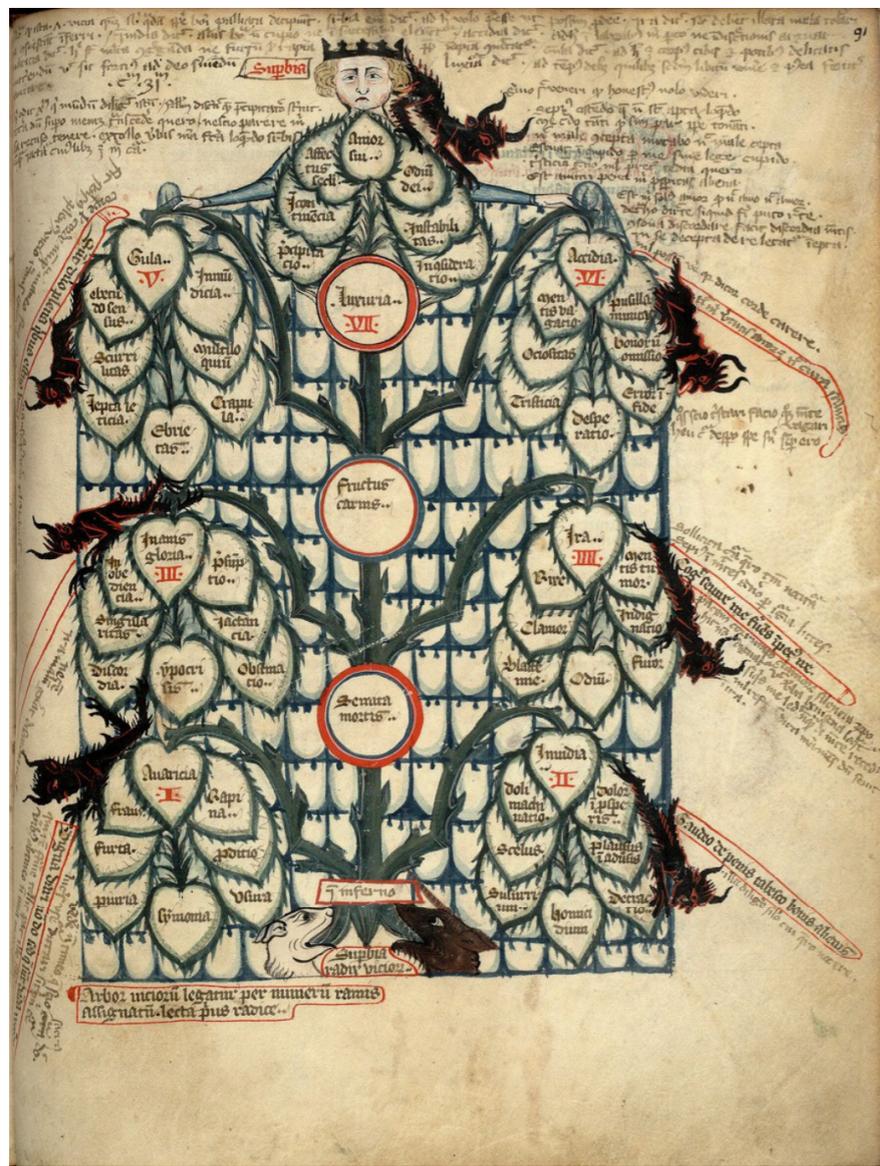


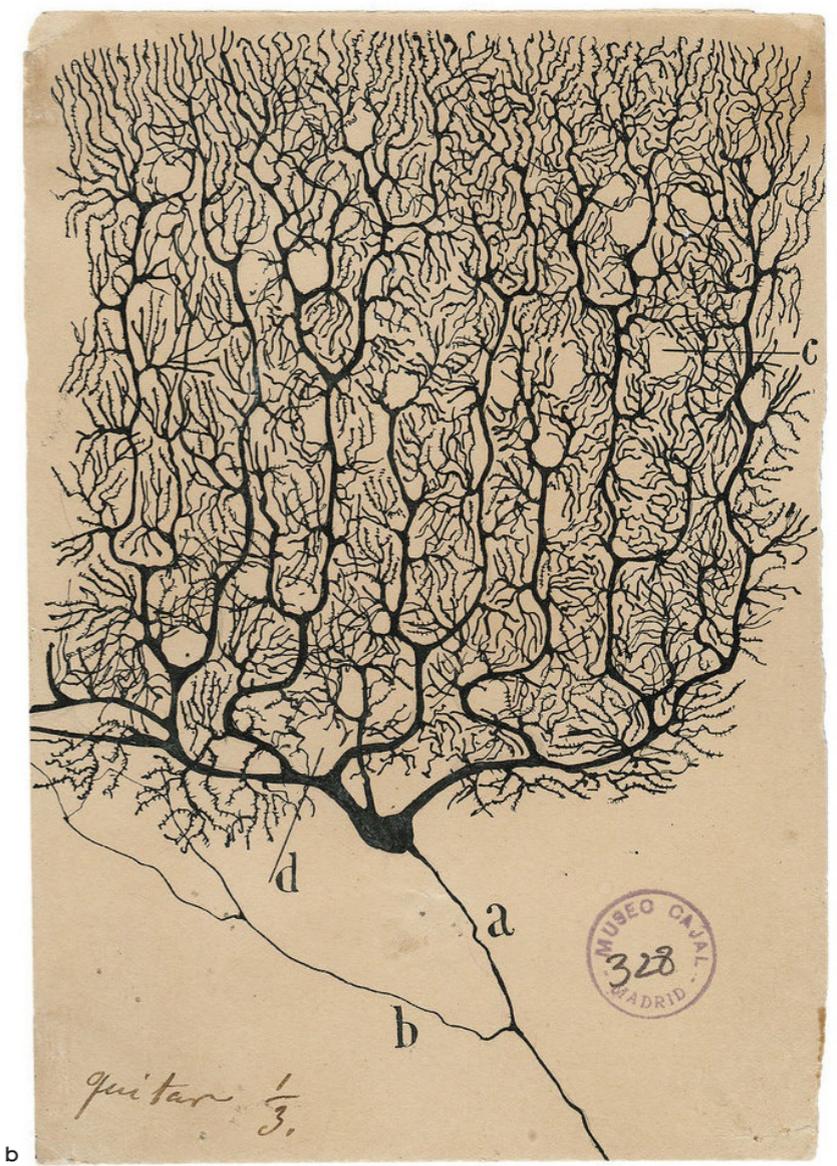
# Imagerie



