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Representation and the consciousness; 2 Jerome Nadal's; 3 The Cartesian model; 4 The downfall of the spectator in modernism. The subjectivity of the mental image in Adalbert Stifter; 5 Stifter's modernism

6 The break-up of representational space7 The subject dissolving into space. The void as an anti-interior; 1 The invasion of the subject's skin; 2 From the audacious dom Cleofas and Madeleine de Scudery's eavesdropping gardens to Doblin's; 3 Flucht in die Finsternis; 1 Anton Reiser; 2 Der Sandmann; 3 Towards a hermeneutics of the interior; 4 The double; 1 Snapshots of absence. Atget's Paris; 2 Corporeal transgression and the uncanny; 3 Heimlich/Unheimlich; 4 Solipsism, projection and the objectification of vision; 5 The double as an agent of existential anemia
6 Object-subject hybridity and breaking the frame7 A discourse on representation

Sommario/riassunto

In literature and visual sources, secluded parks, cabinets, bourgeois homes, doppelgänger that function as a second skin and interior spaces in the guise of art or artifice reveal a rich and complex imagery. These expose a dweller / subject that is driven by authenticity and embodies a radical panoptic and simultaneous presence with reality. This ambition however increasingly leads to its complete opposite. Authenticity becomes alienation, presence becomes absence, seeing becomes blindness, the subject becomes an object, the void invades the interior. The imagery of interior spaces is thus presented as a cultural code of a tragic subjectivity, throughout a variety of historical case studies that are set between the later Middle Ages and the end of the long nineteenth century. The cabinet as the paradigmatic interior, for example, is analyzed in its later seventeenth century context, whereas the double theme is discussed in a variety of literary sources, such as Schnitzler, Hogg, Kafka, Dostoevsky or Alain-Fournier. The breakdown of the tragic subject is followed from Adalbert Stifter through *Der blaue Reiter* on artistic and literary representation. The interior space, finally, as a discourse on the tragic subject and representation, as artifice or work of art, is addressed in Huysmans' *A rebours* and furthermore in the works of Moritz, Hoffmann, Alain-Fournier or Galdos.
