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Nota di contenuto	The doubling of the frame--visual art and discourse / Natalie Edwards, Ben McCann and Peter Poiana, The University of Adelaide -- Colonial vision : French voyager-artists, Aboriginal subjects and the British Colony at Port Jackson / Nicole Starbuck, The University of Adelaide -- An artist in the making : The early drawings of Charles-Alexandre Lesueur during the Baudin expedition to Australia / John West-Sooby, The University of Adelaide -- Framing New Holland or framing a narrative? : A representation of Sydney according to Charles-Alexandre Lesueur / Jean Fornasiero, The University of Adelaide -- The Artwork of the Baudin expedition to Australia (1800-1804) : Nicolas-Martin Petit's 1802 portrait of an Aboriginal woman and child from Van Diemen's Land / Jane Southwood, University of New England -- Framing the Eiffel Tower : From postcards to Postmodernism / Sonya Stephens, Mount Holyoke University -- The return of Trauner : Late style in 1970s and 1980s French film design / Ben McCann, The University of Adelaide -- Annie Ernaux's phototextual archives : Ecrire la vie / Natalie Edwards, The University of Adelaide -- The image of self-effacement : The revendication of the autonomous author in Marie NDiaye's Autoportrait

en vert / Christopher Hogarth, University of South Australia --  
Accumulating Algeria : Recurrent images in Pied-Noir visual works /  
Amy L. Hubbell, University of Queensland -- Georges Bataille's Manet  
and the "strange impression of an absence" / Caroline Sheaffer-Jones,  
University of New South Wales -- Entropy and osmosis in  
conceptualisations of the Surrealist frame / Klem James, University of  
Wollongong -- Art and origin : Bataille and Blanchot's return to Lascaux  
/ Peter Poiana, The University of Adelaide.

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Sommario/riassunto

Throughout this book, the concept of framing is used to look at art, photography, scientific drawings and cinema as visually constituted, spatially bounded productions. The way these genres relate to that which exists beyond the frame, by means of plastic, chemically transposed, pencil-sketched or moving images allows us to decipher the particular language of the visual and at the same time circumscribe the dialectic between presence and absence that is proper to all visual media. Yet, these kinds of re-framing owe their existence to the ruptures and upheavals that marked the demise of certain discursive systems in the past, announcing the emergence of others that were in turn overturned.

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