青春、甜蜜又暴力—安娜・卡絲姬爾的童話世界

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摘 要

本文以安娜・卡絲姬爾（Anna Gaskell, 1969-）用童話故事《愛麗絲夢遊仙境》（Alice's Adventures in Wonderland, 1865）為藍本的兩部攝影作品《驚奇》（wonder, 1996）和《推翻》（override, 1997）為研究範圍，主要探討其影像所展現出的陰性特質（femininity）。首先，對作品的主題內容進行探究，整理出卡絲姬爾挪用（appropriation）文學作品的特性與複調（polyphony）敘事方式，並利用克莉緹蒂娃（Julia Kristeva, 1941-）的理論尋找這些文本之間所產生的互文性（intertextuality）開放性結構。其次，深入影像的表現形式，拆解其所營造之青春、甜蜜又暴力的童話世界，以盧瑟（Mary Russo）的女性詭態（the female grotesque）概念分析影像中外表天真少女卻呈現著令人感到不安的身體形式，以及卡絲姬爾利用相機的鏡頭特性以及鏡框的侷限性，表現出既深邃又使人感到焦慮與壓迫的空間感。最後，將卡絲姬爾作品中非線性敘事與態度矛盾的風格，結合伊希迦黑（Luce Irigaray, 1934-）脣狀女性空間（labyrinth）以及西蘇（Hélène Cixous, 1937-）陰性書寫理論，強調她此種多義且流動的書寫屬於異於傳統的陰性語法。

關鍵詞：安娜・卡絲姬爾、少女身體、陰性書寫、互文性、挪用、詭態。

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Youth, sweet and violence
—the fairy-tale world of Anna Gaskell

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Abstract
The scope of this research was confined to Anna Gaskell's photographic serial works *Wonder*(1996) and *Override*(1997) were both according to the fairy tale *Alice's Adventures in Wonderland*, and to discuss primarily the femininity that they release. First of all, the stories of works were studied to make up Gaskell's narrative style is polyphony by appropriating literature for finding the intertextuality among each of texts by Julia Kristeva’s theory. Second, by analyzing the display styles deeply, we sum up that Gaskell always took innocent girls with discomforted body form in her works, and she also used the special characters of camera lens, the limit of lens frame to show abyss, anxious and pressed extensity. Then, through using Mary Russo’s the female grotesque theory, we tried to deconstruct the fairy tales with youth, sweet and violence in photographic images. Finally, we put the works of Anna Gaskell, which's styles are un-linear declarative and paradoxical, to combine with Luce Irigaray’s (1934-) “Labyrinth” and Hélène Cixous’s (1937- ) “Feminine Writing” for emphasizing that her multivalent and flowing writing is belonged to a feminine syntax distinct from masculine’s.

Keyword: Anna Gaskell, feminine writing, body, grotesque, appropriation, intertextuality