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Erwin Panofsky

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

Erstmals in
deutscher
Sprache

108 Abbildungen



dumont
taschenbücher

Sinn Und Deutung In Der Bildenden Kunst

Wolfgang Bock



Sinn Und Deutung In Der Bildenden Kunst:

Sinn und Deutung in der bildenden Kunst Erwin Panofsky, 2002 *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 Primres 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.

Sinn und Deutung in der bildenden Kunst Erwin Panofsky, 1996 **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 **Die Ikonologie in der Kunstwissenschaft: Entwicklung, Möglichkeiten und Grenzen** Franziska A. Irsigler, 2015-02-01 In der Kunstgeschichte bereicherte die durch Warburg und später Panofsky entwickelte Methode der Ikonologie die Forschung ungemein. Untersucht die Ikonographie wiederkehrende über die Jahrhunderte und Epochen weiterverwendete und verwendete Motive, stellt die Ikonologie eine interpretatorische Leistung dar, in der die Ikonographie mit historischen, literarischen und psychologischen Verfahren verknüpft wird, um so zu neuen Erkenntnissen zu gelangen. Doch kann die Ikonologie als theoretisches Gebilde allgemeingültig gelten. Denn jede kunsthistorische Methode ist in ihrer Fügigkeit zum Erkenntnisgewinn gewissen Grenzen unterworfen, die es zu bestimmen gilt. Daher ist es das Ziel dieser Arbeit, Möglichkeiten, Probleme und eben Grenzen der Ikonologie zu benennen und so die Verwendbarkeit der Methode zu eruieren. Dazu

wird ein kurzer Überblick über ihre Entwicklung nach führenden Forscherpersönlichkeiten geordnet gegeben und sie anhand eines Streitfelds der Forschung nämlich der Deutung der holländischen Genremalerei des 17. Jahrhunderts exemplarisch untersucht. Die Praktikabilität der Ikonologie als Methode schließlich wird durch die Arnolfini-Hochzeit von Jan van Eyck dargelegt und hinterfragt.

Die sprechenden Räume Barbara Kaesbohrer, 2010

"Und das ungeheure Bild der Landschaft..." Karsten Berr, Olaf Kühne, 2020-01-03

The understanding of landscape in the German speaking area has some similarities with the discussions of the topic in other European languages and scientific communities but there are some specifics. These specifics can be found both in the common sense understanding of landscape and in the history of scientific conceptualization. Special features of the common sense understanding lie on the one hand in the medieval roots, a strong romantic charge and the strong connection between home and landscape. With regard to the scientific examination of landscape there are specific fractions and discontinuities in the German speaking world.

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About the Authors

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Prädikation und Bedeutung Andreas Kahlitz, Christoph Marksches, Peter Strohschneider, 2020-11-09

Angesichts der Ausweitung und Aufweichung des Textbegriffs in der Kultur- und geisteswissenschaftlichen Forschung scheint es angebracht, nach den besonderen Verfahren, wie Leistungen sprachlicher Bedeutungsbildung zu fragen, um so den spezifischen Kern sprachlicher Generierung von Bedeutung zu erfassen. Denn erst in Bezug auf ihn sind intermediale Vergleiche und Unterscheidungen sinnvoll. Zentral ist dabei vor allem das Verhältnis von Prädikation und Bedeutung. Die Prädikation wird dabei als das logische Grundmuster aller sprachlichen Sätze begriffen, das sich in seiner abstraktesten Form als die Zuschreibung einer Eigenschaft an einen Träger dieser Eigenschaft bestimmen lässt. Die Beiträge, die dieser Band versammelt, beleuchten die mit dem Verhältnis von Prädikation und Bedeutung zusammenhängenden Fragen aus der Warte unterschiedlicher theoretischer Sichtweisen wie disziplinärer Orientierungen. Im Einzelnen handelt es sich um Texte aus linguistischer, sprachphilosophischer, literaturwissenschaftlicher, kunstwissenschaftlicher, soziologischer und musikwissenschaftlicher Sicht. Zur Sprache kommen dabei auch Beiträge, die die Frage nach den Verfahren der Bedeutungs-genese in nicht sprachlichen Medien untersuchen.

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.

Wirkung zeigen - Anschauung des Diachronen Gregor Hannappel, 2025-02-10. Am Beispiel eines der bedeutendsten Bildthemen der Achsenzeit, dem Danielbild, untersucht Hannappel Schwerpunkte ikonischer Stabilität und Varianz. Die ikonographischen Befunde werden dabei der zeitgenössischen Textüberlieferung zugeordnet. Die so skizzierte kommunikative Bildwelt des Danielthemas liefert schließlich die Grundlage für eine epochenübergreifende Konfrontation mit heutigen Traditionen und kunstgeschichtlichen sowie sprachkritischen Positionen.

