed patriarchal structures in which men became the dominant sex. In these cultures, and other later civilizations, the concept of war and conquest was developed and practiced (Stonehouse 2017, 162).

6.3. Male puberty rites

In the horticulture and agriculture societies 5000 BCE the hunting was about to disappear. People were farming and it was an isolated business that rarely required teamwork and did not involve anything that can be seen as specifically male coded. Probably the men felt that they had lost their function as hunters which had given them a purpose and a meaning (French 2008, 55). During that time, it seems that male men started to form groups to support themselves as males as in this citation from French, "Male solidarity was and remains a mobilization against women. The first political movement, it arose, like all solidarity movements, to counter a sense of powerlessness and oppression. The notion that men suffer from envy of female procreativity has long been a theme in psychology." (French 2008, 55).

The grownups and the boys also did not develop a sense of solidarity in a group community. The adult men began to train boys in masculinity to create a masculine identity. During that time puberty rites started and became a tool to instill a sense of solidarity and to create a higher status for the boys. Unlike girls who get menstruation, it is harder to know when a boy is starting to mature. The ambiguity in male maturity, together with the lack of a given role, was precisely the problem that male communities were intended to solve (French 2008, 55).

French (2008) believed that the first step was that men possibly began to organize male groups to exclude the other sex to create exclusivity and pride. Maybe those who are included play a lesser role in a group's identity than those who are excluded? By excluding other people, those included can feel superior, as they are the special ones who get to take part in the group. Still during their time as hunters, men would probably have tried to exclude the women, in order to retain their esteemed function as hunters for themselves. At least it seems to be the case for many of the modern hunting and collecting societies where the man forbids the woman to participate in hunting and to touch or use their hunting gear (French 2008, 54). Another function of creating puberty rites was to deny the mother and all the qualities that were associated with her such as nourishment, compassion, softness and love. The men instead had to teach the boys to become a man, which is often said to be the opposite of motherhood, such as harshness, self-denial, obedience and reverence for "superior" men. It creates a bond not out of love but out of power directed towards certain goals (French 2008, 56).

An example of a contemporary puberty rite is from the Austronesian-Melanesians and the Fore people of New Guinea. There the boys are told and terrorized to "be women" for the older men, to learn and gain control over the woman in themselves and their lives. Then in a ritual, the boys go through a second birth from the father to become a man. These groups also damage their penises at regular intervals to bleed the corresponding bleeding that occurs during female menstruation. A girl is born with the biological ability to become a mother, but a boy does not have a similar opportunity. French (2008) believes that masculinity in most cases is something that is produced in societies for certain purposes. It seems that men feel that they need to take an extra step, in order to achieve the meaning and significance of life (French 2008, 57-58).

6.4 The man with the seed of life planted into female soil (the third theory)

The reproductive theory "The man with the seed of life" means that the man has the seed of life in his sperm, which is planted into the women. Around 3000 BCE the theory is seen to have developed in both agricultural societies and nomadic cultures in parts of the world where there was no agriculture.

For example, in the Eurasian steppes, small communities lived with shepherding as their main source of income. The shepherd's most important activity was to encourage their sheep to reproduce. The ewes are fertile all year around but specially in the spring, summer, and autumn. The shepherds had to be observant to discover when the ewes started with physical displays towards the rams, because then the ewe would soon be fertile. The shepherds then had to be alert to encourage their best rams in hopes that they would breed, otherwise they had to wait until the next estrous cycle after 17 days (Schoenian 2021). Probably based on the realization that "without a ram, there will be no lamb", they developed the idea of male generativity, the male seed idea (Stonehouse 2017, 200).

The theory of the male seed could also have been developed through the innovation of the plow in agricultural societies in 3000 BCE (Stonehouse 2017, 199). The man was often given the task of taking care of the huge animals and the plow. Their daily occupation of sowing seeds and plowing in the field, possibly influenced the men to create the new theory of reproduction. Of course, the men also wanted to have a higher social status for their important work and therefore created a new reproduction theory to gain greater influence.

On a global level, it took a few thousand years for the theory of the male seed to take over. Some of the nomadic cultures from the Eurasian steppes, invaded some of the matriarchal cultures of Europe, and took over. In some other places that were difficult to reach, such as islands in the Mediterranean, matriarchal structures remained longer. In places where different types of natural disasters led to starvation or extinction or places conquered by people with patriarchal ideas, the change to patriarchal societies went faster (Stonehouse 2017). Probably the new theory must have created frustration and anxiety for the men. Because the new theory stated that the man was solely responsible for the ancestral bloodline continuing. In all societies they had followed the mother's bloodline, so most did not know who their father or grandfather was. This

frustration probably caused anger and led to violent acts when men began to establish the new theory of reproduction in their societies (Stonehouse 2017, 200).

How the "The man with the seed of life planted into the female soil" theory influenced societies

In the new theory women became something passive, such as the soil. This way the child would be a creation from the father alone. This resulted in men establishing monogamous relationships in order to gain control over their offspring, so that the inheritance could continue in a male bloodline from father to son (Stonehouse 2017).

Societies during that time also began to exclude and ban the idea that people have different genders and different sexual orientations. In this dualistic idea that only two sexes are allowed to exist, man and woman emerged. An example is in the story of Genesis in the Old Testament, which the early culture of Judaism in Israel, 1500 BCE, used in their law to establish their society. In contrast to the still existing Canaan, Greek, Roman and Egyptian cultures, they had a clear polarity between the sexes expressed through their religion and culture (Smart 2022).

Later these old cultures all got invaded or they did convert to the Abrahamic religions, with only one god and two sexes. This prohibition in Judaism and the later Abrahamic religions against other sexes and sexualities is crucial for men to have absolute control over women and their offspring. The women are only allowed to be with one man and all men and women should contribute to the societal heterosexual order. As French writes "The desire to own children is the root of male dominance, the first aggressive act in the drive towards patriarchy." (French 2008, 53).

A later important religious and philosophical text also confirm the notion of male seed reproduction, which was used to declare laws and structures. For example, in the text "*Manu smriti*" also called the "*Laws of Manu*", from the 3rd century CE which is an important Hindu book, the following verses are found: "By the sacred tradition the women are declared to be the soil, the man is declared to be the seed; the production of all corporeal beings (takes place) through the union of the soil with the seed" (9:33). Another example is in *the Quran*, men are told: "Women are your fields; go, then, into your fields when you please" (2:223).

The rise of misogyny

Stonehouse (2017) suggests that misogyny, hatred of women, is a fusion of two ideas. The first is suspicion, because the new theory made the man believe that the child could be another man's. It made the man aim for control of his wife. If the woman had sex with other men, the man did not know whose child she was carrying. An example of this suspicion is considerably reinforced in the story of creation, where the character *Eva* is portrayed as unreliable.

The second idea was that women are inferior because men were seen as bearers of the precious seeds of life. As a result, the role of women was reduced to becoming passive helpers with a body where the seeds of

male life could grow. That is why the woman was not allowed to have any reproductive rights of her own. This idea gave men a sense of greater importance and at the same time they could downgrade women. Men's sense of reproductive superiority and lack of respect for women, including men's fear of women, created a dangerous world for women to live in (Stonehouse 2017, 216).

How the male seed theory has influenced the Genesis story

The story of Eden begins with a male god who creates the whole world alone without any woman or mother, the man himself had all creative power, including the power of reproduction. Since the male god alone could create humans, he created man in his own male image. To exaggerate the strong claim that man had all the reproductive power and not woman, God created woman from man's ribs.

The men of the early Judaic society in the 1000s BCE established its society with the ideas from the story of Eden. They introduced monogamous relationships to gain control of their offspring. Through rules and customs, they demonized and forbade female sexual freedom.

Because female and male sexual freedom was a threat to their monogamous and heterosexual social structure, sexual acts are not mentioned in the creation story. An exception is when the daughters of men had sexual intercourse with divine beings and gave birth to giants. This is written in *the Bible*: "The divine beings saw how beautiful these human women were, so they married the ones they chose. In those days, giants lived on the earth and also afterward, when divine beings and human daughters had sexual relations and gave birth to children. The Lord saw that humanity had become thoroughly evil on the earth and that every idea their minds thought up was always completely evil" (Genesis 6:1-8, Common English Bible).

I ponder if these divine beings or giants could also be seen as having different sexes. Then the statement becomes even clearer, a woman should not have sex with anyone other than her male partner. Sexual freedom was perceived to create chaos, evil and destruction in their world. As punishment for man's daughters' chaos, God exterminated all beings except Noah and his family in the flood (Genesis 6:8-9, Common English Bible).

6. 5 Two seeds in fusion (the fourth theory)

The "two seeds in fusion" is the theory that women and men contribute fifty percent each to the new child. There are some examples from the history of science and philosophy about some who highlighted the theory "two seeds in fusion" before the scientific findings during the 1800s existed. Such as Epicurus, who founded a philosophical school in Athens in 316 BCE, six years after Aristotle's death. Leonardo da Vinci, 1452-1519 made a note of equal contributions from men and women to the new child. René Descartes wrote in his last text "Man and a dissertation on the formation of the fetus" in 1664 and Pierre de Maupertuis wrote an essay called "Venus physique" in 1745.

Though, all their theories were rejected and replaced, to speak of reproduction was to speak of creation and

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God. The Catholic, Lutheran and Orthodox Churches monitored everything that scientists and philosophers did and said, and therefore scholars and philosophers had to be very careful about which theories they published. Spreading something that differed from the teachings of the church could cause a person to be convicted of heresy and locked up in prison. For example, in 1633, the scientist Galilei Galileo was imprisoned by the church authorities for his astronomical theories (Stonehouse 2017, 66, 68).

During the 1700s after the "Thirty Years' War" 1618-48, many European countries were tired of the various church doctrines arguing against each other. At the same time, researchers had gained a higher status in society due to their successes which had led to economic benefits. Now there was room and instrumental tools for researchers to discover and prove the theory of "two seeds in fusion".

In 1824 Jean-Louis Prevost, a doctor in medicine, and Baptiste Dumas who was a chemist, showed that frog eggs are fertilized by sperm (Pilet 2009). The other important evidence, however, came in 1887 from Karl von Baer, when he discovered the mammalian egg in a dog. This discovery made it possible to make an exact explanation of human reproduction. Despite this, men in science in the early 1920s were not yet ready to accept the theory of "two seeds in fusion". This was due to the dominant belief system of *the Bible*, which, for example, said that men are superior. The biological inheritance also took place through the male bloodline. Many of the researchers did not like the discovery of the new theory, so they tried to ignore or pretend that the new theory did not exist (Stonehouse 2017, 70).

Some influential people in the late 1800s and early 1900s knew about the new theory of reproduction. Simone Beauvoir wrote in the first chapter of her book *The Second Sex* which was published in 1949, about "Biological data". There she described how the different theories of reproduction have affected different cultures and social structures, where the theory "two seeds in fusion" means that women and men are equally valuable.

