

文藝復興時期佛羅倫斯性別意識之解碼：
多納太羅兩件〈大衛〉雕塑的符號結構
—— 形式分析

Deciphering Gender in Renaissance
Florence: A Linguistic-formalistic Analysis
of Donatello's *David* Sculptures

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摘 要

形式主義最初是在 20 世紀初期奠定其作為藝術史學科中重要研究方法的地位，然而，隨著 20 世紀晚期跨領域研究的趨勢，形式主義所關注的議題也從藝術品自身轉向揭示藝術品與社會中，例如階級、種族、及性別等多元現象之間的關聯。本研究是以文藝復興早期雕塑家多納太羅的兩件〈大衛〉雕塑為材料，將藝術品視為社會文化意識昇華後的思緒結晶，藉此透過雕塑品的風格形式，探究文藝復興時期藝術品與社會不同階層群體之性別及情慾意識。

本文是以形式主義的論點切入，並參考當代學者大衛·桑默斯，以及惠特尼·戴維斯兩人對藝術品形式風格和性別議題辯證論述的形式主義理論為基礎。桑默斯的理論關注藝術創作概念中使用修辭學「對立」形式以增添作品輪廓多元化，此概念促發筆者察覺多納太羅雕塑品中符合此論點的對立形式結構。另一方面，戴維斯則是注重藝術形式在社會結構脈絡中的闡釋與解讀，並認為藝術形式中的性別元素皆是社會語言結構的具象呈現。戴維斯的理論讓我得以比較兩件主題且形式結構相似的〈大衛〉雕塑，因為擺設地點不同，被重新編碼賦予的多層意義。透過兩種閱讀藝術形式的切入角度，本研究將〈大理石大衛〉以及〈青銅大衛〉與展示場域的社會脈絡融合，並提出〈大理石大衛〉的形式設計是針對公共的宗教場域，且擺設地點位於政治象徵意味濃厚的宮殿會議室，因此其性別特徵更切合社會中的傳統男性視線。而透過比較兩件作品形式中性別特徵表現手法，以及其擺設地點的差異，進而論述〈青銅大衛〉作品中與社會中酷兒觀看主體的性別情慾凝視間的連結。

關鍵詞：多納太羅、大衛像、形式分析、同性情慾、酷兒理論

Abstract

The formalism study was first developed as an academic discipline in the early twentieth century; however, along with the cross-disciplined design since late twentieth century, it has turned into an approach revealing the formal structure between artwork and other social phenomena such as social hierarchy, ethnics, and gender. In this paper, I explore two early Renaissance *David* sculptures by Donatello. My attempt is to investigate sexual desire through the formal configurations in terms of sublimation of cultural identity underpinning hitherto socio-cultural reality, searching for the centripetal force consolidating the gender in the Renaissance society.

The methodology of this paper is based on two studies: “Form and Gender” by David Summers (1993), and “Gender” by Whitney Davis (1996). On the one hand, Summers’ theory helps me to observe how Donatello transfers the rhetorical skill, antithesis, into the formal design of sculpture. On the other hand, Davis analysis is supportive to read artwork in the social fabric synthetically; moreover it allows me to investigate the gendering elements in two *David* statues. After comparing the formal elements in two *David* statues along with their displaying locations during the Renaissance, I suggest the masculinity in Marble David is correlated with its religious purpose and the public symbol of the government; and the androgynous figure of Bronze David is not ascribed to Donatello’s homosexual tendency; instead, it is a visual evidence of the queer subject in the fifteenth century Florentine social fabric.

**Keywords: Donatello, *David*, Formal Analysis, Homoeroticism,
Queer Theory**