



Naturgeschichte in der ästhetischen Moderne: Max Ernst, Ernst Jünger, Ror Wolf, W. G. Sebald (German Edition)

Tanja van Hoorn

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Tanja van Hoorn zeigt, wie die traditionelle Naturgeschichte in avantgardistischen und provokanten Werken der ästhetischen Moderne inhaltlich zitiert und formal fruchtbar gemacht wird.

Mit ihrer Studie begibt sich Tanja van Hoorn in den Interaktionsraum von naturkundlichem Wissen und literarisch-ästhetischen Werken.

Als Kontrapunkt zu einer wissenschaftlichen Marginalisierung naturgeschichtlicher Praktiken durch die Experimental- und Biowissenschaften - von Wolf Lepenies in den 1970er Jahren prominent auf das Schlagwort vom Ende der Naturgeschichte gebracht - erfährt die *historia naturalis* in der ästhetischen Moderne eine Aufwertung.

Dies wird exemplarisch anhand von vier Werkanalysen gezeigt: Unterschieden wird die surrealistische Naturgeschichte Max Ernsts (*Histoire Naturelle*, 1926) von der magischen Naturgeschichte Ernst Jüngers (*Auf den Marmorklippen*, 1939 und *Subtile Jagden*, 1967), der experimentellen Naturgeschichte Ror Wolfs (*Fortsetzung des Berichts*, 1964) und der fragmentierten Naturgeschichte W. G. Sebalds (*Die Ringe des Saturn*, 1995).

Die vier Zugriffe stimmen darin überein, dass sie die künstlerisch zu bearbeitenden Dinge mit dem ästhetisch gewendeten Verfahren der Naturgeschichte aus den üblichen Zusammenhängen nehmen und still stellen. Durch diesen Bezug hat in der ästhetischen Moderne die Naturgeschichte damit den »Kampf ums Dasein« keineswegs verloren.

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