As recently as 1960, Lennart Nilsson took the first photograph of a female egg and male sperm fusing together in a fusion. That image led most scientists and authorities in different countries to accept the new theory of reproduction, if they had not done so before.

How did and does the "two seeds in fusion" theory influence societies

In this chapter I write about the emergence of the "women's rights movement" during the 1800s and 1900s which, among other things, were about fighting for women's own right to control their own reproduction. The women's movement led the Western countries to enact laws that gave women and men the right to contraception and legal abortion. I also write about the new trend in some Western countries to reintroduce laws to ban or make it difficult to have an abortion.

I will also write about how the health system and medical science have made it possible to have safe births, both for the babies and the mothers, which has made the countries' populations grow. The consequence of

the growing population is that many societies around the world have begun to introduce laws and restrictions to restrict childbirth, and also to restrict which babies are to be born or not. I will also briefly explain a bit about the researchers who want to develop an artificial womb and some of their arguments. And address how the envy of the womb is a possible cause of the quest to create an artificial womb. Finally, I write about the new theory that the egg chooses its sperm.

6.6. Reproductive rights for woman

In the "women's rights movement" that emerged in the late 1800s, women struggled to obtain reproductive rights due to the fact that the man at that time had legal ownership of his wife's reproduction. Reproductive rights represent a broad concept, which may include having the right to decide over one's own body, the right to legal or safe abortion, the right to control one's reproductive functions, the right to reproductive quality, health care and the right to education and access to make reproductive choices free from coercion, discrimination and violence.

Margaret Sanger in the United States and Marie Stopes in the United Kingdom worked for women's rights to reproduction in the "Contraceptive Movement" in the early 1900s. Slogans such as "control over our own bodies" criticized male dominance and demanded the liberation of women. In 1968, the UN International Conference on Human Rights discussed for the first time reproductive rights, including sexual reproduction and reproductive health. In the 1960s and 1970s, the birth control movement in the United States and Europe advocated the legalization of abortion.

Prohibition laws of abortion

Since the women's movement achieved success, the development has also gone in the opposite direction. Several states in the United States and in European countries, such as Poland, have recently amended their abortion laws, to make abortion more difficult or to ban abortion altogether. This is a direct way for men to gain control over their offspring, to remove the right of reproduction from persons who have a uterus. It claims the man's right to the child in the womb and not the woman's, or the one who has the womb. Since it is the man's sperm that is seen as the basis of pregnancy, therefore, the pregnancy should continue, whatever the person with the uterus wants. This idea belongs to the theory of reproduction of the "seeds of male life planted in the female soil".

I argue that it is always women's or persons with womb's own right to decide over their own reproduction. It's about the right to one's own body. A child grows in a person with a uterus, why would anyone else have the right to claim the child? If a country has banned abortion, it means that the husband of the married couple has full control over his wife's reproduction, because the wife would never have the right to refuse a child, if she becomes pregnant. A pregnant person should have the right to decide over their own body and be able to choose to end a pregnancy or not.

The introduction of abortion bans comes from the long Christian history, already on the 155 CE, Tertullian
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wrote that the soul takes place at the moment of conception. That is why the recent popes in the Catholic Church still claim that abortion is something that should be banned (Paul II 1995).

6.7. Artificial insemination, in vitro fertilization and artificial womb

Can any gender have a child alone and do men get 100 percent control over their offspring? Human beings live in a time where medical science is constantly expanding the possibilities for reproduction. During the 1900s, it became possible to separate intercourse from conception. "The new technology from the twenty-first century may well distinguish fertilization from sex. Artificial insemination, in vitro fertilization and ictogenesis turn the possibility of reproduction without intercourse into reality" (Baer 2002).

These projects to develop artificial wombs are marketed so that women themselves do not have to carry the baby or undergo a potentially dangerous childbirth or delivery. Another argument is that the artificial womb can replace the mother's uterus for premature babies. In addition, all couples of any gender who cannot have children of their own can get it through the artificial uterus (Prasad 2017).

However, I would argue that this project is largely a result of men's womb envy and the desire to have full control over their own offspring. Of course, no one mentions that envy of the womb would have anything to do with the development of artificial wombs. Because the founders of these projects are mainly men, who may have desires for their own children consciously or unconsciously. Otherwise, there are other ethical, political and moral issues regarding this technology.

At the same time there are societies that do not want to encourage the population to give birth to so many children. One reason is that medical science has reduced infant mortality to almost zero, which has caused the world's population to grow. Some countries state that they have problems that are linked to overpopulation and there they try to limit their growing population. In connection with this, there are various ethical issues about how to limit which parents should be allowed to have children or which children should be born or not (Baer 2002).

6.8. The new theory that the egg chooses its sperm

For a very long time, researchers believed that it was the fastest sperm that first reached the egg to fertilize it. In 2020, a research group from the UK and Sweden came up with a new discovery that it is the egg that chooses which sperm has the best properties for the new life (News-medical 2021). The egg uses signals from follicular fluid to attract the sperm it prefers. The team says that there is a chemical communication that takes place between the female reproductive system that receives the sperm and incoming sperm cells from the male partner. The study titled "*Chemical signals from eggs facilitate cryptic female choice in humans*" was published in June 2020 (News-medical 2021). This new theory that the egg selects the sperm, makes a new point in relation to the idea that the man is active and the woman passive, which stems from the theory of "man's seed".

Chapter 7 - Mosuo, China. A matriarchal and matrilineal society in the 21th century

There is a risk that I may idealize the people of Mosuo and their lifestyle. It is easy to become blind to your own, sometimes romantic, notions of an alternative life pattern. That I chose to write little about their society and family structures is because they have established a matrilineal society. My hope is also that I do not objectify or exoticize them rather center stage them.

In this chapter I give an example of a matriarchal and matrilineal society that exists today. I explain about their family structures, where the majority of the population lives in clan family households. Then I continue to write about their structure for sexual freedom to change partners when they want so-called "walking marriage", where both parties have the freedom to choose others and have no alliance with anyone. At the end I also write about tourism there today.

Family structures

In the Mosuo community, sixty percent of all families live in matriarchal clans that are entirely matrilineal. If we count the families with a mixture of patrilineal and matrilineal, it is 93 percent. During the period when China still was a feudal society, officials influenced the tradition of Mosuo culture. What happened then was that they were forced to change and become patrilineal.

Some family clans decided that some of their family members had to create monogamous patrilineal families, who would live in their own houses, to hide their custom of wandering marriage. These new families served for the Mosuo community as ambassadors for the Chinese aristocratic officials. Today, there is still a minority of seven percent who live monogamously and patrilineal. However, the structure has become very unpopular among the Mosuo people (Goettner-Abendroth 2012).

In any case, I will explain a typical example of what the family structure is like in a matriarchal and matrilineal family clan house. In the household there is the matriarch called "Dabu" who is often a grandmother, but who can just as easily be any woman in their family. The grandmother or grandmothers with their daughters and sons, with accompanying children all live together in the same household. It can be around twelve to twenty people. All children call themselves siblings, it does not matter if they are real siblings or cousins. Usually, the siblings call all aunts mothers. The children's fathers, (if they are recognized), live in their mother's family clan house and they have no responsibility towards the children or the children's families. It is the mother's brothers who are responsible for their sisters' children, where they become a father figure for the children. Usually, all family members live in the same household for the rest of their lives, unless they have to travel somewhere for work or something else important (Goettner-Abendroth 2012).

Walking marriage

When a girl becomes sexually mature, the household holds a prestige initiation ceremony for the girl. This ceremony is one of their most important religious festivities next to their funeral festivities. In the ceremony,

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the girl gets a new name from an old relative woman, who is believed to have been reincarnated to be this girl. In addition, during the ceremony, she will receive her young adult Mosuo dress and a key to her own room in the women's dormitory. Now the young Mosuo women can invite an "azhu", which can be translated as "darling", a man from another household whenever she wants, to her own room.

Whenever one partner wants to stop meeting the other, they can do so and can then immediately start meeting another partner. They have no responsibility to the other or their families. In exceptional cases, an "azhu" man can move into the woman's household for a limited time, if the woman's family would have no sons. Especially during the pre-tourism era, every family household had a demand for sons to work in their fields. If a family would instead have no daughters, they could adopt a daughter from another family (Goetner-Abendroth 2012).

Income and tourism

Mosuo people who call themselves "Na", live in their community mainly around Lake Lugu in China. Their population is about 40,000 people. Their main income today is tourism from China, for example in 2012 they had over 1.5 million tourists (Keyu 2013). Until the 90s, they lived quite isolated from the outside world, where their main income was fishing and agriculture, which they also practice today. Now their villages have electricity, roads, cars and are influenced by Chinese media. Tourist companies are building hotels and supply chains for their sacred mountains that have become tourist attractions.

It seems that their own traditional customs and matriarchal and matrilineal structures are so deeply rooted that they do not seem to have been destroyed by the influence of the Chinese tourism industry. In fact, one of the main reasons for tourists to visit Lake Lugu is Mosuo's way of living with its matriarchal traditions. At the same time, it is described how prostitution has developed in the largest tourist village Luoshui, where mainly Southeast Asian prostitutes dress in Mosuo costumes and play out the tourists' fantasies (Keyu 2013).

More modern marketing campaigns portray a female Utopia. "From a feminist perspective, there's no cachet for virginity, which means there's no blame or shame or shunning because a woman has sex," said Eileen Walsh, an anthropologist at the University of Sydney, who has travelled to the region since the early 1990s. "You also have a system in which you never have abandoned women and children, you don't have divorce, you don't have bastards who spend their lives suffering, and you don't have widows." Still, Walsh cautions against labelling the Mosuo as matriarchal. She says matrilineal and matrilineal are closer to the truth: men hold the political power in Mosuo nobility (Keyu 2013).

Chapter 8 - Kuvan Kevät 2021

In my MFA project I had two public presentations. The first one was *Kuvan Kevät*, 12.5.- 6.6.2021 in the Exhibition Laboratory Project Room. The second one was *Sub Rosa*, an exhibition with Teresa Kari, 17.9.- 3.10.2021 in the Exhibition Laboratory Project Room.

