

## 摘 要

本論文中，筆者以當代藝術中的女性形象為軸線，佐以對性別化主體的考察，論述了中國當代藝術場域內之視覺政治與文化邏輯。並詮釋了作為國家權力作用與增生之處的藝術主體，及其藝術認知、展現和產出，與後社會主義中國時期之特殊歷史脈絡之間的相互關聯；此一相互關聯不僅體現在國家的性別敘事與藝術作品中的女性形象的相互指涉上，同時，也體現在性別化了的主體如何自我地意識，以及女性/陰性的主體，如何在既有的中國當代藝術史敘事中，被剝奪了歷史的主體和主動地位。

本論文檢視女性形像、性別敘事與國族主義之間的相互關聯，以及中國男性知識菁英們，藉由女體所進行之美學政治表述的「原型」樣貌。繼之，我檢視了 1980 年代中國的前衛藝術運動中的女性形象與性別展演，深入討論了後毛時代初期，中國前衛藝術創作者的性別化主體展演，及其如何在女性形象的國族挪用的歷史基礎上，產生新的轉變，爬梳出一種性別再現、性別展演與象徵秩序建構之間的關係型態。再者，我們進一步檢視了中國前衛藝術中的性別化的自我意識，此一關鍵的文化政治主體概念，如何在歷史的脈絡中產生，又如何與近現代中國的國族現代性張力有著密切關聯，同時，此種張力，又如何具象成為實際的藝術風格的視覺及論述建構，進之成為後社會主義中國的鏡像。從而，我們檢視了中國當代藝術代表性作品中之女性形象類型，及其與國家的性別敘事轉變的密切呼應，而當代作品中的女性形象的美學系譜，也從女體的重性別化起，到「女性特質」的再現，進之演生出母性化、情慾化、色情化與消費化乃至於厭女等面向，從而強化了後社會主義時期新的性別支配關係，以及女性既有的性別從屬角色。最後，我將透過民族誌與訪談的研究所得，探討女性藝術

家們，在主流性別價值觀與國家權力的性別敘事的制約之下，仍然可能產生之能動性，以及它的產生途徑和面貌。本論文的研究，相信從實際的社會歷程與性別主體形構的面向，詮釋中國當代藝術場域之中女性形象、性別主體、國族敘事與集體意識形態之間的相互指涉性質，將拓展既有的性別與藝術生產之理論視野。

## **Abstract**

This research focuses on the female image in Chinese contemporary art. There are two major parts: one is to address the mainstream male-dominant gender narrative mode, then follow with visual interpretation to analyze the connectivity towards state ideology. The other is to target the female image art works of the female artists to elaborate, explore the gender meaning possibly hidden in between. It would also extend and reach out to issues and aspects of female artists' life history. From this core issues, it spans out intricate discussions. In methodology, this research will stay close to the research needs and adopts the following : 1) Literature method : Collect and collate relevant literature materials; 2) Visual culture and discourse analysis : Conduct document & file storages for related artwork images and visuals, so that style analysis and textual interpretation can be performed, and then conduct in-depth gender and cultural theoretic interpretation for gender meaning of related art works and events; 3) Ethnology and a series of interviews : Conduct field study and interviews in regards to female art workers.

From the art historical development since the 80's till now, the male artists who were part of the intellectuals from the traditional standpoint, jointly participated the ideological engineering for a new nation's construction along with other elites in the cultural field. Simultaneously, under the banner of farewell to the

revolution, the pursuit of gender equity during revolution was buried together, replaced with even more naked gender discrimination and sexual stereotypes. The male counterparts intend to prove that they are the master of both national history and cultural bloodline, which is full of male narcissism. In the annals of contemporary art, we can discover that, in the art history established by male, how the female subjectivity was expelled. And the male viewpoint again becomes the mainstream gender narrative mode: male/strength, female/weakness, male/initiative, female/passive, male/positive, female/negative, and male gazing/female being gazed. One of my research purposes is primarily to unearth and disclose the ideological foundation and societal origins for this gender narrative, and ensued with appropriate critiques. Analysing and critiquing male-dominant mainstream visual mode can only tell us half of the story. We should not ignore the gender significance inherent in these artworks that related to female consciousness and individual experience. Therefore, my research includes this portion as result.

The main purposes of research include : 1). To conduct in-depth dissection and exploration in regards to the gender mechanism inherent to Chinese contemporary art. In addition, this research would appropriately dive in and elucidate in the theoretical connection arena of modernity, nationalism and female symbols. 2). The development of Chinese contemporary art is a terrific case study, it has special historical lineage, it not only facilitates our development of existing theories of avant-garde and experimental art, if approaching from the gender perspective, it is certain that it would assist the plowing ahead of the existing feminism art theory.