A Study on the Postmodern Identity in Madonna Costume -Focusing on the intertextuality-

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ABSTRACT

본고는 공간, 시간, 계급, 종교 등 하위문화 텍스트의 병행인용 즉 상호텍스트성 (intertextuality)을 통해, 20세기 대중문화의 상징 마돈나 유적 비디오와 공연 등의 인체, 의상, 이미지 등에 나타난 포스트모던 정체성을 연구함으로써, 현대 미디어문화를 관통하는 추세적 여성 정체성과 미적 주관성을 이해하고자 한다. 첫째, 상호공간텍스트성 복식은 스페니셔룩, 태극복, 게이사룩, 태크노생크룩, 태크노 가수결룩 등의 동서양의 지리적 소외감을 통해 비권위적 다양한 시선을 제시함으로써, 다국적 자본주의와 함께 확장된 미적 체험을 하게 한다. 둘째, 상호간재텍스트성 복식은 유쾌 염피어 드레스, 18세기 로코코시대의 robe à la francaise, 미적격 제3의 종복 등 동시적 문화적 이미지를 통해 유독적 유토피아를 지향하였다. 셋째, 상호계급텍스트성 복식은 그라피티룩, 패 <<- tattoo, 보송(boauge), 에비타룩 등 상하류층, 하위문화, 민족, 권력의 유무를 병행인용하여, 좋은/나쁜 취향, 창녀/성녀 이분법을 해체하고 반부르주아적 저항과 물질주의를 전방하는 탈계급적, 양면적 정체성을 구축하였다. 넷째, 상호중교텍스트성 복식은 상정적 가부장, 카롯릭교 텍스트를 인용하여 폼피크리스찬룩, 에로틱 크리스찬룩 등의 신/악, 신성성/판능성, 미추, 정성성/비정성성의 이분법, 비장미를 해체함으로써 예술의 자유성, 무의식이 강조된 페이크주의적, 반 권위주의적 정체성을 주장한다.

Key words: Madonna, Identity, Postmodernism, Postmodern Feminism, Intertextuality
I Introduction

The icon of 20th, 21st century popular culture, image maker, Madonna has made a transgressor identity through combining conventional and unconventional gender, sexual, fashion codes. While Madonna has become a site of controversy by academics in terms of subversive cultural revolution, she has a powerful effect of fashion, style, culture.

The purpose of this thesis is to research the postmodern identity by intertextuality and to understand the femininity as a subject, the aesthetic subjectivity, using the methods of textual, music video, performance analysis, audience reception.

II Madonna & Postmodern Discourses

1. Modernism & Postmodernism

Madonna exhibits the instability of distinctions between modernist and postmodernist cultural practices. She has been theorized as "modernist" from the view point that break the established rules, attempt to produce innovative forms, generate polysemic texts with multiple meanings by Kellner.¹ In other hand, E. Kaplan, S. Bordo, J. Fiske have interpreted Madonna as "postmodernist" because of her strategies of Baudrillardian simulation, pastiche, implosion of gender, racial and sexual boundaries.² Thus, I shall indicate that Madonna has deployed practices and forms that could be described as both "modernist" and "postmodernist".

Modernism as an epoch of rapid change, innovation, negation of the old, creation of the new, a process bound up with industrial capitalism, the French Revolution, urbanization denotes a series of artistic practices that attempt to produce innovation in the arts, which begin with Baudelaire in the mid 19th century and continue through Madonna.³

She has constructed an iconoclastic modernist identity through fashion, sexuality subverting established conventions, boundaries, aesthetic categories in art and business, which has reproduced the dichotomy of good/bad girl, message conveyance.

Her realist videos, performances have deployed the strategies of shock & excess, camp, irony, humor, serious theme, spectacle, and theatricality. So in a sense, Madonna who aimed at creating and promoting the image, attracting attention, and enlarging the conventional codes and boundaries, is more modernist.⁴

Madonna as a controversial and contradictory self-fashionings is paradigmatically postmodern: first, identity is constructed through image, fashion, looks, attitude; second, because Madonna belongs to commodity culture, her self-fashionings reinforce the norms of the consumer society offering the possibilities of a new commodity self through consumption.⁵

If one conceives "postmodern art" to be a fragmented display of disconnected elements in a flat, superficial play of surface without any depth or meaning,⁶ postmodern texts and practices of Madonna subvert the modernist separation of high/low: culture, fashion, forms, man/woman, and reject the attempt to produce monumental texts and often quote and pastiche previous works and forms.