所組別： 視覺文化研究所

科目： 英文 　　　　　請勾選：V 碩士班(台聯大亞際學程)

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　　The taking on and off of identity's performative nature have been a feature of pop artists since the 1980s with the integration of musical performance with videos. Thus, with the emergence of music videos when MTV was established in 1982, visual performance became more explicitly a part of the pop music industry. Madonna was an early icon of the music video form, and,…, she popularized the strategies of appropriation and parody by adopting the look of the Madonna, and the adopting a Marilyn Monroe look, followed by numerous transformations of style and image over the course of her career. Madonna can be described as the quintessential postmodern pop figure of the 1980 and early 1990s in that she made the transformation of style a stylistic signature in itself. Also in the 1980s, pop singer Michael Jackson exhibited a similar penchant for bodily transformation as a means of nostalgic reference to past icons, undergoing a series of surgeries and treatments to change the look of his face and skin. These two vocal artists' construction of themselves as images, transforming their looks according to a familiar cultural referent, it emblematic of postmodern culture….

　　These examples of changing and performing identity in pop icons points to broader issues of identity and the postmodern body. In postmodernism, the body is imagined to be easily transformed: One can change one's gender through cross-dressing or surgery, one can change one's race through changing skin tone and using colored lenses, and one can change one's appearance and shape through gym workouts, liposuction, plastic surgery, prosthetics, or changing one's hormonal makeup. In many ways, these concepts of the body are in sharp contrast to the image of the body in modernity, in which the body was perceived to be boundaried, stable and fixed…..Fragmentation, malleability, fluidity and the possibility of "reprogramming" the body (an obvious computer metaphor) become the dominant metaphors for conceiving the body in this context.

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(Quoted from Marita Sturken and Lisa Cartwright, *Practices of Looking*. Oxford: Oxford University Press, 2009, pp. 325-326.)

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1. In the *Venus of Urbino* (烏爾比諾的維納斯)，Titian(提香) took the pose from Giorgione(喬爾歐內)'s more chaste *Sleeping Venus in a Landscape*(沉睡的維納斯), with slightly variation to show the figure not only awake but quite frankly inviting her lover (the spectator) with wide-eyed expectation…..This image of a woman luxuriating in the warmth and voluptuous softness of her flesh is an uninhabited celebration of the erotic experience raised to the plane of great love-poetry.
   (Quoted from Hugh Honour & John Fleming, *A World History of Art*, 5th Edition, London: Lawrence King, 1st edition. 1984; 7th edition 2009, p. 491.) 15%

2. There was one branch of painting that profited much by the artist's new freedom in his choice of subject-matter—this is was landscape painting. ….The painters, in particular, who had earned their living painting 'views' of country houses, parks or picturesque scenery, were not taken seriously as artists. This attitude changed somewhat through the Romantic spirit of the late eighteenth century, and great artists saw it as their purpose in life to raise this type of painting to new dignity.
   (Quoted from E. H. Gombrich, *The Story of Art*. Oxford: Phaidon Press, 1989, p. 369.) 15%

3. The photographic portraits were affordable in price, yet were reminiscent of aristocratic social ascendancy signified by ' having one's portrait done'. ….The commodification of the photography dulled the possible creativity of the new technology, by the desire to reproduce a set of conventions already established within painted portraiture.
   (Quoted from Liz Wells ed. *Photography: A Critical Introduction.* London and New York: Routledge, 2000, p. 209.) 15%

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在艾森斯坦(Sergei Eisenstein)長久以來的取向中，電影不但繼承所有藝術歷史的成就，繼承人類歷來的全部經驗，而且還將它們予以改觀。艾森斯坦並不把電影純粹化，而是比較喜歡透過和其他藝術交相滋潤，藉以豐富電影。

(引自 Robert Stam 著，陳儒修，郭幼龍等譯，《電影理論解讀著》，台北：遠流出版社，2002。頁 54。) 15%