

觀看風景中的男體表演： 伊摩根·康寧漢的男體攝影

伊摩根·康寧漢（Imogen Cunningham, 1883-1976）堪稱最早且多量以男性裸體為攝影題材的女性攝影家，從 1910 年代開始，她就前衛且大膽地以藝術家朋友巴特勒兄弟（John Butler 與 Ben Butler）等人，以及丈夫蝕刻家帕趣基（Roi Partridge）為裸體模特兒，其中尤以拍攝帕趣基仿若舞蹈般在自然中展演男體的兩個系列最具代表性。在康寧漢長達七十年的專業攝影生涯當中，持續對拍攝男性裸體感興趣，最著名的包括 1920 晚期到 1930 年代拍攝現代舞蹈家波文頓（John Bovington）與李蒙（José Arcadio Limón）的身體展演系列，以及 1967 年在奧瑞岡海濱拍攝的閨瓦特（Rainwater）裸體系列作品。從第二波婦女運動開始，康寧漢走在時代先端的男體攝影，經常受到女性主義者們的喝彩，卻很少出現深入的學術性探討。

康寧漢的男體攝影，捕捉男性裸體女性化、被動性、官能性與情慾化的展演，逆轉了男性攝影家情慾化裸女的成規，並且將男性裸體與自然連結在一起，又逆轉將女性裸體與自然連結的成規。這篇論文將從精神分析的女性主義（電影）理論出發，奠基於視覺分析與比較，從異性戀女性觀者、異性戀男性觀者、同性戀男性觀者等三個層面，詮釋擁有不同的認同、慾望與幻想的觀者，對康寧漢所攝男體展演的接受狀態，以詮釋上述雙重逆轉在性別政治上的意涵。如果行有餘力，筆者將追索探討康寧漢當代男性舞者身體展演的性別論述，如解讀俄國芭蕾舞者尼金斯基（Vaslav Nijinsky，啟發了康寧漢所攝帕趣基的展演）、現代舞蹈家波文頓與李蒙等人的身體表演的性別論述，從社會歷史的層面互文性地比較與詮釋康寧漢的男體攝影，以期與前述理論與視覺的探討相互參照。

Looking at the Performance of Male Bodies in Landscape: Imogen Cunningham's Photography of the Male Nude

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Imogen Cunningham (1883-1976) is a pioneer photographer creating women's own tradition of male nudes. Since the 1910s, she had boldly taken photographs of male nudes, often in landscape settings. Her artist friends, such as John Butler, Ben Butler, as well as her husband Roi Partridge, posed for her early tableaux of male nudes. The most representative photographs are Partridge's dance-like performances in these two series: *On Mount Rainier series* (1915) and *Roi on the Dipsea Trail* (1918). Her fascination with male nudes continued throughout near seven decades

of her career. Her noted series of male nudes include photographing the performances of modern dancers John Bovington and José Arcadio Limón in landscape from the late 1920s to the 1930s, as well as Rainwater's performances in the series *On Oregon Beach* (1967). Cunningham's contribution on changing the discourse of male nudes has received few significant gender studies, although it has been applauded by feminists after the second wave of the Women's Movement.

Cunningham's photographs of male nudes are so exceptional that they offer double gender role reversals. Set against the term of hegemonic masculinity, her male nudes are remarkably made to occupy feminized and eroticized positions. In addition, reversing the convention of female nude in/as nature, her male nudes exhibit their effeminate bodies in harmony with the natural world, which is deflected from the usual masculine-defined activities of making culture. This paper, based on visual analyses, will employ psychoanalytic feminist (film) theories to decode the receptions of Cunningham's male nudes by the heterosexual female spectator, the heterosexual male spectator, and the homosexual male spectator in order to explore the gender significances of the aforementioned double reversals. If possible, I will also trace gender discourses on the bodily performances of Cunningham's contemporary male dancers, such as Russian ballet dancer Vaslav Nijinsky (who inspired Cunningham's photographs of Partridge's nudes), and modern dancers John Bovington and José Arcadio Limón in order to analyze the collusions and collisions between Cunningham's representations of their nudes and their public images. By so doing, I would like to supplement my visual and theoretical interpretations with socio-historical dimensions.