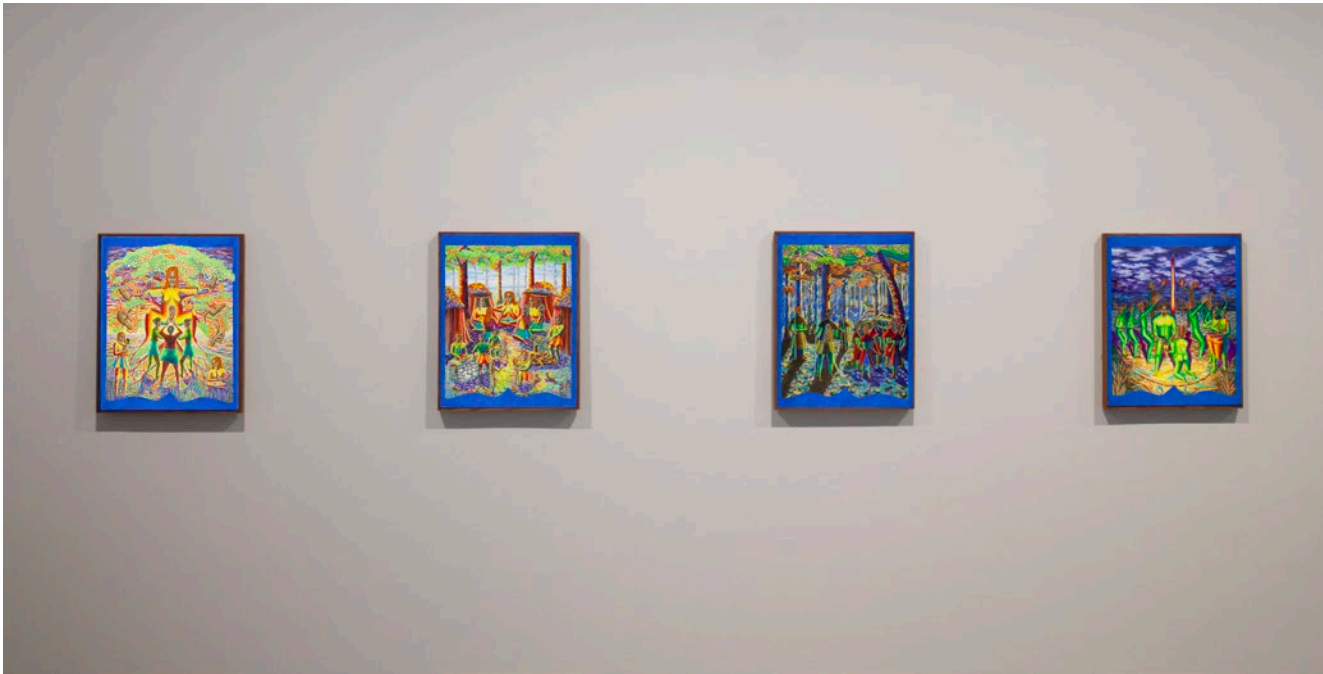
My artwork "A series of paintings titled *Valluse*"

I was assigned a seat at the back of the Project Room between the entrance hall and the door to the "Black Box". On one wall in the room I presented the series of paintings titled *Valluse* size 42x50 centimeters and on the opposite wall I had a small (40 x 40 x 120 centimeters) podium with a wooden computer board on top.

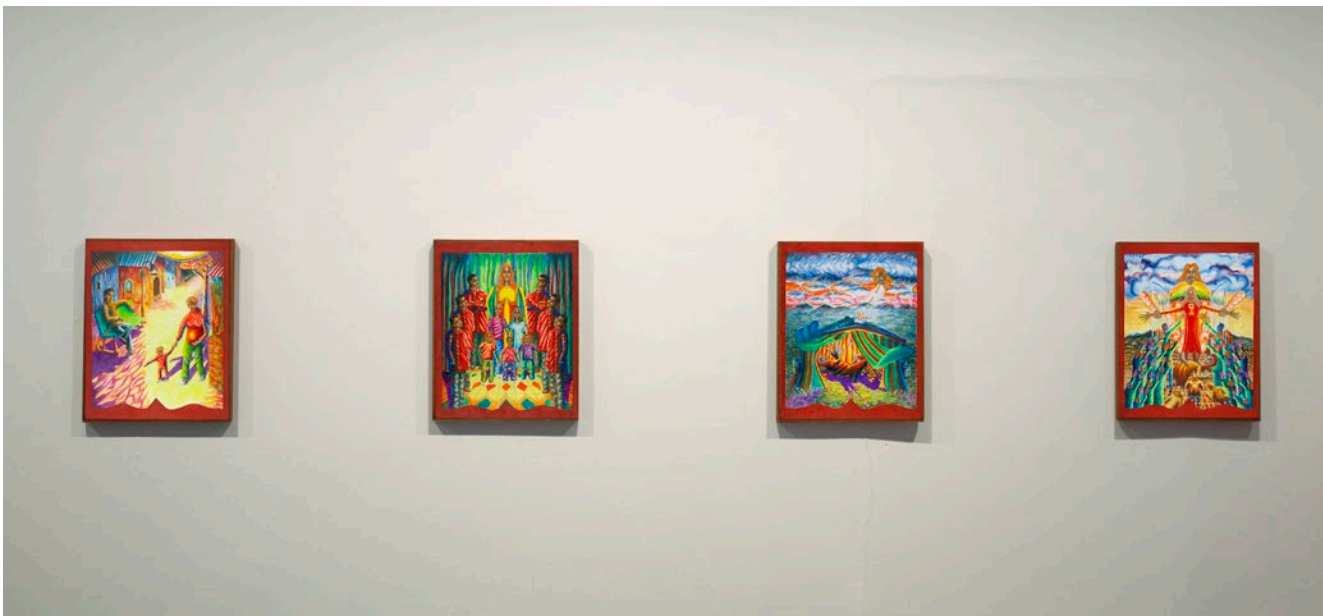
The series of paintings of *Valluse* consists of eight paintings that are illustrations of the written fairytale *Valluse*. The first four paintings have a blue frame painted on the canvas around the picture and the four last ones have red frames. The blue and red frames around the paintings are made so that they come in the same order as in the fairytale; *The Blue Chapters, part 1 - 4*, and *The Red Chapters, part 1 - 4*. The titles of the paintings have the same name as the chapters and the different part of the fairytale. The reason why I have done this is to make it easy for those who see a painting in the exhibition, to find which part of the story the painting illustrates.

Between each painting I also had a 200g sheet of paper (205 x 250 millimeters) with a quote from the fairytale on each one. The quote was nailed to the wall. In total, there were nine sheets of paper with eight quotations. On the last sheet of paper there was information that you could find the whole fairytale to read or to listen to at my website. I chose to only present the fairytale online on my website during the *Kuvan Kevät* exhibition. The reason why I did that was that the fairytale audio version is over 30 minutes long and the written version is over ten pages. I did not think that any visitor who came to see the exhibition would feel relaxed or comfortable reading or listening to such a long story. My artwork was also surrounded by several other works of art from different artists competing for visitors' attention and time.

To draw attention to the fairytale, I also made a 50 seconds long movie, with a five seconds animation. It was displayed on the computer tablet on the podium. The animation was done with pictures from the painting *The Red Chapter, part 3*. In the animation you could see two heads of the Christian god. The two heads were mirrored. The two heads were placed in the opposite corners of the screen with a black background. The two heads begin to shake, and their mouths move simultaneously while they have an orgasm and they spit semen out of their mouths. After the animation, there were also three different sequences of fifteen seconds each. Two of these sequences showed information text where the viewer could find the whole fairytale and who had been involved. The last sequence contained a quote from the beginning of the fairytale.



Valluse. The Blue Chapters, Part 1 - 4. Sub Rosa. 2021 (See every separate painting in the Appendix)



Valluse. The Red Chapters, Part 1 - 4. Sub Rosa. 2021 (See every separate painting in the Appendix)

The outcome of the *Kuvan Kevät* exhibition

I was very grateful for the wonderful feedback and appreciation I received for my paintings. At the same time, I was disappointed that so few people had the chance to discover the audio version or the written version of the fairytale *Valluse*. The animation on the computer tablet and the paper with information about where to find the fairytale, was not enough attention-grabbing for the viewer to find the fairytale.

Chapter 9 - *Sub Rosa*, Teresa Kari and Nils Titus, 2021

Teresa Kari and I started to meet regularly from September 2020, one year before the exhibition *Sub Rosa* would occur. We knew each other quite well because we started our BFA studies in the same year 2015. Kari told me that she was deeply inspired to work with red roses. She had read about the symbolic meaning of the rose in several different cultures and had then discovered the Latin phrase *Sub Rosa* which refers to confidential knowledge. In ancient Rome, banquet rooms were decorated with rose carvings, reportedly as a reminder that discussions in the rooms should be held in confidence. In some Catholic churches we can find roses engraved in confessionals, to indicate that the conversations will remain secret. I immediately felt that the meaning of *Sub Rosa* would fit well with my project *Valluse* because the purpose of my project was to draw attention to knowledge and ideas that have been kept secret for a very long time. We decided that we wanted to create an exhibition together under the same title.

Already in the autumn of 2020, I knew that I would have very little time to make some new works of art for our exhibition. I still had a lot of work left to finish my project *Valluse* for the *Kuvan Kevät* and the *Sub Rosa* exhibition. That's why I selected some artworks that I already had finished that I could reuse in *Sub Rosa*, for example *The Tree of Life* and the eight paintings of the fairytale *Valluse*.

My artwork in *Sub Rosa* - *The Tree of Life*, the afterlife in *Valluse*

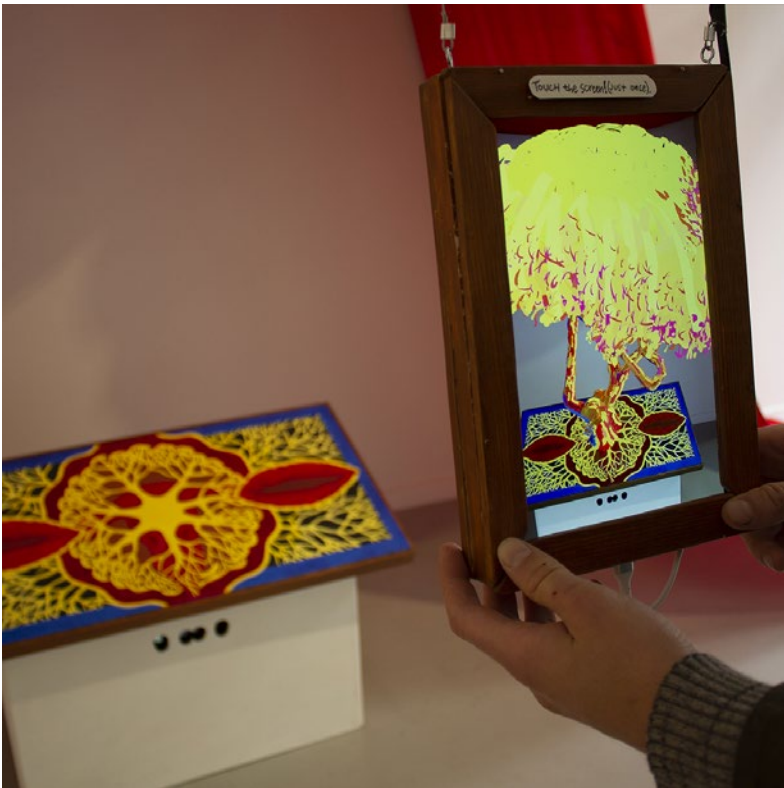
My first idea was to reuse one of my 3D trees and a song that I have made for the VR group exhibition *Invisible forces*, curated by Tuomo Rainio. Instead of presenting this artwork with VR glasses, I wanted to develop the original idea to create something physically spatial. I knew that the technique of Augmented Reality (AR) would fit perfectly.