Astrologie und Aufklärung Wolfgang Bock, 2016-12-12. In astrologischer Massenkultur, die sich als Esoterik ausgibt, wird ein Argumentationsmuster entwickelt, in dessen Rahmen vornehmlich diffuse autoritative Strukturen ihrer Anhänger aufgenommen und weitergetrieben werden. Es liegen hier aber auch Wünsche nach einer besseren Welt verborgen, die von den Astrologiegläubigen auf die Sterne projiziert werden, um von dort Strafe und Rettung zugleich zu erwarten. Die Verschränkung dieser Motive macht ihren Doppelcharakter aus: der autoritative Wunsch nach Ordnung und libertären Streben verbinden sich in der Astrologie zu einer Chimäre von Himmel und Hölle. In der Astrologie liegt damit exemplarisch für die New Age Bewegung auch ein Zerrbild der mythologischen Ansicht von der Welt vor, das seine Kraft aus der alten utopischen Vorstellung gewinnt, in der Sternensphäre seien die Bilder einer besseren Welt verborgen. Daher muss sich eine Kritik der Sternendeuterei auch davon leiten lassen, was in dieser an Kritik des Bestehenden direkt enthalten ist. Es wird daher nicht nur das Schema der astrologischen Ratgeberliteratur umfassend untersucht, sondern ebenfalls die aufgeklärte Argumentation auf ihre Möglichkeiten und Grenzen hin betrachtet. Wolfgang Bock ist Professor für deutsche Sprache und deutsche Literatur an der Bundesuniversität von Rio de Janeiro, Brasilien.

Principles of Decoration in the Roman World Annette Haug, M. Taylor Lauritsen, 2021-04-19. This book explores the manner in which architectural settings and action contexts influenced the perception of decoration in the Roman world. Crucial to the relationship between ancient viewers and media was the concept of *decor*, a term employed by Vitruvius and other Roman authors to describe the appropriateness of particular decorative elements to the environment in which they were located. The papers in this volume examine a diverse range of decorated spaces, from press rooms to synagogues, through the lens of *decor*. In doing so, they shed new light on the decorative principles employed across Roman Italy and beyond.

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

Heiner Müllers Bildmaschine Nils Emmerichs, 2024-11-18 Die kunstwissenschaftliche Perspektivierung auf Heiner Müllers Werk lässt g nzlich 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 Theatertexten 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 sprachm chtigsten deutschen Dramatiker nach 1945 hinterlassen wurden um eine neue Perspektive auf den Künstler Heiner Müller zu eröffnen

Bildmacht und Deutungsmacht Martin Büchsel, 2019-04-18 Die Bildwissenschaft so scheint es steckt in einer Sackgasse Teile von ihr sind zur antiaufklärerischen Ideologie geworden die Interpreten erlaubt autoritäre Positionen der Auslegung als Macht des Bildes zu beschreiben Ziel ist es sie vom Kopf auf die Fü e zu stellen Um dies einzulösen rekonstruiert Martin Büchsel akribisch die wichtigsten bildwissenschaftlichen Theorien der letzten Jahrzehnte inklusive ihrer impliziten Ideologien und Mythen und kontrastiert diese mit aufklärerischen Positionen Dabei bezieht die sorgsam ausgearbeitete Monographie alle international relevanten Theoretiker und Theorien in seine Überlegungen mit ein Geleistet wird eine fundamentale Kritik der Bildwissenschaften gleichermaßen kann das Buch aber auch als vertiefende Einführung in dieselben dienen Womit das Potenzial dieser Studie noch keineswegs ausgeschöpft ist In einem zweiten Teil entwirft Büchsel Eckpfeiler einer zukünftigen vorstellungskritischen Bildwissenschaft die Philosophie Philologie und Kunstgeschichte höchst produktiv miteinander ins Gespräch bringt

Der Maler Lucien C. Kapp zwischen Mur und Mississippi Barbara Aulinger, 2023-11-13 Das Buch befasst sich mit dem ungewöhnlichen Werk des 90-jährigen amerikanischen Malers Lucien C. Kapp der dem Abstrakten Expressionismus gewissermaßen unter dem Radar der Kunstgeschichte eine Brücke ins 21. Jahrhundert geschaffen hat Es reflektiert seine drei künstlerischen Heimaten Illinois Japan und die Steiermark die auf unterschiedliche Weise die Fantasie des Künstlers zu einer Verdichtung der Welt angeregt

haben aber all die Jahre beschliffte er sich aber besonders mit den vertriebenen Ureinwohnern der einstigen Mississippi Kultur den Illini den Cahokia und den Menomini Das Buch bietet außerdem einen komprimierten Überblick über die Einwanderung der Abstrakten Kunst in Amerika nachdem sie von Krieg und Diktatoren aus Europa und Russland vertrieben worden war Zugleich beleuchtet es die unterschiedlichen Standpunkte von Künstlern Kritikern und Kunsthistorikern zur Frage wer über Kunst urteilen darf Schließlich werden auch die eigenwilligen oft paradoxen Titel die Lucien C Kapp seinen Werken gibt in eine kurze Geschichte der Titelgebung eingebettet

The Interrelation of Phenomenology, Social Sciences and the Arts Michael Barber, Jochen Dreher, 2013-11-04 This book features papers written by renowned international scholars that analyze the interdependence of art phenomenology and social science The papers show how the analysis of the production as well as the perception and interpretation of art work needs to take into consideration the subjective viewpoint of the artist in addition to that of the interpreter Phenomenology allows a description of the subjectively centered life world of the individual actor artist or interpreter and the objective structures of literature music and the aesthetic domain in general The perspective of social science serves to reconstruct the socio historical structure involved in the creation and reception of the art work The authors concentrate on this specific theoretical focus which combines both phenomenology and social science and offers an innovative framework for the analysis of works of art from the fields of literature music visual arts photography and film Some of the contributions present creative interpretations of a variety of distinct art works in addition to the realization of theoretical reflections on the interdependence of arts phenomenology and social science This book features papers that were presented at the international and interdisciplinary conference Phenomenology Social Sciences and the Arts held at the University of Konstanz May 2009 in commemoration of philosopher and social scientist Alfred Schutz the developer of phenomenologically oriented sociology It will appeal to researchers scholars and students in phenomenology social sciences art theory and the arts

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