



Max Liebermann, Münchner Biergarten, 1884 (German Edition)

Elisabeth Falgner

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Studienarbeit aus dem Jahr 1999 im Fachbereich Kunst - Malerei, Note: bestanden, keine Note, Ludwig-Maximilians-Universität München (Institut für Kunstgeschichte), Veranstaltung: Übung Moderne Malerei 1850-1900, Sprache: Deutsch, Abstract: Max Liebermann knüpft mit dem "Münchner Biergarten" an ein Thema mit langer Tradition an: an die Künstler-, Wirtshaus- und Freundschaftsdarstellungen und Darstellung heiter geselligen Daseins im Freien.

Bis ins 16. Jahrhundert entstehen Werke biblischen Inhalts wie dem Abendmahl oder der Hochzeit zu Kana, stets handelt es sich um die Darstellung besondere Anlässe, bei denen ein prominenter Gast zugegen ist, allerdings niemals im Freien. Ab dem 16. Jahrhundert fließen genrehafte Züge ein, wie beispielsweise im Gemälde "Gastmahl im Hause des Levi" von 1573, das Paolo Veronese mit "niederen" Figuren wie Narren, Zwergen und Landsknechten füllt.[...]Warum Liebermann sich für die als "nieder" angesehene genrehafte Auffassung dieses Themas entscheidet und warum er nicht im Sinne Tizians "Fete champetre" oder des Zeitgenossen Manets "Frühstück im Freien" von 1863 die edlere Gesellschaft darstellen will, erklärt sich durch die Kunstanschauung Liebermanns. Für ihn ist der Stoff „(...) unerheblich. Nur die Erfindung und Ausdrucksfähigkeit der Form macht den Wert des Werkes aus."

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