Description of the installation

I decided to use a computer tablet that hung from the ceiling. It was programmed with an AR app that could scan my physical "painting of roots" that lay on a wooden altar box one hundred centimeters from the computer tablet. Two meters above the altar box, a red cloth created a roof that was one meter wide and three meters long. The fabric hung down on both sides of the altar box all the way to the floor.

The AR app

This app was made by my teacher Roberto Fusco. It works in the way that the environment is scanned through a camera lens. The painting on the altar box is programmed in the app to be like a QR code. When



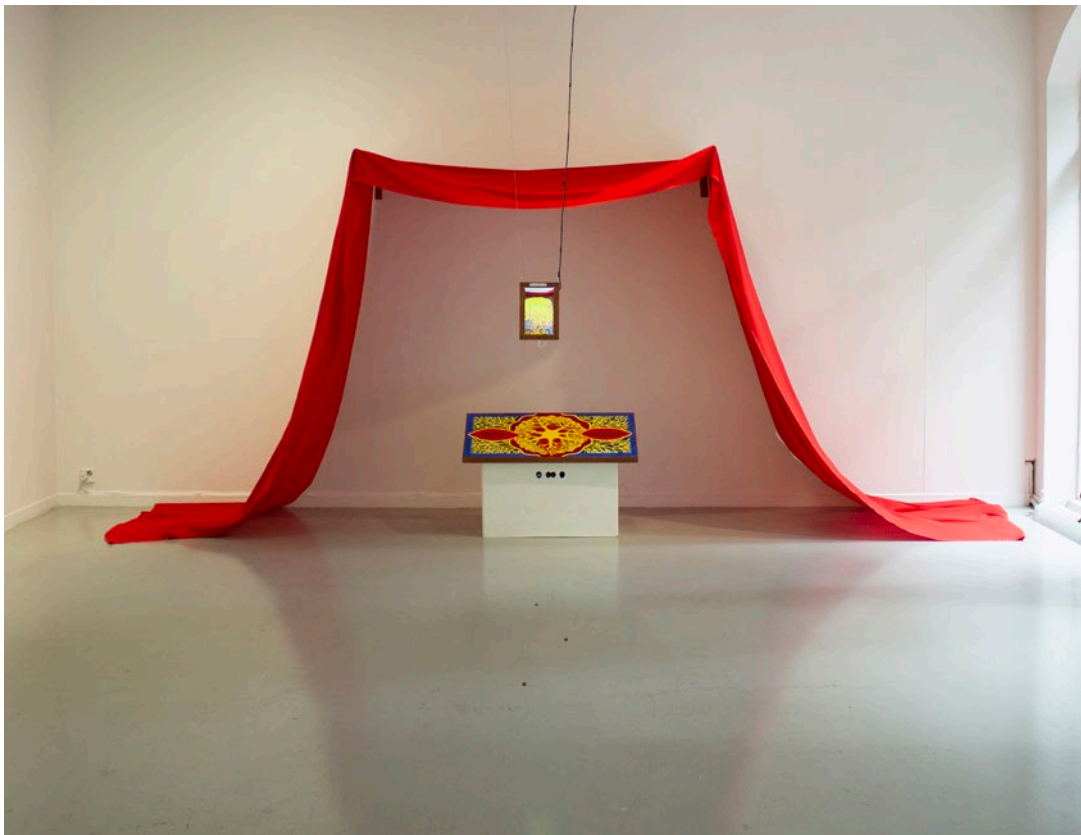
The Tree of Life/ The after life in Valluse. Sub Rosa. Project Room. 2021



The Tree of Life/ The after life in Valluse. Sub Rosa. Project - Room. 2021



The Tree of Life/ The after life in Valluse. Sub Rosa. Project Room. 2021



The Tree of Life/ The after life in Valluse. Sub Rosa. Project Room. 2021

the app scanned the painting, it projected a digital three-dimensional painted tree on the screen. The digital 3D tree come up from the center part of the roots in the painting.

The sound

Inside the altar box there was a Kinect sensor connected to a computer and two speakers. When the viewer walks forward to the computer tablet, the sound appears and gets louder the closer the viewer gets. Roberto Fusco had done this programming. The sound was a song I had made. In the song I had combined a poem I had written, birdsong, drum machine 808 and I had sampled percussion and drums from a samba record.



The Tree of Life/ The after life in Valluse. Sub Rosa. Project Room. 2021

The choice of technique and the meaning of the poem

In the artwork *The Tree of Life / The afterlife of Valluse* I used Augmented Reality (AR), digital music and material things such as fabric, wood and paint. My purpose was to combine the material world with the digital world. Just like the digital tree and the painting shows roots merging into one thing, I wanted the whole work of art to do that. The artwork suggests that the material world and the digital world will be more integrated with each other than what is already happening in today's digitized world. In the fairytale of *Valluse*, there are other parallel non-material worlds that interact in the material world and in human consciousness.

As the spoken poem in the sound part of the artwork explains: *The Tree of Life* is the place where all souls gather to find like-minded souls, so that they can prepare for their rebirth. The non-material world *The Tree of Life*, is simultaneously manifested in the material world, as humans, animals and plants reproduce themselves continuously. The same idea of existing non-material worlds as in the worlds as in the fairytale *Valluse* is found in different religions and cultures. Our secular society has rejected beliefs and knowledge about how to connect to immaterial worlds. The artwork *The Tree of Life / The afterlife of Valluse* is about drawing attention to the fact that secular people can perceive the world with different eyes than we do today.

The posters of *Ilven* and *Frøj*

Another idea I had was to make posters with characters from *Valluse* to put up in the door frame to the entrance to the Project Room. There were two posters, one of grandmother *Frøj* and the other of the teenager *Ilven*. Both *Ilven* and *Frøj* are painted with watercolor and edited in Photoshop. They are made with strong red, blue, yellow and black colors to be as visible as possible on the streets.

My purpose with the posters was to draw attention to the fairytale. For example, to raise a question such as: Who are these people? Then I or somebody else who knows the story can easily tell: "They are characters that are part of the story of *Valluse*". The placement of the posters has two meanings. The first one is to refer to medieval church paintings in the door frames of the entrance to the church and the division between the choir, nave and tower. The second reason is that it is common to put up posters on door frames in bars and some shops in Helsinki. By putting my posters at the entrance of *Sub Rosa* and also on the streets, I invite the streets to the exhibition space and the exhibition space to the streets, while the door frame also makes a clear difference between where the exhibition space begins and ends.



Posters of *Ilven* and *Frøj*. A3. *Sub Rosa*. Project Room. 2021



Posters of *Ilven* and *Frøj*. A3. 2021

Ina

The third idea was to bring my own icon painting of *Ina* (2019) made with egg tempera and oil, size 65x30 centimeters with thirteen full moons around it into the exhibition. The painting had never been shown before in public, except at a small seminar at the university. Over the painting *Ina* I put up a folded red cloth that hung down to the floor on both sides of the painting. The purpose of the large red fabric was to create plenty of space to emphasize the importance and value of *Ina*. *Ina* is the character in the fairytale who gave birth to the first ten people, who would populate the rest of the world in *Valluse*. *Ina* also symbolizes the creative power that is manifested through everything that is born or created. The painting was the last artwork in my part of the exhibition space before Kari's work took over.



Ina. Sub Rosa. Project Room. 2021



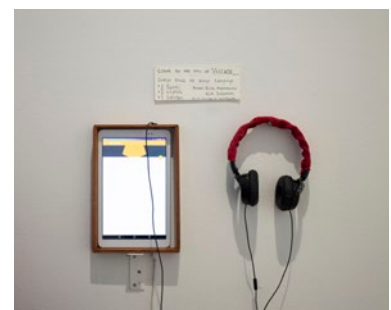
Ina. Sub Rosa. Project Room. 2021

The series of paintings titled *Valluse* and a corner for reading

On the main wall in the middle of the exhibition space I put up the eight paintings of the series of paintings titled *Valluse*. The fourth idea was to have a comfortable armchair in a corner near the painting series of *Valluse*. There the visitor could sit down and look at the paintings and read or listen to *Valluse* in Finnish, Swedish or English from the audio recording with the actors Kim Gustafsson and Elisa Makarevitch.



The Reading corner. *Sub Rosa.* Project Room. 2021



The Book of *Valluse*

The fifth idea was to print a book with the fairytale *Valluse*, size 17x22 centimeters. Since the paintings are made to be illustrations for the fairytale, the book became the perfect tool for presenting the fairytale as a whole. I made the layout and sent it to the publisher BoD (Books on Demand). In the exhibition room, I placed a reading copy of the book on the armchair. The book itself became a work of art of its own.



