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Erwin Panofsky

Sinn und Deutung
in der bildenden Kunst
(Meaning in the Visual Arts)

Erstmals in
deutscher
Sprache

108 Abbildungen



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taschenbücher

Sinn Und Deutung In Der Bildenden Kunst

Erwin Panofsky



Sinn Und Deutung In Der Bildenden Kunst:

Sinn und Deutung in der bildenden Kunst Erwin Panofsky, 2002 **Sinn und Deutung in der bildenden Kunst** Erwin Panofsky, 1996 **Erwin Panofsky's Methode „Ikonographie und Ikonologie“ am Kupferstich „Christus in der Vorhölle“ von Andrea Mantegna** Tina Pfab, 2009 Studienarbeit aus dem Jahr 2007 im Fachbereich Kunst Kunsthandwerk Note 1,0 Friedrich Schiller Universität Jena Kunsthistorisches Seminar und Kostodie Veranstaltung Kunst um 1500 in Florenz und Rom Methoden der Kunstgeschichte Sprache Deutsch Abstract In der vorliegenden Arbeit wird der Kupferstich Christus in der Vorhölle um 1460/70 von Andrea Mantegna anhand der Methode Ikonographie und Ikonologie von Erwin Panofsky betrachtet. Panofsky beschreibt die Ikonographie als Zweig der Kunstgeschichte, der sich mit dem Sujet, Bildgegenstand oder der Bedeutung von Kunstwerken im Gegensatz zu ihrer Form beschäftigt. Seine Methode unterteilt Panofsky in drei Stufen, die aufeinander aufbauen. Die erste Stufe ist die vorikonographische Beschreibung oder Primäres oder natürliches Sujet; sie umfasst zum einen die natürlichen Gegenstände und deren gegenseitige Beziehungen zum anderen Ausdruck, Pose oder Geste. Dies unterteilt den ersten Schritt in tatsächliches und ausdruckshaftes. In der zweiten Stufe folgt die ikonographische Analyse, in der das Thema gedeutet und benannt werden soll, indem es Aufgabe sein wird, die Motive in Verbindung zueinander zu setzen. Dazu gehört es, die Figuren zu identifizieren. In einer dritten Stufe erfolgt die Analyse der eigentlichen Bedeutung oder des Gehalts. Sie sei erfassbar, in dem man zugrunde liegende Prinzipien ermittelt, darunter die Grundeinstellung einer Nation, Epoche, Klasse, Religion und die Persönlichkeit des Künstlers. Mantegna hatte großen Einfluss auf andere Künstler; seine Zeichnungen und Kupferstiche dienten in vielen Werkstätten als Vorbild und Anregung. Seine Exemplare wurden mit großem Eifer studiert. Seine Studienblätter und Vorlagen hatten große Beliebtheit gewonnen; ihre Vervielfältigung war durch den Kupferstich gewährleistet. Von diesem konnte man eine Vielzahl von Abzügen machen. Die Erfindung des Kupferstichs hat wesentlich zu dieser Tendenz beigetragen. *Anatomie und anatomische Sammlungen im 18. Jahrhundert* Rüdiger Schultka, Josef N. Neumann, 2007 Sinn und Deutung in der bildenden Kunst *Meaning in the visual arts*, [dt.] (Aus d. Engl. v. Wilhelm Höck) Erwin Panofsky, 1975 , *Einführung in die Ikonographie* Frank Büttner, Andrea Gottdang, 2006 Klassiker der Kunstgeschichte. Sinn und Deutung in der bildenden Kunst [Anonymus AC01649325], 1996 *Iconology, Neoplatonism, and the Arts in the Renaissance* Berthold Hub, Sergius Koderka, 2020-09-23 The mid twentieth century saw a change in paradigms of art history iconology. The main claim of this novel trend in art history was that renowned Renaissance artists such as Botticelli, Leonardo or Michelangelo created imaginative syntheses between their art and contemporary cosmology, philosophy, theology and magic. The Neoplatonism in the books by Marsilio Ficino and Giovanni Pico della Mirandola became widely acknowledged for its lasting influence on art. It thus became common knowledge that Renaissance artists were not exclusively concerned with problems intrinsic to their work but that their artifacts encompassed a much larger intellectual and cultural horizon. This volume brings together historians concerned

