

Toutes les conférences Hypothèses ont lieu à 17h au Salon du Musée des beaux-arts de Montréal, et seront suivies d'un cocktail Pavillon J.-N. Desmarais, Niveau 2 1380, rue Sherbrooke Ouest

All Hypothèses conferences are scheduled at 5pm at the Montreal Museum of Fine Arts Lounge and are followed by a cocktail J.-N. Desmarais Pavilion, Level 2 1380 Sherbrooke Street West

Feminine Archetypes: Circulating and Consuming Images

16 janvier 2019



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« This paper examines one of Yokohama Shashin's bestselling subjects, the hairdresser, in order to understand why it appealed to tourists and how it reveals or obscures the concurrent modernization of Japan. »

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Stéphanie Hornstein

Teasing (Out) the Westerners: The Hairdresser in Yokohama Shashin

In the mid-nineteenth-century, a thriving photographic souvenir market developed in the Japanese treaty port of Yokohama. The photographs produced by the studios based there, generally referred to as Yokohama Shashin, present romantic and nostalgic visions of Japan that are deeply informed by an imperialist gaze. This paper examines one of Yokohama Shashin's bestselling subjects, the hairdresser, in order to understand why it appealed to tourists and how it reveals or obscures the concurrent modernization of Japan. Rife with Orientalist stereotypes, images of the hairdresser eroticize and exoticize women in ways that misrepresent both the situation they purport to illustrate and the tumultuous reality of changing feminine norms in Japan. Hair, particularly its controversial policing under Meiji law, its significance as a marker of modernization and its importance in the geisha community, will be discussed as an object of Western fascination.

Born in Montréal, Stéphanie Hornstein completed a Master's in Art History at the University of Edinburgh in Scotland and is currently pursuing a PhD at Concordia University. Her research is concerned with tracing patterns in nineteenth- and early-twentieth-century travel photographs of the broad region which was designated by Westerners as the "Orient." She is a recipient of the FRQSC doctoral research grant.

Présidence de séance | Chair : Elisabeth Otto

Elisabeth Otto is a PhD candidate in art history at the Université de Montréal, where she is finishing her dissertation, "Art Histories of Unlearning: Emily Carr (1871–1945) and Gabriele Münter (1877–1962)." In the first year of her PhD, she was a fellow in Canadian art at the National Gallery of Canada, Ottawa. Since 2015 she has been the scientific coordinator of the research and inquiry group *ciéco*: Collections et impératif évènementiel / The Convulsive Collections (sshr). Since winter 2018 she is lecturer in art history and museum studies at the Université de Montréal. Besides her research on the interrelations between European and North American art and art histories, she is interested in the work of Indigenous contemporary women artists.

Jesse Ruddock



Rebecca Belmore's Water Works

"Rebecca Belmore's Water Works" is an essay that takes up the iterative motif of fountains in the work of Rebecca Belmore as a rich and generative subject for the study of decolonial aesthetics, politics, and action. A reading of the body-politics in three major works by Belmore—*Temple* (1996), *Reservoir* (2001), and *Fountain* (2005)—supports a materially grounded critique of the capitalist logic of natural resource management and of the First Nations Water Crisis in Canada.

Jesse Ruddock is a PhD student of English at Concordia and a coordinator at the Center for Expanded Poetics. Her research interests include contemporary poetry and poetics, the history of anatomy and physiology in the visual arts and literature, materialism and Marxism. Her writing has been published in *The New Yorker.com*, *Vice*, *N+1*, and *BOMB*, among other places. She is the author of the novel *Shot-Blue*, published by Coach House Books in 2017.



Baron von Stillfried, «Hairdresser with her Subject» from *Views and Costumes of China & Japan*, 1881. Hand-tinted albumen print. 24 x 19.5 cm. Edinburgh Central Library, Edinburgh (item no. 15129).



Production still of Rebecca Belmore's *Fountain* (2005), photo by José Ramón González.

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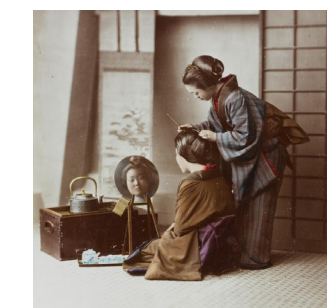
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