The book of *Valluse*. 2021

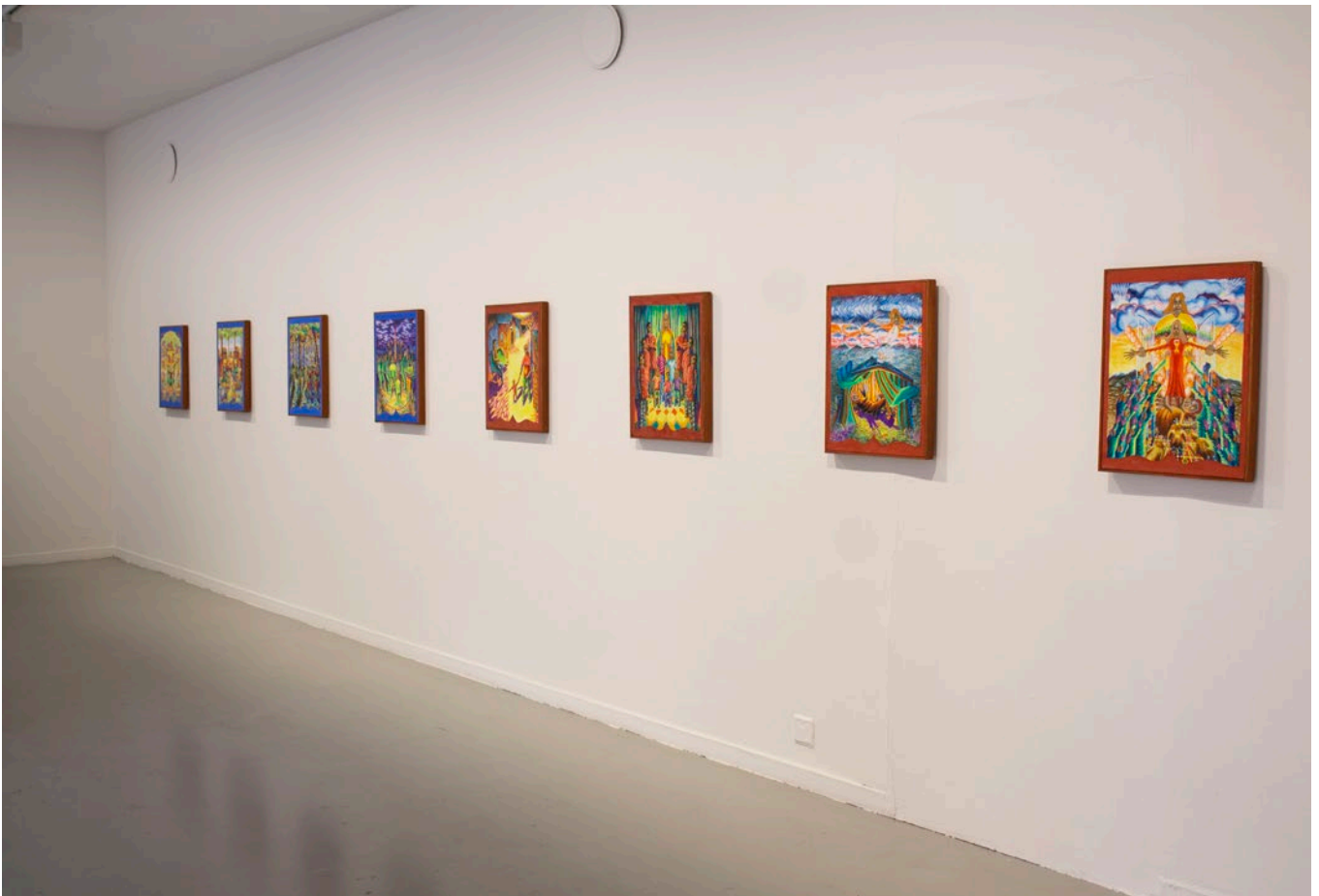
The exhibition in total

Teresa Kari and I made the exhibition so that she had her artworks on the back with the "Black Box" and I had my work on the front. Kari's glass vases with red roses and pine branches, on the other hand, were placed in all exhibition spaces. We also decided to use the same bright red color as a theme throughout the whole exhibition. For example, around my two artworks *The Tree of Life* and *Ina* I had red fabrics and Kari had a big bright red pillow in front of her video work *Kardinal*. These elements of intense red color and the glass vases with roses created a unity between our artworks and the exhibition.

The big difference between our spaces was that Kari's artwork was mostly on the floor except her video work and my artworks were mostly on the walls. This meant that that the visitors came to see the works of art at a lower height when they went further into the exhibition. Finally, the visitor arrives at the "Black Box" where a dramatic light emphasized Kari's cake-like glass and rose sculptures on the floor, which suggested the viewer to kneel down on the floor. Kari's video work *Kardinal* was placed in the middle of the front wall on the side of the entrance to the "Black Box". *Kardinal* became almost like an ever-changing landscape painting in the exhibition space. If the visitor put on the accompanying headphones, it was possible to hear intense electronic sounds and music that made the video experience even more dramatic.



Sub Rosa. Project Room. 2021



Valluse. Sub Rosa. Project Room. 2021 (See every separate painting in the Appendix)

Teresa Kari. *Sub Rosa*. Project Room. 2021



Kardinal. Teresa Kari. *Sub Rosa*. 2021



Fresh Cut / Childhood Sub Rosa.
Project Room.



Kardinal. Teresa Kari. *Sub Rosa*. Project Room. 2021



Kardinal. Teresa Kari. *Sub Rosa.* Project Room. 2021



Roseceae. Teresa Kari. *Sub Rosa.* Project Room. 2021



Roseceae. Teresa Kari. *Sub Rosa.* Project Room. 2021

The outcome of the exhibition *Sub Rosa*

I was very grateful for all the appreciation and all different interesting thoughts about the whole exhibition from visitors and colleagues. Teresa Kari's and my work of art worked well together and we managed to create unity between our different parts through the exhibition. My utopian dream, however, had been that we would have had much more time to be able to create works of art together. Then the outcome of the exhibition would have been something beyond our individual works of art, which would have made the exhibition even more spectacular.

For my own part, I felt that the *Sub Rosa* exhibition was like a new and better chance for Anni Tuomi's and my fairytale *Valluse*, compared to the *Kuvan Kevät* exhibition. The printed book *Valluse* and the comfortable armchair worked even better than I had thought. It made viewers take the time to sit down and read the book or listen to the audio version. I was even surprised that several people took the time to read or listen to the whole story.

For the *Sub Rosa* exhibition, I wanted the visitor to be able to find information and ideas through their own will and curiosity in the exhibition. Instead of driving the visitor in a certain direction. For that reason, I left the paintings hanging alone on the wall without any quotes from the fairytale or other information, as I had done in the exhibition *Kuvan Kevät*. If the visitor felt a deeper interest, there was the opportunity to listen or to read the fairytale or the exhibition text. Some visitors immediately wanted to share their thoughts and questions about the fairytale with me while others wanted to continue thinking on their own.

Chapter 10 - The paintings and the visual style of *Valluse*

In the fairytale there are eight painting illustrations in total, which have the same name as the chapters of the book, *The Blue Chapters, part 1 - 4* and *The Red Chapters, part 1 - 4*.

The frames

All the paintings and my two screens in the *Sub Rosa* exhibition were surrounded with the same kind of frame. It is made of ash and painted with a wax and oil color in a reddish-brown tone. I chose to use the same kind of frame to create a unity between all the artworks. The other reason was to make them more valuable and protected. The series of paintings titled *Valluse* have as well a painted frame on every canvas itself. They are made to create a similar feeling to looking through a window, you will firstly see the frame and then the outside view.

Painting techniques, egg tempera and oil

All parts, such as head, hands, frame and some other details, are painted in egg tempera in the same technique as Orthodox Byzantine icon paintings. The matte egg tempera creates these parts to exaggerate and emerge from the background, which is painted with bright oil paints. I made my decision to use both egg tempera and bright shiny oil paints, with new pigments to create a sense of our past, present and future. In

my visual style I also aim to mix old traditions with new ideas.

The visual style

For the paintings of *Valluse*, I have three main sources of inspiration; Christian Byzantine paintings, Muslim medieval paintings and Minoan sculptures and paintings. In general, I am also very inspired by the ninety-two medieval churches from my birthplace Gotland. These churches include different styles from different art eras from 1100 to 2020, although the medieval era is the most influential. After two years of living in Helsinki, I realized that I had been unknowingly inspired by them. Since that discovery I have consciously gathered further inspiration.

To expand my way of telling a story and painting landscapes, I have taken inspiration from figurative Muslim paintings from 1400–1500 CE. Some of these paintings are; *The Murid Kisses the Pir's Feet* (Mashad, Khurasan, Iran, 1556CE), *Building of Fatehpur Sikiri Palace* (Akbarname, 1590CE). I am fascinated by how they create the story through their different perspectives and compositions, compared to the western tradition. Especially from these paintings I was also influenced to incorporate patterns into some of the floors and carpets in the paintings of *Valluse*.

The ancient Minoan culture of Crete, has been a great inspiration for both the written and the visual parts of the fairytale. The Minoans often depict peaceful daily and ceremonial activities, where women of different professions are in focus. All of these four sources of inspiration regarding style are about historical traditions. It is not about longing for nostalgia or a desire to live in a bygone era. I am aware that I have mixed this inspiration with contemporary colors and shapes. It is not about recreating something historical. I want to create a hopeful fantasy of the future that is filled with the ancient idea that time is eternal.



Dalhem church, Gotland. 1300 CE



Building of Fatehpur Sikiri Palace.
Akbarname, 1590 CE

I imagine a place where we can live and where everything in society, including works of art, can take their time to be made in such care and high quality to last for hundreds or thousands of years.



Goddess on ivory lid. Ugarit, Syria. Close related to *Mother of the Mountains*, Knossos , Crete. 1290 BCE

To use Christian aesthetics and some statements I want to make

What do the medieval Christian symbolism, aesthetics do to the artworks? Why have I chosen to work with Christian medieval aesthetics?

First, I want to remove the church's long-standing legacy and monopoly on using its aesthetics to give power only to patriarchal structures. Secondly, since Scandinavian history has a Christian background, people are used to see its aesthetics and are almost blind to what it represents. When I use the same aesthetics in a different context it can make the viewer ask questions. Questions such as; is it a Christian image and if so, why do they practice pagan rituals? What is this all about?

Thirdly, medieval Christian images are seen almost as ancient for us, even if they are not. When we look at a medieval image, we can easily imagine our heritage and past. Getting the viewer to think of the to some extent unknown past, helps the viewer to dream into another world as in this case the fairytale of *Valluse*.

Chapter 11 - Similar Artists

Hemuloordi

From contemporary artists, I find strongest inspiration and similarities with the artist Hemuloordi. Hemuloordi is a master of combining humor and serious topics such as equality between genders, sexual freedom, sexuality and patriarchal structures mixed with popular culture such as cartoons and celebrities like Leonardo DiCaprio. The artist works a lot with figurative ceramic sculpture that is clad with symbols and figures that are glazed in fairly bright colors. Hemuloordi is not afraid to combine old traditions of techniques and styles with modern style and digital technology such as video, digital animations and digital collages. I think we have a fairly similar way of combining old traditions and new media, both with the technical tools themselves and their aesthetics. Hemuloordi's artworks contain a variety of symbols and figures from a wide time span and cultures as the ancient Egyptian, the Greek and the Roman and also modern times. Eternal objects such as vaginas and penises occur together with modern phenomena such as cartoons, contemporary politicians, computer-adapted symbols from Microsoft such as windows, the mouse arrow, desktop and the "Word" mascot "Clippy".

In many of Hemuloordi's artworks, the female body is portrayed in various forms to assert women's right to power and legitimacy as the right to have their place in society. The artist also comments on sexuality and sexual freedom beyond gender stereotypes. For example, in the artworks *Vip Gate* or *Desperate Housewife* human beings are mixed with cartoon-like animals or plants. Many of Hemuloordi's artworks can be seen as radical and some people perceive them as provocative.

Trenton Doyle Hancock

Trenton Doyle Hancock is interesting and that my artistic practice is in some ways similar to his work. He combines storytelling, illustrations and performance to share his cartoons, paintings and collage world called the *Moundverse*. He mainly creates exhibitions and performances. Though, what I think is the most inspiring about Hancock is how he has explored and expanded his way of telling his stories. For example, in 2013 he made a full-scale production ballet in two acts called *Cult to color: Call to color*, with the choreographer Stephen Mills and the composer Graham Reynolds Balletaustin. Here, his story is made to be a dramatic dance performance that differs from his normal expression. This is a way of working that intrigues me, to make collaborations with other creative people from different areas, with a common vision where the result is something that is beyond a single person's idea.

