



Parergon: Attribut, Material und Fragment in der Bildästhetik des Quattrocento (German Edition)

Anna Degler

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Die Unterscheidung in Haupt- und Nebensache ist ein kulturabhängiges ästhetisches Konstrukt, das immer wieder neu ausgehandelt wird. Dieser Band erschließt die Ästhetik des Beiwerks in der Bild- und Textkultur des Quattrocento über den historischen Begriff Parergon (dt. Beiwerk) folglich auch innerhalb einer Normen- und Rezeptionsgeschichte.

Der Topos von der potentiellen Gefährdung des Werkes durch übermäßiges Beiwerk prägt seit der Antike westliche kunsttheoretische, theologische und nicht zuletzt auch wissenschaftliche Diskurse. In eingehenden Analysen verfolgt dieser Band das Phänomen aus der Perspektive von Künstlern des ausgehenden 15. Jahrhunderts, die das scheinbar Nebensächliche als konstitutiv anerkennen und dergestalt produktiv einsetzen. Maler wie Francesco del Cossa, Carlo Crivelli oder Vittore Carpaccio schöpfen aus dem prekären Verhältnis von Ergon und Parergon, indem sie dieses visuell reflektieren und dabei gerade im sakralen Tafelbild das Beiwerk als Ort elaborierter ästhetischer Auseinandersetzungen entdecken.

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