



"Lebende Bilder" in Pasolinis "La Ricotta" **(German Edition)**

Romy Knobel

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Studienarbeit aus dem Jahr 2009 im Fachbereich Kunst - Fotografie und Film, Note: 1,0, Friedrich-Schiller-Universität Jena (Kunsthistorisches Seminar), Veranstaltung: Lebende Bilder, Sprache: Deutsch, Abstract: Es ist schon eine schöne Beschäftigung sein Wochenende in einer Ausstellung alter Meister zu verbringen. Ganz so wie es immer gepredigt wird, wirken Gemälde in Natura tatsächlich ganz anders als ihre Kopien in Büchern. Man erkennt die reale Größe, die realen Farben und mit etwas Glück sogar die Pinselführung des Künstlers. Das ganze Kunstwerk wird viel realer. Es gibt aber noch eine Steigerung des Wirklichkeitscharakters von Bildern in Tableaux vivants – Lebenden Bildern. Dabei wird das Bild aus seiner Zweidimensionalität gerissen und schreitet mit Hilfe von lebendigen Personen tatsächlich in die Wirklichkeit. Gemälde werden möglichst detailgetreu und bewegungslos nachgestellt. Besonders in der Goethezeit war dieser Zeitvertreib sehr beliebt. Schönheit und Anmut sollten vermittelt werden, und die Grenzen zwischen betrachtendem Subjekt und betrachtetem Objekt wurden spielerisch verwischt. Wieso aber greift ein Filmemacher des zwanzigsten Jahrhunderts auf die Darstellung lebender, aber trotzdem statischer, Bilder inmitten eines bewegten Filmes zurück? Eben das tat Pasolini 1963 in seinem dritten Film La Ricotta. Dreimal wird der schwarz-weiße Handlungsverlauf von cholorierten, statischen Bildern, die einen sehr starken Kontrast zum restlichen Film darstellen, unterbrochen. Steht auch hier die Darstellung des Schönen im Vordergrund oder handelt es sich nur um Effekthascherei, um Farbtupfer in farbloser Umgebung?

Diese Hausarbeit stellt sich der Frage nach der Funktion der lebenden Bilder in La Ricotta. Dafür werden zunächst einige allgemeine Anmerkungen zum Thema Tableaux vivants gemacht, bevor nach Blick auf die Vorbilder des Regisseurs Pasolini ein Versuch erfolgt die Stellung und Funktion der lebenden Bilder im vorliegenden Film zu verstehen.

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