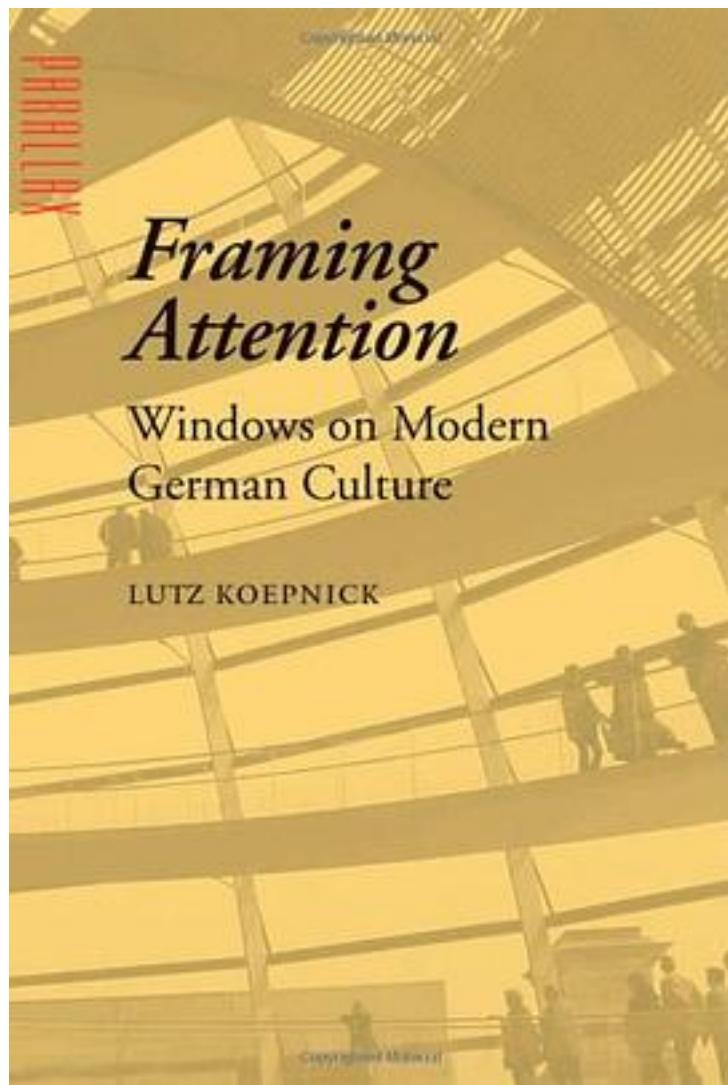


Framing Attention



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著者:Lutz Koepnick

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In *Framing Attention*, Lutz Koepnick explores different concepts of the window-in both a literal and a figurative sense-as manifested in various visual forms in German culture from the nineteenth century to the present. He offers a new interpretation of how evolving ways of seeing have characterized and defined modernity. Koepnick examines the role and representation of window frames in modern German culture-in painting, photography, architecture, and literature, on the stage and in public transportation systems, on the film screen and on television. He presents such frames as interfaces that negotiate competing visions of past and present, body and community, attentiveness and distraction. From Adolph Menzel's window paintings of the 1840s to Nam June Paik's experiments with television screens, from Richard Wagner's retooling of the proscenium stage to Adolf Hitler's use of a window as a means of political self-promotion, *Framing Attention* offers a theoretically incisive understanding of how windows shape and reframe the way we see the world around us and our place within it.

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