There are other sides of Hancock that I do not appreciate. In his *Moundverse* I do not share his attitude towards vegans and I found that his creation story with a father figure in the center was closely connected to the patriarchal Christian image of God.

Conclusion

In this master thesis I decided to limit the content to discuss various matrilineal, polyamorous and patrilinear monogamous family structures. This does not mean that I am not interested in other family structures such as single parent families, LGBTQ+ families and more. It was still necessary to make a demarcation so that the work would not be too extensive.

A short summary of insights and knowledge I have gained from my project

First, I have realized something about the Christian concept of God and why all other gods and goddesses must be banned in the Abrahamic religions. To me, all gods and goddesses, who represent everything in the world, both in the physical world and in the inner world of human, are trapped in a single god. That is why it becomes sublime and immaterial.

One thing *the Bible* is clear about is that God is masculine. Therefore to me, the Christian god is the male energy, which the Abrahamic religions exaggerate and worship to force the masculine energy, in their institutions and in every one who practices these religions. That is why all other gods and goddesses must be banned because they represent the energies of the other sexes, which the patriarchal religions want to suppress. I got that understanding when I participated in the Orthodox Church 2018-2019, when I simultaneously read about Minoan and ancient Egyptian life and their mythologies. Of that reason, I understood that I could never be a Christian. Because I believe that all genders, sexualities and all different human beings have equal value to each other and should have equal access to power.

By reading history and anthropology from the studies of several feminist researchers, I have gained a new understanding of a different history than the one I knew before. A history writing that suggests that humans would have lived in peaceful matrilineal, matriarchal and polygamous life forms before 10,000 BCE and with agriculture from 10,000-5000 BCE. The patrilineal and patriarchal ideas and structures with which we are so familiar today probably arose much later around 5000 BCE.

The author Julia Stonehouse describes how matriarchal and patriarchal social structures have been affected by different reproductive theories. She has made a categorization consisting of four different reproduction theories, starting before 10,000 BCE until today. "Woman is like a tree" (women are self-reproductive), "Woman is the source of seed, man waters the seed" - women have all genetics, men are needed only to start pregnancy, "Man with the seed of life planted in female soil" - men has all genetics, women are like vessels. Finally, the 20th century reproduction theory "two seeds in fusion" - women and men contribute equally genetically.

During my reading of prehistory, when I read Marilyn French's book *From Eve to Dawn*, I came in contact with a concept described as womb envy. French argues for how the phenomenon may be relevant to why men throughout history have established patriarchal structures. Among other things, because I could

recognize and relate to the concept of womb envy in my own life, the theory seemed logical to me. All in all, I could see how these different inputs in the subject were related to each other. It felt important to share these insights through my artistic practice.

Reflections about the artistic work

My choice to create a story in the form of a fairytale together with paintings, was based on a need to convey the four theories of reproduction and how they have influenced societal structures in an artistically appealing way. The choice to create a fairytale came from the idea that it would be the best way to portray the alternative historical narrative in a fictional form. That is why my artistic tool was to write and illustrate a saga.

Why did I choose to paint my illustrations carefully with a Christian icon painting egg tempera technique mixed with oil paint? There are several different reasons and one was that I wanted to break the long-standing monopoly of the church, with its patriarchal structures, by using this aesthetic. My goal was to give the entire work of art in *Valluse* a feeling of something ancient. Therefore, in consultation with my partner, artist Anni Tuomi, I chose to create the illustrations and also the text with an old style, influenced by medieval Christian images and *the Bible's* writing style. Several colleagues and visitors of the exhibition have said that they perceived the saga as an artifact found from an archaeological excavation. This is something I have become very grateful for. In addition, ironically, at the same time, I wanted to give the images and the saga high status and value, similar to religious icons.

After this project, I have realized that in my future art projects I do not primarily want to convey my own views, but instead place more emphasis on asking questions rather than giving answers. From that point of view, I do not want to see my fairytale or paintings in, for example, any new religious group. Ideally, I want people to take care of them and to find inspiration and love from the artworks.

What have I learned?

I have learned that it is complex to write and express ideas about equality, gender, sexuality, womb envy, social structures and family structures. The writing itself has been demanding, where I have struggled to become more gender inclusive despite the fact that it easily becomes linguistically dualistic. For me as a white heterosexual man and father, I think some may wonder why I would be interested in writing about these topics and what my goals are. Some people may look at my choice of topic with suspicion.

I hope that the *Valluse* saga and this master thesis sets thoughts in motion and that more people become curious about how we as humans can live in different ways regarding family and community structures. For my own part, I have an interest in finding out different possible ways that society could be changed to become more inclusive and equal. My goal is to find ways where more people can feel that their lives are meaningful and important to society and their families. By writing this master thesis and producing works of art, I hope to inspire people who fight for gender equality. Regarding the story itself, I have a feeling that Anni Tuomi

and I wrote the story in a way where we conveyed our own ideology too strongly. Next time I write a story, I will strive to write it in a more open and subtle way. For example, to give the reader scenarios with questions rather than answers, where readers can empathize and make their own assumptions and conclusions of the text. It would possibly offer the reader a different reading experience and perhaps open up for more discussions.

I would also have liked to have given more space to the characters in the saga, so that they would have become more alive. It could give the reader a chance to find a character they would like and be able to relate to. Then perhaps the reader would become involved in what could happen next in the life of that particular character. Now the characters are minimized to fill certain roles so that essential parts of the story will be understandable and complete.

If I had been born in a matriarchal and matrilineal household

Sometimes I dream away about what it would be like to live in a matrilineal and matriarchal family. There in a clan household, grandmother or grandmothers with their children and grandchildren would live without fathers. I think I would have been as happy as I am in my current life. Instead of being a father, I would take care of my sisters' children. In that position, I would have the same obligation and responsibility towards my sisters' children as I now have for my own child with my partner. This is in contrast to a patrilineal family where both parties may at some point be afraid of losing each other, to another person. It can crush their family, where their children may also be harmed. The difference between living in a patrilineal or a matrilineal household would be an interesting topic to write in a new saga.

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Appendix

A short summary of the fairytale Valluse

Valluse is a fairytale about a matriarchal hunter-gatherer village with the name Valluse located on a small island. The people in the village Valluse live in a polyamorous structure, with several genders, where the connection between the intimate intercourse and the pregnancy has not been discovered. Instead, a pregnancy is seen as a miracle.

When agriculture started, the people in the village got food in abundance, and they stopped practicing their glorious hunting traditions. One consequence of their new lifestyle as farmers was that more and more babies were born and survived to become adults. Therefore, a new reproduction theory occurred that the male gives water to the prospective mothers' seed so it can start to grow.

At that point, the males, which are called brothers in the story, make a proposal that they should introduce monogamous relationships into the village. Because the brothers would like to know which kid is also their, so they could get the title father. Though the mothers did not see any benefit of monogamous relationships and rejected the brothers' proposal. That is why a great frustration of meaninglessness emerged into the brothers lives, who also felt an endless sorrow over the loss of being a hunter. The mothers suggest that they can introduce athletic games into their village custom, to help the brothers to find a solution to their frustration where the brothers can fill their lives with honour and meaning. However, the brothers' frustration gets stronger and one day they move out from the village of Valluse, to create their new village Arve. The fairytale culminates in the new village Arve, where a monogamous, patriarchal and Christian cult is established.

Valluse

The Blue Chapters, Part 1 - 2

Once upon a time there was a village named Valluse. It was located on a small island. In the village two children Ekla and Eivar lived in their grandmother Fröj's house with their mother Nalli and other mothers and relatives, such as aunt Maj and uncle Guni. Ekla and Eivar often played together. The grownups played with the children and took care of them while teaching them customs and skills such as collecting food and firewood from the forest and cooking. Still the children were too young to take part in the traditional hunt. Some of the villagers had the miraculous and important gift to give birth, a gift that they received from Foremother Ina who was the first person in the world. They were born in one of the wombs of the Mother Earth, a cave called Life. To the valley below the cave Life, Ina built their home and gave birth to ten children. Those children, who could become pregnant, gave later birth to all the other people in the world.

In the beginning of time, every human being was unique, everyone had their own bodily abilities. People could choose which tasks they wanted to work with, based on their skills and talents. The tasks they chose served the family and the valley by giving them meaning in life. The only title people could get was the title of mother that one could get after giving birth to their first child. In the valley Valluse, a pregnancy and the birth of a baby occurred quite rarely. The villagers wondered why it did not happen in the same way that the trees bore fruit every summer?

Gossip about the latest partner changes and the partner's qualities in love life was a popular topic of conversation. The villagers lived in a tradition called wandering relationships. This meant that the villagers had freedom to invite anyone from their own or other villages to come around and visit them for the sake of love. Anyone could meet anyone despite their bodily abilities. The only thing that was strictly forbidden was to have sexual relations with relatives or children. If someone got tired of their partner, they had full freedom to change the partner whenever they wanted. In this way everyone received and gave love and appreciation for and from each other.

In exceptional cases, some of the partners condemned the other for their behavior, clumsiness, laziness or cruelty. Especially cruelty was a big shame and difficulty for the condemned themselves and their mother's family and for the whole village. In order to forgive themselves and receive forgiveness from their relatives and villagers, they needed to perform exceptional good deeds. Depending on how cruel the act had been, the obligation lasted for many years or throughout life. The village reckoned that the partner should fulfill the good deeds, otherwise they considered that there is something wrong with the condemned. If this happened, the condemned could lose the honor of the whole family. If they continued to behave in the unwanted manner, the village took them under surveillance to prevent the new evil deeds from occurring. One day Ekla's and Eivar's aunt Maj's family got back to the village after a very long journey. They had something small



odd with them and Maj explained it was a seed. Maj said: "If we plant these seeds into the soil they will give us a lot of grains in return. We can grind these grains and use them to make food. Compared to our current food which we need to look for in uncertainty, planted seeds will yield a harvest every summer and it is something we all can trust. I can promise that the food from the seeds will feed our bellies ten times more than our current food." Some mothers gathered together to discuss and after a few days they decided to start growing the seeds.

The new farming style took over the old hunting traditions. Although all the grownups participated in the hunt, some lost more than the others during this change. It was a group of brave, fast, strong and skilled hunters who in their new life as farmers couldn't use their skills in the same way as during the hunt.