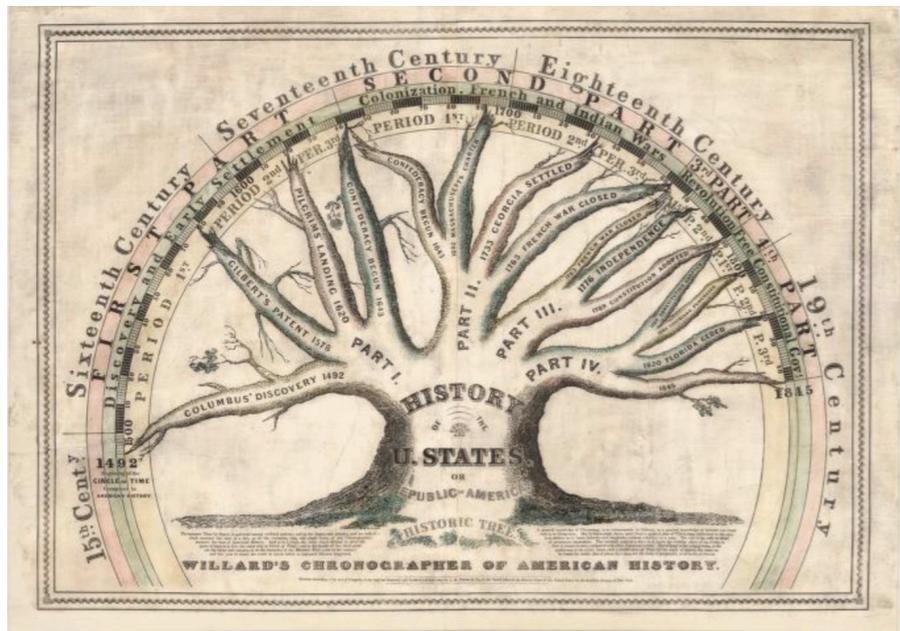
Robert Fludd, image du discernement des objets dans le monde sensoriel, 1619.



