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姓名	吳佳蓉 (Jia-Rong Wu) <a href="#">查詢紙本館藏</a>	畢業系所	藝術學研究所
論文名稱	偶然與安排：Joel Sternfeld《陌生過客》系列的攝影敘事 (Chance and Arrangement: Pictorial Narrative in Joel Sternfeld's Stranger Passing Series)		
相關論文	<ul style="list-style-type: none"> <li>★ <a href="#">延伸的邊界：傑洛姆 (Jean-Léon Gérôme) 1847-1867年間歷史畫研究</a></li> <li>★ <a href="#">流動的現代性符號——法蘭西·畢卡畢亞1913-1920年的機械作品</a></li> <li>★ <a href="#">類廢與現代之美：比爾茲來的女性形象研究</a></li> <li>★ <a href="#">藝術武器—喬治·葛洛茲的政治諷刺圖像</a></li> <li>★ <a href="#">黑外套與白襯衫：羅曼·布魯克絲的陽剛女性肖像研究</a></li> <li>★ <a href="#">庫爾貝裸女畫與大眾色情/情色文化的辨證</a></li> <li>★ <a href="#">方言的發散：街頭、展覽、消費場域的臺灣塗鴉次文化</a></li> <li>★ <a href="#">全視之眼：Andreas Gursky的攝影美學與社會意涵</a></li> <li>★ <a href="#">怪誕的存在、優雅的死亡—湯姆斯·羅蘭森的《英國死亡之舞》</a></li> <li>★ <a href="#">美國之道——Stephen Shore的公路攝影</a></li> <li>★ <a href="#">從哲學化到體制化：早期觀念藝術的終結、離散或轉型</a></li> <li>★ <a href="#">紀實與抒情：黛安·阿勃絲《無題》系列中的社會邊緣人形象</a></li> <li>★ <a href="#">米萊恩·夏皮洛之「女像」(Femmage)：裝飾的愉悅和政治性</a></li> <li>★ <a href="#">日常的反身與政治—安內·梅莎潔1970年代藝術實踐</a></li> <li>★ <a href="#">當代的叛亂、傳統的標幟：森村泰昌的跨界主體</a></li> <li>★ <a href="#">想/像的雙面繆思：蘇菲·卡勒的《真實故事》</a></li> </ul>		
檔案	<p style="text-align: center;"> <input type="text" value=""/> <a href="#">[Endnote RIS 格式]</a> <input type="text" value=""/> <a href="#">[Bibtex 格式]</a> <input type="text" value=""/> <a href="#">[相關文章]</a> <input type="text" value=""/> <a href="#">[文章引用]</a> <input type="text" value=""/> <a href="#">[完整記錄]</a> <input type="text" value=""/> <a href="#">[館藏目錄]</a> <input type="text" value=""/> <a href="#">[檢視]</a> <input type="text" value=""/> <a href="#">[下載]</a> </p> <ol style="list-style-type: none"> <li>1. 本電子論文使用權限為同意立即開放。</li> <li>2. 已達開放權限電子全文僅授權使用者為學術研究之目的，進行個人非營利性質之檢索、閱讀、列印。</li> <li>3. 請遵守中華民國著作權法之相關規定，切勿任意重製、散佈、改作、轉貼、播送，以免觸法。</li> </ol>		
摘要(中)	<p>美國當代彩色攝影先鋒Joel Sternfeld (1944 - ) 於1968年創作至今，業已累積出版十四本不同系列攝影書，作品亦逐漸展現Sternfeld對社會的關注與敘事企圖。1985至2000年，Sternfeld讓自身與被攝者處於互為陌生人的關係，拍攝其行走美國途中首次相遇的人，創作為《陌生過客》(Stranger Passing, 1985 - 2000) 系列。此系列雖然以陌生人為題，但畫面並未侷限於被攝者，而仍含納範圍不小的空間脈絡，本文由「陌生人」與「空間」兩個層面，探究《陌生過客》系列對於陌生人主題的詮釋以及敘事策略。</p> <p>關於陌生人論題，社會學已累積諸多討論文獻，本文透過援引社會學理論，指出《陌生過客》系列的攝影實踐突破與街道上陌生人的疏離關係，呈現陌生人的個體性，卻仍舊維持陌生人的匿名性。本文主張，觀看《陌生過客》系列的經驗有別於社會學者對陌生人世界的描述，讓觀者意識到自身對陌生人的猜測與想像。</p> <p>本論文尤其借重攝影學者Robin Kelsey對攝影偶然與安排間的關係之探究，在敘事策略上，指出Sternfeld不同於同時代的編導攝影挪用電影語言精心設計拍攝場景，創作具有高度敘事張力的畫面，而秉持與被攝事物偶遇的傳統，並以彩色底片與大型相機，突顯攝影擅長捕捉實景細節的媒材特性。另一方面，Sternfeld未如同典型街頭攝影家，著重捕捉得以牽引出前後時間脈絡的決定性瞬間，相反地，他打斷原先時間的流動，上前邀約陌生人合作拍攝，讓被攝者以靜止狀態直視相機鏡頭。然而，Sternfeld仍在畫面保留相遇陌生人時的脈絡，如被攝者的姿勢動作，攜帶的物品，經過的空間等，作品的豐富細節吸引觀者投入時間細審閱讀。在空間部分，藉由比較Sternfeld拍攝地景的系列作品，論證《陌生過客》系列人物與地景的交織，彰顯出Sternfeld與被攝者的移動性狀態。</p>		
