



Musikalische Kunst Bildmotive Bedeutung Gegenwart

Erwin Heinzel



Musikalische Kunst Bildmotive Bedeutung Gegenwart:

"Die" Gegenwart , Lebende Bilder und Musik am Beispiel der Düsseldorfer Kultur Volker Frech, 2001-01-31

Inhaltsangabe Problemstellung Lebende Bilder gehörten zu den Vergnügen des 19. Jahrhunderts. Man ahmte ein Gemälde nach, das meistens sehr bekannt war und vor einer Dekoration von Personen aus Fleisch und Blut dargestellt wurde. Die Akteure mussten in ihren Posen wie erstarrt stehen. Sobald sie sich bewegten, verflog der Zauber des lebenden Bildes. Oft dauerte das Spektakel gerade mal eine Minute. Nachdem Goethe durch seine Italienische Reise und die Wahlverwandtschaften auf dieses Phänomen aufmerksam gemacht hatte, und lebende Bilder auf dem Wiener Kongress zum Unterhaltungsprogramm des versammelten europäischen Adels gehörten, etablierte sich das Tableau vivant wie diese Attraktion auch genannt wurde vor allem in den europäischen Kunstmetropolen. So in Düsseldorf, das ein bedeutendes Zentrum der lebenden Bilder im deutschsprachigen Raum wurde. Lebende Bilder waren in Düsseldorf fester Bestandteil des kulturellen Lebens. Die Veranstaltungen der Künstler des KVM, Künstler Verein Malkasten, stehen im Mittelpunkt der Arbeit, und natürlich die Musik, die selbstverständlicher Bestandteil der Aufführungen war. Es war nicht nur blick lebende Bilder mit Musik einzuleiten oder sie von Musik begleiten zu lassen. Musik war für das lebende Bild nahezu unverzichtbar, was mit dieser Arbeit nachgewiesen wird. Der Arbeit liegen zahlreiche Quellen zugrunde, die es ermöglichen, Aussagen zu treffen, welche über eine exemplarische Betrachtung hinausgehen. Der Hauptuntersuchungszeitraum erstreckt sich von 1848 bis 1933, ein umfangreicher dreiteiliger Anhang dokumentiert die bisher in diesem Zeitraum ermittelbaren Aufführungen, die jeweils gestellten Bilder und die dazu gespielte Musik und bemerkenswerte Umstände. Inhaltsverzeichnis Inhaltsverzeichnis Einleitung 1 1 Definition des lebenden Bildes 5 2 Düsseldorf und das lebende Bild, die Entstehung und Etablierung des Tableau vivant 7 2 1 Die Affinität der Malerschule zum lebenden Bild, Malerei als Reflex der lokalen Gegebenheiten 7 2 2 Der Erfolg der Düsseldorfer Malerschule übernahmte und bekannte Gemälde als Grundlage für lebende Bilder 11 2 3 Die mediceische Periode von Düsseldorf 15 2 4 Der Künstler Verein Malkasten KVM und seine Veranstaltungen 16 3 Das lebende Bild und seine Erscheinungs- und Veranstaltungsformen in Düsseldorf 18 3 1 Die verschiedenen Erscheinungs- und Veranstaltungsformen 18 3 1 1 Freie Formen und ihr Erscheinen in verschiedenen Veranstaltungstypen 18 3 1 2 Formen im Sinne Bilder - Verbot und Verlangen in Kunst und Musik Sabine Sanio, 2000 **G. Schirmer's General Catalogue of English, German, and French Musical Literature and Theoretical Works** G. Schirmer, firm, publishers, New York, 1906 **The Art of Projectionism** Frederick Baker, 2008 Projektoren boomen in der Kunst, in der Werbung, auf der Tanzfläche und im Film. Immer billiger und flexibler werdende Projektoren schicken immer farbigere und größere Botschaften in die Welt. Projektionismus nennt der Austro-Britische Regisseur Frederick Baker die spannende neue Kunstnische zwischen Film, Performance und Grafik. Raves, Discos und Events ohne die bunten Lichttapeten der VJs, Video Jockeys, sind heutzutage kaum vorstellbar. Im Kunstbereich gehören Projektoren zum Repertoire von Videokünstlerinnen wie Pipilotti Rist und Jenny Holzer. In der Filmwelt werden Projektoren

seit l ngerem einzeln eingesetzt z B in der Titelsequenz des James Bond Klassikers Goldfinger Das erste Buch zu diesem Thema behandelt dabei auch praktische Fragen wie Wahl des Projektors und der Projektionsfl chen Fragen des Bildausschnittes und die Behandlung von Faktoren wie Zeit bzw Raum Der theoretische Teil behandelt auch die philosophischen Aspekte der Kunst Form in Zusammenhang mit Walter Benjamin Berthold Brecht und David Hume Der Bogen schlie t sich mit der Beschreibung des Ambient Cinema Bakers Ansatz zur Erneuerung des Kinos **Neue Zeitschrift für Musik** ,1925 **Deutsche Kunst- & Musik-Zeitung** ,1890 *Neue Zeitschrift für Musik* Robert Schumann,1896 *Zeitschrift für Musik* ,1925 *Der Kunstwart* ,1908 *Die Religion in Geschichte und Gegenwart: Bd. I-Me* Hermann Gunkel,Leopold Zscharnack,1929 Lexikon der Kulturgeschichte in Literatur, Kunst und Musik Erwin Heinzel,1962 *Melos; Zeitschrift für neue Musik* ,1928 **IRASM** ,2007 *Franz Liszt* Julius Kapp,1909 Illustrierte Zeitung ,1879 Allgemeine musikalische Zeitung ,1864 **Wegweiser durch die Chorgesanglitteratur** ,1899 **Allgemeine Musik-Zeitung** ,1902 **Neue Musik-Zeitung** ,1888

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