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Autore	Wilson, Edgar Bright <1908- >
Titolo	Molecular vibrations : the theory of infrared and Raman vibrational spectra / Bright E. Wilson , J. C. Decius , Paul C.Cross.
Pubbl/distr/stampa	New York : McGraw-Hill book company, 1955
Descrizione fisica	XI, 388 p. : ill. ; 23 cm
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2. Record Nr.	UNINA9910820654703321
Autore	Bauer Dominique
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Descrizione fisica	1 online resource (176 p.)
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Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	Intro; Contents; Acknowledgements; Introduction and general outline; The spectator and his space; The Forgotten Case of Jules Romain; The economy of the interior; The immediate consciousness. The spectator as an instance of narrative coherence; Gazes under the spectator's skin. Blank spots in the self; Self-projections as subtexts from beyond the frame; The double/interior. A discourse on representation; Mirroring the spectator beyond the frame; Abbreviations; Primary Sources; List of illustrations; 1 The paradox of the panoptic spectator; 2 The cabinet as a paradigmatic interior space 3 The hidden subjectivity of representation and the beholder beyond the frame4 Undermining the Vorstellung. Towards the spatial dissolution of the subject and the claustrophobic interior; 5 The invasion of the skin; 6 The imagery of the interior space as a discourse on representation; 7 The double/interior as a discourse on subjectivity and representation; 1 The invisible panoptic spectator; 2 The invisible spectator in his eternal present; 3 Towards the fragmentation of the spectator; 1 Introduction; 2 The spatial paradox of the unanime; 3 A balance against the exterior 4 The invasion of the skin/interior1 The spectator beyond. The interior as a cultural subtext; 2 The interior as an eternal present; 3 From objects to exhibitional spaces. The evolution of the cabinet; 4 Mme de Sevigne. Notions of voyeurism and partial vision; 5 'Remove that place from your mind.' Spatialized sentiments; 6 Conclusion; 1 Introduction.

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 breakdown 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 Döblin'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

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## 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.

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