摘要(英)	<p>Joel Sternfeld (1944 - ) is the pioneer of America contemporary color photography. Since he started his creative works in 1968, Sternfeld has published fourteen photography books of various series. Throughout the years, the works of Sternfeld gradually show his sensitivity and concern towards society and his narrative ambition. From 1985 to 2000, Sternfeld photographed strangers that he encountered when he traveled across America, and ultimately presented the works in the book Stranger Passing. Although this series depicts strangers as the theme, the photographs are not restricted to the sitters. The photographs still demonstrate the spatial context to a considerable degree. The thesis analyzes the two main aspects—strangers and spaces, focusing on Sternfeld's interpretation of the strangers and his narrative strategy.</p> <p>There has been abundant literature in sociology on the subject of the stranger. Applying the sociological theories, this thesis demonstrates how Sternfeld breaks away the type of alienated strangers through his way of photographing. The photographs show the individuality of each stranger, yet they maintain the anonymity of each individual. The experience of viewing Stranger Passing differs from the sociological study of the stranger, for the viewer is encouraged to imagine the lives of the photographed strangers.</p> <p>This thesis considers Robin Kelsey's relevant study of photography, focusing on the relation of chance and arrangement. Following Kelsey's observation, we can see Sternfeld's work is different from other photographers' narrative strategies. While staged photography, which appropriated cinematic approach and emphasized visual drama, became the main technique, Sternfeld still continued to retain the tradition of the chance meeting inherent in taking photographs. Sternfeld chose to photograph in color and with a view camera; these technical choices show Sternfeld's attention to the unique character of photography that captures details of the real world. On the other hand, Sternfeld does not identify with typical street photographers, who usually emphasize the decisive moment during the process of an event. On the contrary, he interrupts the flow of time. He would walk up to the strangers, inviting them to be his models of the photograph, asking them to look straight into the camera lens. Sternfeld would interrupt what the strangers were doing and converse with them. While photographing, he would let his sitters conduct their usual actions, and show the things they carry and the places they work or live in. The intriguing details of Sternfeld's photographs enable the viewer to look closely and generate meanings. Through the analysis of the space in the Stranger Passing series, and a comparison with Sternfeld's diverse landscape photographs, this thesis argues that the interaction of people and places shown in the Stranger Passing series, manifests the mobility states of Sternfeld and his subjects.</p>		
關鍵字(中)	<ul style="list-style-type: none"> <li>★ Joel Sternfeld</li> <li>★ 《陌生過客》系列</li> <li>★ 陌生人</li> <li>★ 人像與地景</li> <li>★ 空間敘事</li> </ul>	關鍵字(英)	<ul style="list-style-type: none"> <li>★ Joel Sternfeld</li> <li>★ Stranger Passing</li> <li>★ The Stranger</li> <li>★ Portraiture and Landscape</li> <li>★ Spatial Narrative</li> </ul>

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指導教授

曾少千(Shao-Chien Tseng)

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