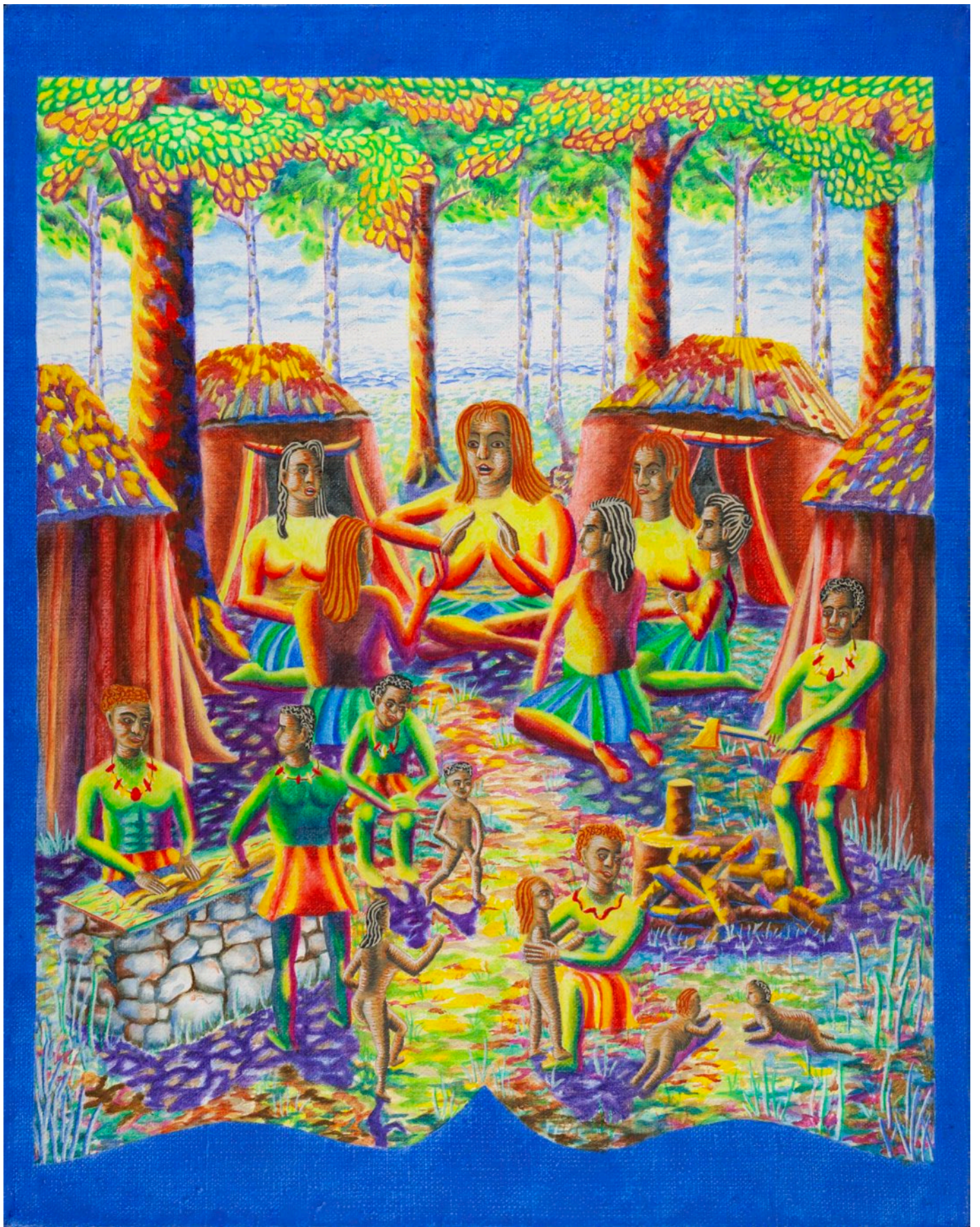
As time went on, some of this group began to feel frustrated and they lacked a sense of meaning. They did not have the same connection to a group as when they hunted. During the hunt, it was very important to act as a group, in a very intense and focused way. When agriculture began, the special community of those who had previously been members of the group of hunters disappeared. The previous hunting group began to gather in the same way as they had done at the beginning of each hunting season before. This time they tried to talk and discuss about their new life as farmers, but soon they realized that they were just longing for the good old days. They felt endless sorrow and longing for the hunt. Grief and longing caused them distress and their lives began to seem hopeless and gray.

The previous hunting group became smaller because part of the group did not want to stay in the negative atmosphere that had arisen and they had found their joy of life in the new lifestyle as farmers. Those who stayed in the former group of hunters chose a leader. The chosen leader was the strongest hunter in the group of the members and someone they trusted. The leader's first decision was to start to identify the group members as brothers. The definition of a brother was to have a penis, because a large part of the group had one. Having a penis meant that you could not give birth or breastfeed. Some of the brothers could not feel that the definition brother suited them. Those people had to decide if they wanted to leave or to stay in the group of brothers.

The inability to create new life was a new bond in the current group of brothers. They appreciated this bond, but they often wondered why they could not get the miraculous gift of life from Grandmother Ina. The group gained new members from those who were not gifted with this ability.

The Blue Chapters, Part 3 – 4

At the end of late summer, when daylight became shorter and the cold wind of autumn returned, Ekla's child Ilven, Eivar, Eivar's uncle Guni and some brothers gathered. At this time, they longed for the old great hunting stories they had heard their relatives tell about. Some of the older brothers had participated in the hunt that the younger brothers could only dream of. Oh, if only we could have had the same opportunities to participate in a hunt. Then they would have the opportunity to use their courage, their strength and cunning.



As usual, the discussion led to the question of the inability to create new life. The brothers came into the world without the ability to give the world new life in the same way as the mothers can. The only thing the brothers could do was help their mothers and relatives with tasks they could easily do without their brothers. They felt that their emptiness needed to be healed.

Ekla's child Ilven said: "We walk around here every day and do our work but what is our purpose? Look at our bodies, we have musculature for strength and resilience for no avail. Why don't we have a clear purpose in our lives as our mothers have their ability to give birth? I have always dreamed of feeling how a baby could grow inside me. I dream of being able to give birth and feed the baby with my milk from my own breasts. To experience the strongest feelings of all the life in my own body, the strongest feeling of happiness, love, the uninhibited feeling of taking care of the child but also feel danger, pain, fear and death. Oh, to have the ability to give life a continuation! Now I am a brother and my only ability is to help and support. Why can't we at least have the ability to get milk from our own breasts, so we could help our relatives breastfeed the children. That would make me feel I have a meaning."

Then Eivars uncle Guni got up and said: "Even I thought it gave me comfort and meaning to be a hunter but I have always thought about why we cannot give birth. What should we brothers do to gain the same power that Foremother Ina has, the power of giving new life? There is a secret, a power that we brothers do not have. The gift with the flowing blood. The flowing blood that magically stops flowing when the prospective mother becomes pregnant. This flowing blood must be the source of the new life. What happens if we let blood come out of our penises every month just like it comes from the vaginas? Could we then have access to the power from the Foremother Ina, the power of life?"

Guni continued: "We brothers need to hold a feast to celebrate solidarity as brothers. This celebration should take place in the middle of each month and the time is determined in relation to the mothers and the bleeder's celebration of their time of the flowing blood, which occurs every full moon. During the feast we celebrate, gain strength, discuss and acknowledge ourselves as brothers. Through the blood ritual we will cut a small wound on our penises to sacrifice some of our own blood to the Foremother Ina, to be able to receive the miracle power of life."

A few months later, the full moon shines at the dark and cold winter night. Grandmother Fröj, Nalli and Ekla stand outside the Tent of Life by the campfire, after they had celebrated the feast of the flowing blood together with the other bleeders. Ekla said: "What do you think about the atmosphere in the village, I mean, it seems as if the brothers are bored and disturbed by something? They have been silent, no one jokes or sings anymore during the working days out in the fields and what do they do in their mysterious rituals, which they keep secret and never talk about?"

Nalli replied: "They lack the honor of the skilled hunters. No one needs to hunt and fight anymore when we have food in abundance. We must find a new way to get an outlet for excess energy and aggression that we

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used in the hunt. Right now, the brothers do not know what to do. This is why they have started a new ritual where they desperately hurt themselves, to strengthen their solidarity as brothers and get rid of their troublesome feelings and aggressions.” Ekla replied: ”We must help them in some way to make them feel meaningful again!”

Then Grandmother Fröj cleared her throat and said: ”There is a solution: have you ever heard of the big games? Until now, I have never understood their purpose. Why do these people from the Far East wrestle and ride bulls and bears? Or that they gather in large groups to chase balls during many days of festival activity and are honored with honor and status? These athletic games can be a solution to our problem, where our excess energy and aggression can drain. The brothers can fill their lives with honor and meaning.” Ekla replied: ”It sounds like a marvelous plan, I will immediately start talking to the brothers about this idea.”

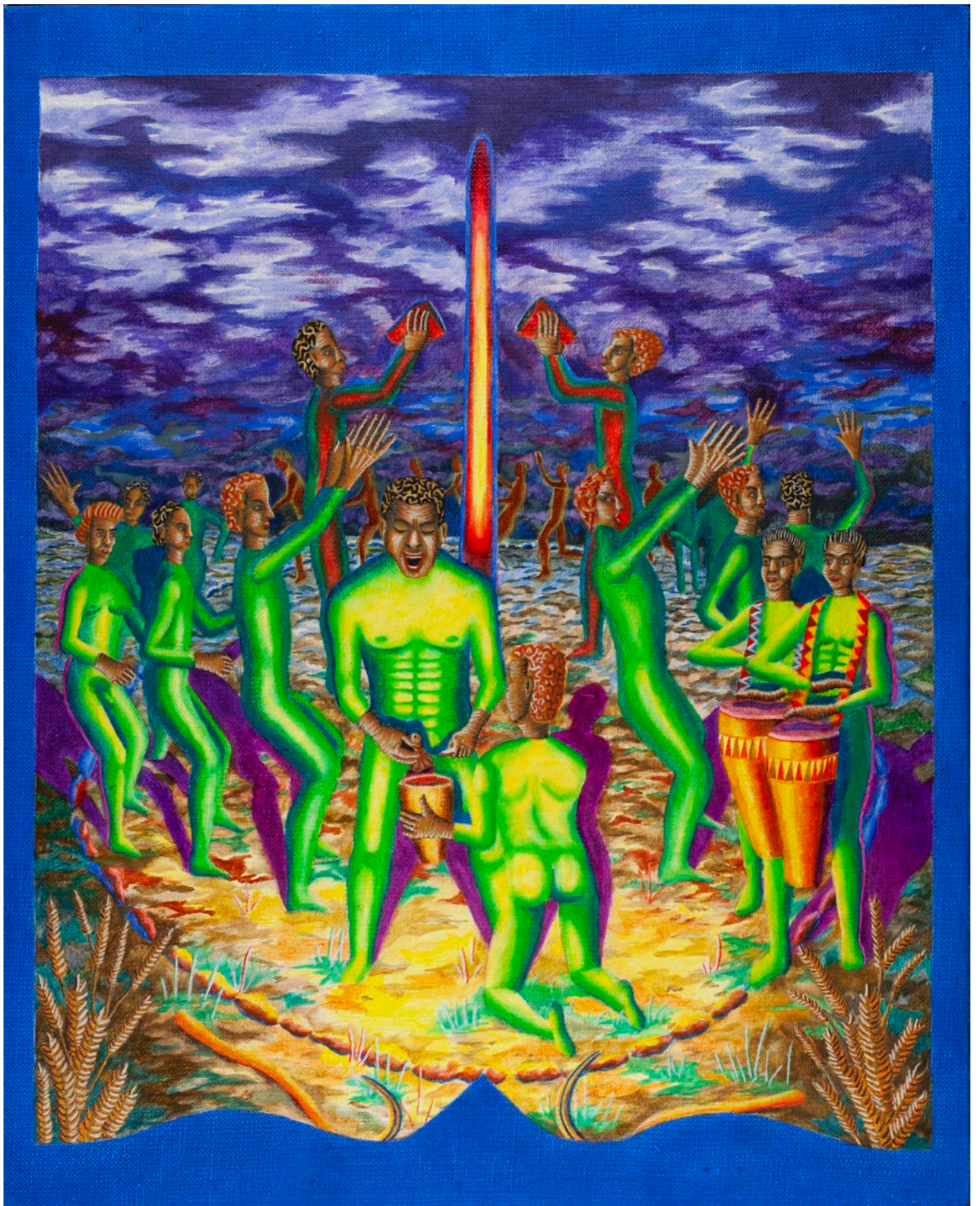
The plantations became bigger and bigger and were turned into fields. Abundant harvests fed everybody ten times more than before, as aunt Maj had said. More and more babies were born and survived to become adults. The villagers began to understand the connection between the intimate intercourse during the bright summer nights and the many babies born the following spring.