with the history of their own discipline and also those whose research is on the art and culture of the Italian Renaissance itself with historians from a wide variety of specialist fields in order to engage with the contested field of iconology The book will be of interest to scholars working in art history Renaissance history Renaissance studies historiography philosophy theology gender studies and literature

Historisches Bildverstehen oder Wie lernen Schüler mit Bildquellen?

Kristina Lange, 2011 Die Arbeit mit Bildquellen hat einen festen Platz im Geschichtsunterricht Jenseits bisheriger theoretischer und unterrichtspraktischer Überlegungen zur Arbeit mit historischen Bildquellen wurde jedoch bislang kaum diskutiert Was Bildverstehen überhaupt heißt und wie man Bildverstehensprozesse vom Lernsubjekt her beschreiben und erklären kann Wie viel Vorwissen ist hilfreich und notwendig um Bilder historisch zu verstehen und zu interpretieren Welchen Einfluss haben Schülervorstellungen auf den Bildverstehensprozess Die vorliegende Studie geht diesen Fragen erstmals empirisch nach

Zwischen Intuition und Ratio Matthias Bunge, 1996 Mit Anm

Ökonomische Ästhetik und

Markenkult Jeannette Neustadt, 2014-06-15 Marken sind ein populäres ökonomisch verwertbares Phänomen das in den marktfernen Gefilden der Kunst scheinbar nichts verloren hat Doch ob Jeff Koons Richard Prince oder Takashi Murakami immer mehr Gegenwartskünstler verweisen in ihren Arbeiten explizit auf Markenbotschaften Ihre markenaneignenden Kunstwerke werden in diesem Buch erstmals wissenschaftlich analysiert und als Ausdrucksformen einer ökonomischen Ästhetik beschrieben Die Raum für Reflexionen über die kommunikativen Techniken von Wirtschaft Kunst und Medien bietet In Anlehnung an die Systemtheorie Niklas Luhmanns führt Jeannette Neustadt vor dass Markenkommunikation immer auch Kunstkommunikation ist und umgekehrt

Dürers Pelz und das Recht im Bild Philipp Zitzlsperger, 2012-04-12 Dürers Selbstporträt in München ist nicht nur wegen seiner einmaligen Christusähnlichkeit eine Deutungsherausforderung Auch die Kleidung und vor allem der Pelzkragen sind um 1500 für einen Nürnberger Maler ungewöhnlich Dürers Marderpelz ist im Selbstporträt mit hohem Realitätsaufwand dargestellt und der Künstler selbst deutet mit seiner Hand darauf Offensichtlich ist ihm der Pelz wichtig Erstmals soll nun der Bedeutung der Pelzschaube in Dürers Selbstdarstellung nachgegangen werden Die Untersuchung berücksichtigt einerseits schriftliche Quellen aus der Gattung der Kleidervorschriften und Luxusgesetze der Dürerzeit Andererseits jedoch führt erst der kleiderkundliche Vergleich mit weiteren Bildquellen der Epoche zu Erkenntnissen welche die differenzierte Bedeutung der Kleidung im Bild offenbaren Die vorliegende Untersuchung erprobt eine Methode der Kunstgeschichte die der Bildanalyse unter Heranziehung der Kleiderforschung neue Impulse geben soll Dadurch kann der Nachweis geführt werden dass die Datierung des Selbstporträts auf das Jahr 1500 revidiert werden muss Darüber hinaus wird das Bild neu gedeutet Während traditionell Dürers Imitatio Christi und die kunsttheoretische Reflexion des Künstlerstatus in seiner Selbstdarstellung gesehen wurde erweitert die Pelzschaube als Insignie die inhaltliche Bedeutung entscheidend Sie lenkt den Blick auf rechtshistorische Zusammenhänge die Dürers Gemälde wie einen Kommentar zu den desolaten Rechtsverhältnissen seiner Zeit erscheinen lassen Der Epilog des Buches baut schließlich auf den Erkenntnissen der exemplarischen

