



Edouard Manets Realismusverständnis: "Eine Bar in den Folies-Bergère", 1882 (German Edition)

Tim Heilbronner

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Studienarbeit aus dem Jahr 2003 im Fachbereich Kunst - Malerei, Note: 1,3, Eberhard-Karls-Universität Tübingen (Kunsthistorisches Institut Tübingen), 17 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: Edouard Manets Gemälde „Eine Bar in den Folies-Bergère“ (Courtauld Institute Galleries, London) entstand in den Jahren 1881/1882, als der Künstler bereits von schwerer Krankheit (Syphilis/Ataxie) gezeichnet war. Es ist das letzte großformatige Werk Manets und thematisiert das Pariser Großstadtleben. 1882 – ein Jahr vor Manets Tod – wurde das 96 x 130 cm große Ölgemälde, welches eine Barszene im Obergeschoss der berühmt-berüchtigten Musikhalle „Folies-Bergère“ zeigt, im Salon ausgestellt. Das Werk gilt als das malerische Testament des Künstlers, da es in besonderer Weise von der unakademischen, nahezu modernen Kunstauffassung Edouard Manets zeugt. So werden z.B. unterschiedliche Gattungen der traditionellen Malerei (Porträt – Stilleben – Genredarstellung) zu einem Bildganzen zusammengefügt. Ein lockerer, aber noch realistisch formender Pinselduktus im Vordergrund korrespondiert mit einer überaus skizzenhaften, impressionistischen Malweise im Bildhintergrund. Eine weitere nichtakademische Charakteristik des Werkes manifestiert sich im Aufbrechen der einheitlichen Bildrealität durch einen Spiegel im Bild, welcher nicht mehr der naturalistischen Spiegelungslogik verpflichtet ist, sondern eine zweite Realitätsebene ins Bildgeschehen bringt. Vor allem dieser Bruch mit der klassischen Bildrealität hat die Forschung – wie im vorliegenden Aufsatz an erster Stelle gezeigt werden sollte – zu den unterschiedlichsten Deutungen (Jantzen 1951/Busch 1966/Hofmann 1985/Clark 1977) angeregt.

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