Ekla’s tenth generation child Fasa said: ”I have thought about our importance as brothers. We sow seeds into the soil and we water them every day to make them grow. Could our water which comes from us brothers during the intimate nights have the same function?”

Rades answered: ”Wow, now you are thinking clever thoughts Fasa. Why would the mothers be like trees giving fruits by themselves? The mothers could be like the soil with seeds inside. We brothers are needed for giving our water to the soil, so the seeds will be able to start to grow.”

Fasa said: ”With that in consideration, we brothers would be a part of the miracle of life. The Foremother Ina has answered to our sacrifice, they had now shared some of their power to us brothers. Before the next full moon, I’m telling Grandmother Sagun about our new insight.”

One night at the monthly feast for the brothers, Fasa stood up and said: ”Without our water, the mothers could not get pregnant and give birth to any children. The Foremother Ina has now shared some of their power of the miracle of life with us brothers. We should also have a title of equal importance just like our relatives are called mothers after their first child. We should get the title of father!” Then a participant asked: ”But how can I know if I am the father of a child? The mothers regularly receive water from several of us brothers.” Fasa replied: ”There we have the problem. Let us all try to convince our partners to share an intimate intercourse with just one of us brothers. And all of us brothers who meet the same partner as another brother, must try to refuse their company. We must convince them that we have the the right to which child belongs to each of us.” Contrary to what the brothers imagined, it was difficult to convince the partners. Very



few agreed to a monogamous relationship. One of these relationships was that between Fasa and his partner Idun. This relationship gave Fasa a son, Alex, whom Fasa brought with him to the group of brothers. A son was a term that was previously rarely used in Valluse, but later after the brothers began to form their group, it became more common. This was because the brothers were interested to define and divide people based on their physical abilities.

The Red Chapter, Part 1 – 2

New technology was imported to Valluse from the Southern Villages, two sailing days away. The imported technology was a plow that could be pulled by an animal. A tool that could dig deeper and more efficiently in the soil. Now the brothers didn't have to go around by themselves picking and shoveling the earth. The new task usually remained with the brothers because there was a greater risk that an accident could occur with the large animals. No one wanted the pregnant or too young or too old people, to be harmed. The second big reason why the mothers let the brothers take care of the plowing was that the plow cuts a wound in the Mother Earth's skin. Constantly cutting wounds on Mother Earth's skin could harm the people.

The brothers had a monthly feast in early spring when the leaves bloomed. Fasa's son Alex said: "We brothers take care of the animals and plowing. We take care of the chores that fills the stomach more than ever before. We know that our water gives life to the prospective mother's seeds, and we brothers want to be recognized as fathers. However, the mothers see no benefit in living monogamously with only one brother though it would make us brothers sure that the child is also our child. Now listen to me, I got a vision in my dream from our God, the Lord in Heaven, the God of the Thunder and the Rain. He, who possesses the power of giving water to the soil of the Mother Earth. He told me that we brothers should demand more power and freedom for ourselves from the power of the mothers. So, brothers, let's leave this village! Let's start a new village, a village where we have the right to be fathers to our own children. There we can gain more power and control."

A few months later, half of all the brothers and some other villagers moved from Valluse to create the new village of Arve. The mothers and the relatives of the brothers were in great sorrow and astonishment of their actions. Most of the people, however, understood the brothers' dissatisfaction with their role and status, as the subject had been discussed frequently in recent village meetings.

During one of these meetings, Grandmother Sagun said: "We have heard your complaint about your position here in the village, your grief and loss of the role of the glorious hunter. We can acknowledge your realization that the Foremother Ina has given you water to make the prospective mother's seed grow but we will never agree on a monogamous relationship. We have heard about the cruel and horrible things that the other villagers have forced their wives and children to do. To take this into account, we will never relinquish our

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right to have the full freedom to change partners when we need to, because how else can we protect ourselves and our children? However, we have a proposal that can improve your role and status here in the village. We can create athletic games that match the excitement, the battles and the glory that the hunt previously brought.” Fasa’s son Alex, the brothers’ chairman, replied: ”We are grateful, and welcome your proposal of the athletic games but our peaceful life situation here in Valluse is threatened. We have heard about the domestic aggressions in the Southern villages that put us in danger. In order to protect us, we have a proposal. Can you give us permission to create a group of athletes to protect our island? I doubt you want to lose our freedom and autonomy to another village? I would also like to defend our proposal to introduce monogamy. We love our mothers and relatives and we would never hurt you, as you have heard the fathers of the other villages have hurt their families.”

Grandmother Sagun replied: ”We know about the threat that comes from the Southern Villages because their threat has existed for five generations. We have ruled out that they would have any interest in us and in our island, even the future generations. Why are you trying to scare us with fear and threats, just because you want to get permission to establish an army with our children? This is something we would never give you permission to do, but we forgive you and your ideas because we know something needs to be done to improve your role and status as a brother. Do you want to continue the discussion at the next meeting?” Fasa’s son Alex replied: ”We thank you for your understanding and your explanation. Yes, we would like to continue discussing improvements in our customs and traditions at the next meeting.”

The Red Chapter, Part 3 – 4

One autumn sowing in the fields outside the new village of Arve, Fasa’s grandson Akne asked another father: ”Why would our water during the intimate nights only be water? Could it be that our water would be the very seeds that we plant in the prospective mother? Then they are like the soil and we brothers are carrying the seeds of the new life, the child.”

In the Father’s hall, the new tall stone building, the fathers had gathered for their monthly meeting. Fasa’s grandson Akne said: ”We brothers must have absolute control over our seeds that can grow in the future mother’s soil. How can we take control of the mother’s power and knowledge? Let us listen carefully to these three commandments:

Firstly: All other gods and goddesses should be forbidden so only God of thunder and rain; God the Lord will be worshiped. Secondly: Let there be only two genders, the man and the woman. All the other genders are a threat to us men and our control over women. Every woman should belong to only one man. We must prohibit men from having sexual relations with other men, and women from having sexual relations with other women. These people are disrupting our control over a society where the women’s only purpose is to bear the men’s children. And the men who have sexual relations with other men, do not continue their heritage through their seeds that the Lord God has given them. They do not give any new children to society -



either. Therefore, we will ban all love affairs outside of monogamous heterosexual relationships. Anyone who violates this rule will be punished and it can be with the death penalty.

Thirdly, let us create a story that our God the Lord was the Father and Creator of all things on earth. Let God create Adam, the first man on the Earth and let him be a mirroring image of God the Father. Let God create the first woman Eve from Adam. Let Eve deceive Adam so that they become mortal and no longer have eternal life. Then let God create a new Adam named Jesus. A son who has greater powers than any man or woman on the Earth. A man who has the power to revive all the people for to be able to live forever again, after Eve made us mortal. Because Eve was disobedient, Jesus' mother the Virgin Mary will be obedient, with a small mouth and a clean bosom, she must adapt.

Let us create from the Virgin Mary a new ideal for all of our daughters who will be called virgins. This ideal should enable us husbands and fathers to have security and control that our seed will grow in our wives. An unmarried woman who gets pregnant will be seen as unclean. Disobedient women will be punished by leaving them unmarried and their children will be seen as illegitimate bastards.

Unfortunately, we need the woman to plant our seeds, but do not let the woman's power be an obstacle to our purposes. The woman has the power and the knowledge of how she can superintend our seeds to grow or wither. The woman's own knowledge of contraception must be confiscated and destroyed so we can protect our offspring. To achieve this, we must create a new knowledge that is based on us men and that demonizes women's knowledge. When our knowledge has evolved to become persuasive, the woman shall abandon her own knowledge and submit to the men.

To begin with, we must reveal the woman's mysterious flowing blood that gives our seeds life. And how can we do that? We can accuse the woman's flowing blood for being unclean and dangerous. I have a mental exercise for your participants: What would you do if you got a bleeding wound?" One participant replied: "I would stop the bleeding and clean the wound to prevent infections." Fasa's grandson Akne answered: "Exactly. You have to stop the blood and clean the wound to prevent an infection. The woman shall clean and wash away her blood. If she doesn't do so, she will be infected and die. The same infection can spread to us men and children through a close contact. To prevent the spreading of the infection, the woman must remain in the quarantine, from her first day of bleeding to the seventh day after her last bleed. If this quarantine is violated, the whole village would have a risk of impurity and death.

Once women have understood that their flowing blood is something unclean and dangerous, we shall convert the original symbolism and power of blood from women to us men.

Because life is in the blood and we need the blood to live. Let our veins become filled with blood directly from the holy man God the Father. Therefore, even though God the Father lives in Heaven, far from us bodily people on the Earth, he must create a son of God, Jesus, who can manifest his will and fill his blood

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in our veins. But let God the Father's blood have a power that no other blood can attain. Namely, a force that will revive every human soul to have eternal life in heaven after our bodily death. Let all men and women be filled with the holy communion, Jesus' menstrual blood and body.

Let the woman rise again from the man's menstrual blood, the holy communion. Because life is in the blood of the man.