Bildanalyse auf Er ist gewissermaßen eine methodische Grundsatzklärung für die interdisziplinäre kleiderkundliche Kunstgeschichte. Es ist die Kleidung selbst mit welcher in der Kulturgeschichte seit jeher ein visuelles System der Zeichen und Symbole entwickelt wurde deren Wirkung und Normierung den Lebensalltag ebenso prägte wie das Bild bzw die Skulptur. Auf die hohe Relevanz der Kleidung für den Lebensalltag aber auch auf die künstlerische Praxis geben die Geschichte und Bedeutung der Mode und die schriftlichen Quellen zahlreiche Hinweise. Vor diesem Hintergrund stellt sich die Frage welcher Bedeutungsgrad der Kleidung im Bild zukommt. Spätestens seit Georg Simmels Aufsatz zur Philosophie der Mode von 1905 beschäftigen sich Soziologen und Historiker intensiv mit der kulturgeschichtlichen Bedeutung der Kleidung. Der Kunstgeschichte als Disziplin fehlt hierzu eine Methodendiskussion bis heute.

Piktogramme Alexander Christian, 2017-03-28. Diese interdisziplinäre Arbeit bietet eine empirische Standortbestimmung zur Gestaltung und Verwendung von Piktogrammen aus kommunikationswissenschaftlicher Perspektive. Ausgehend von den Ursachen die einen kontinuierlichen Wandel von grafischen Symbolen bedingen analysiert der Autor ein Aufkommen von Merkmalen der nonverbalen Kommunikation die mit dem Neutralitätsanspruch internationaler Standards brechen. Ihren vielfältigsten Ausdruck findet eine solche Emotionalisierung von Piktogrammen die bis hin zu einer mal mehr mal weniger anthropomorphen Personifizierung reicht in den japanischen Characters. Zentral sind ihr Aufmerksamkeitswert die Motivation zur Befolgung der angezeigten Regeln durch eine emotionale Ansprache, Imagebildung und Identitätsstiftung sowie die Orientierung auf eine spezifische Zielgruppe hin wie etwa Kinder.

Imago Musicae Tilman Seebass, 1985-06-30. Each volume in this series for the study of pictorial documents on musical subjects contains articles a catalog published in installments devoted to the complete documentation of specific sources and an annual bibliography that bridges the gap between the bibliographies in art history and musicology.

Heiner Müllers Bildmaschine Nils Emmerichs, 2024-11-18. Die kunstwissenschaftliche Perspektivierung auf Heiner Müllers Werk lässt gänzlich neue Bezugssysteme und Lesarten zu und widmet sich der Erforschung bislang wenig erschlossener Dimensionen seines Gesamtkunstwerks. Heiner Müller hat seine Affinität zur bildenden Kunst nie verschwiegen. In seinen Theater texts, Schriften, Gedichten und Gesprächen finden sich von Beginn an zahlreiche Verweise auf Künstler Kunstwerke und deren Techniken. Doch welchen Zweck verfolgt Müllers Dialog mit der bildenden Kunst? Nils Emmerichs folgt den bisher unentdeckten Bildspuren die vom sprachmächtigsten deutschen Dramatiker nach 1945 hinterlassen wurden um eine neue Perspektive auf den Künstler Heiner Müller zu eröffnen.

