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Sommario/riassunto	The dissertation analyses dream images in romanticist art, with regards to inherent dreamanalogue strategies in consideration of contemporary dream theory and aesthetics, with a focus on the period between 1820 and 1840. The study does not provide a typological, iconographical or motif-historical collection of samples, but analyses different aspects of selected artworks which represent a wide range in terms of their contextual, formal and topographical heterogeneity, and overcomes the existing stereotypical classification in the context of romanticist art

reflection. The study identifies that, beyond the contextual-
iconographical dimension, the dream serves as an aesthetical category
because it is reflected not only as a motif but also in relation to its
dramaturgy. In the romantic awareness of the difficulty of an adequate
representation of invisible images, the nonlinear, associative, ciphered,
space- and time-simultaneous structure of the dream is adapted as a
method, and is staged by varied and differentiated configurations. This
is mirrored by comprehensive or formal concepts (genre, technique,
media and interdisciplinary), as well as in fragmentary structures
(sketches and drawings), in materiality (transparency and colour) or
arabesque and combinatory production principles.

The study contains three chapters: after a general introduction to the
subject, the analysis of the current state of research and the
demonstration of the methodology in the first chapter, the second
chapter focuses on contemporary dream discourses (especially the
theories of Gotthilf Heinrich Schubert and Carl Gustav Carus) and the
constitutive role of the philosophy of Friedrich Wilhelm Joseph
Schelling. By also involving the literary concepts of dreams the romantic
awareness of the deficiency of the visible image compared to the
invisible, which forces an avoidance of a mimetic art perception,
becomes obvious. The third chapter forms the main body of the study.
On the basis of selected dream images it analyses the different artistic
strategies and conditions of reception.

The first section of the third chapter focuses on artist dream imagery,
namely the Musician's Dream by Caspar David Friedrich, Raphael's
Dream by Franz and Johannes Riepenhausen and the Dream of Erwin
von Steinbach by Moritz von Schwind. The analysis indicates that the
dreaming artist serves as *mise-en-abyme* of the dream-analogue
productive and reflexive process, and the artwork itself.

The second section of chapter three makes landscape spaces accessible
as imaginative concepts and projections of emotional states, according
to current literature studies. Landscape spaces serve as patterns for
reflection processes, which is explored on the basis of *The Dreamer* by
Caspar David Friedrich.

The third section of the third chapter focuses on a combinatory and
arabesque concept as a dream-analogue and self-reflexive strategy –
the collage-like compilation, association and transformation of
heterogeneous elements which are analysed on the basis of the
artworks *Dream of Adam* by Moritz von Schwind and *The Evening* by
Clemens Brentano.