Kunst als Neuschöpfung der Wirklichkeit Verena Krieger, 2006. Anders als im Westen knüpfen russische Philosophen, Literaten, Musiker und bildende Künstler im 19. und frühen 20. Jahrhundert an die Kunst messianische Erwartungen und erklären sie in phantastischer Übersteigerung zum historischen Subjekt einer universellen Neuschöpfung. Frühromantische Bildungsideale radikalisiert ersetzt die russische Moderne die aufklärerische Wirkungsästhetik durch eine Wirklichkeitsästhetik die letztlich eine Anti Ästhetik ist. Kunst soll nicht allein auf die Gemüter wirken sondern selbst eine neue ideale Wirklichkeit

hervorbringen Verena Krieger analysiert die Entwicklung dieser utopischen Idee anhand ihrer wichtigsten Repräsentanten Aleksandr Ivanov Fedor Dostoevskij Nikolaj Cernysevskij Vladimir Solov'ev Aleksandr Skrjabin Vjaceslav Ivanov Nikolaj Berdjaev Kazimir Malevic Pavel Filonov Aleksandr Rodcenko und die Konstruktivistengruppe Sie legt mit diesem Buch eine grundlegende Untersuchung der russischen Moderne und der Entfaltung ihres ästhetischen Paradigmas in einer rund 100-jährigen Entwicklung vor

A General Theory of Visual Culture Whitney Davis, 2022-06-14 What is cultural about vision or visual about culture In this ambitious book Whitney Davis provides new answers to these difficult and important questions by presenting an original framework for understanding visual culture Grounded in the theoretical traditions of art history A General Theory of Visual Culture argues that in a fully consolidated visual culture artifacts and pictures have been made to be seen in a certain way what Davis calls *visuality* is the visual perspective from which certain culturally constituted aspects of artifacts and pictures are visible to informed viewers In this book Davis provides a systematic analysis of *visuality* and describes how it comes into being as a historical form of vision Expansive in scope A General Theory of Visual Culture draws on art history aesthetics the psychology of perception the philosophy of reference and vision science as well as visual cultural studies in history sociology and anthropology It provides penetrating new definitions of form style and iconography and draws important and sometimes surprising conclusions for example that vision does not always attain to visual culture and that visual culture is not always wholly visible The book uses examples from a variety of cultural traditions from prehistory to the twentieth century to support a theory designed to apply to all human traditions of making artifacts and pictures that is to visual culture as a worldwide phenomenon

Aby M. Warburg und die Ikonologie Peter Schmidt, Dieter Wuttke, 1993

Schlüsselwerke der Kulturwissenschaften Claus Leggewie, Darius Zifonun, Anne-Katrin Lang, Marcel Siepmann, Johanna Hoppen, 2015-07-15 Die Entstehung der Kulturwissenschaften hat das Feld der Geistes und Sozialwissenschaften in den letzten Jahren gehörig in Bewegung gebracht Neue transdisziplinäre und zunehmend auch transkulturelle Wissensordnungen bilden sich heraus eine Vielzahl neuer Studiengänge wurde ins Leben gerufen Doch was ist eigentlich der Kern der Kulturwissenschaften Mit diesem Nachschlagewerk liegt nun erstmals ein Kompendium vor das nicht nur eine allgemeine Übersicht klassischer kulturwissenschaftlicher Schlüsselwerke bietet sondern gleichzeitig auch neue Fragen und Perspektiven der Forschung aufwirft Mit seiner interkulturellen Perspektive und stark objektbezogenen Herangehensweise trägt der Band dem kulturellen Pluralismus moderner Gesellschaften Rechnung die unter den Bedingungen von Globalität in zunehmendem Maße kein Außen mehr kennen Die einzelnen Artikel stellen mit klarer Gliederung und in verständlicher Sprache die jeweiligen Werke vor und zeigen ihre Relevanz für die heutigen und zukünftigen Kulturwissenschaften Ein unverzichtbares Hilfsmittel für Studium und Lehre in den Kulturwissenschaften

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