a



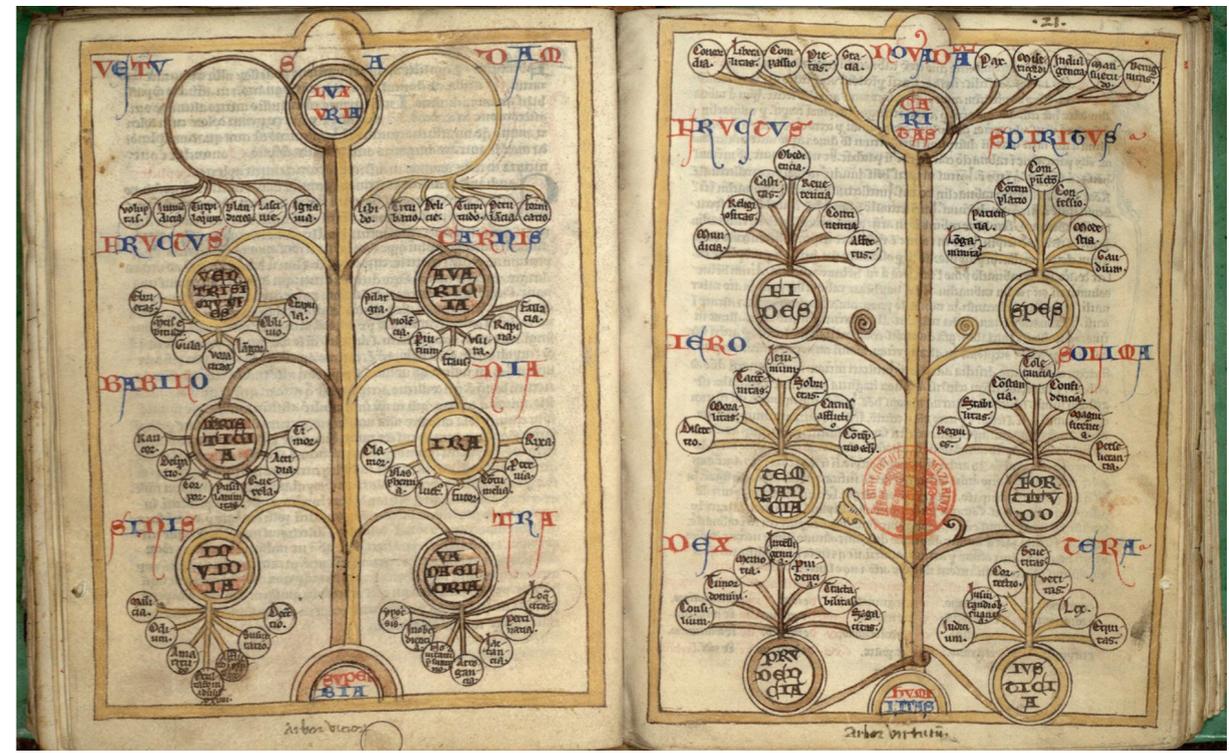
b



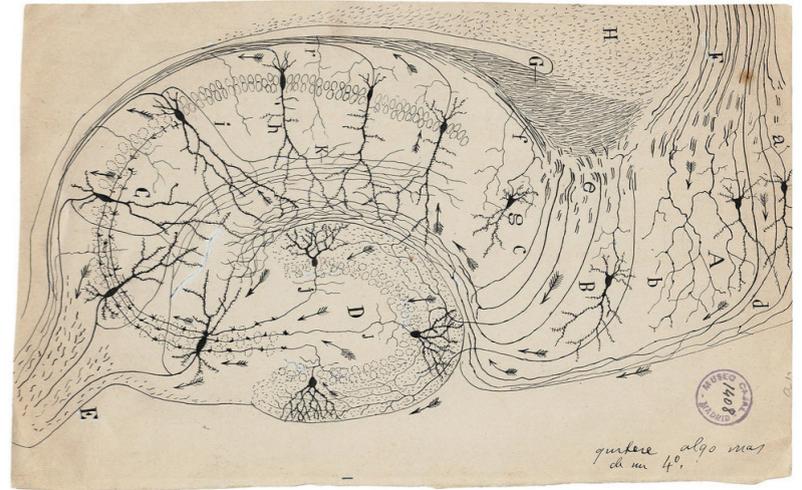
c.



c.



b.



d.



e.

a. Emma Willard, Chronographer of American History, 1845.  
 b. Arbre des vertues, manuscrit médiéval.  
 c. /  
 d. Santiago Ramon y Cajal, dessins d'anatomie du cerveau.  
 e. Voynich Manuscript, XV<sup>e</sup> siècle.

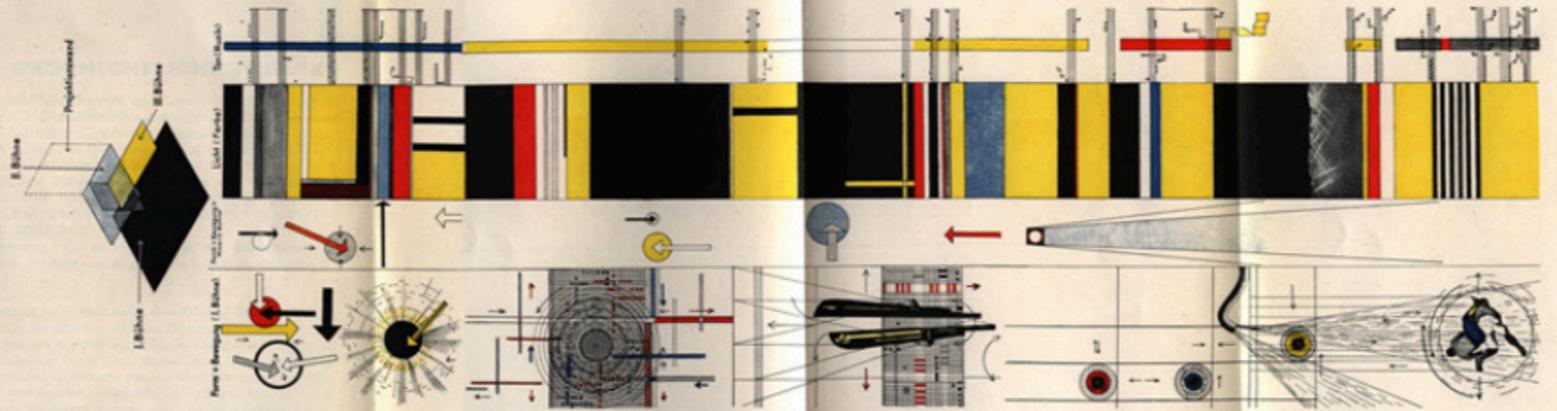
MOHOLY-NAGY

Nebenstehend die PARTITURSKIZZE einer MECHANISCHEN EXZENTRIK (siehe Seite 47 für ein Valer) Die Bühne ist in drei Teile gegliedert. Der vordere Teil für gelbes Farne und Bewegung. Die Bühnen (die Bühnen) mit aufklappbarer Glaswand für Aktion, Form und Bewegung. Die Bühnen (die Bühnen) mit aufklappbarer Glaswand für Aktion, Form und Bewegung. Die Bühnen (die Bühnen) mit aufklappbarer Glaswand für Aktion, Form und Bewegung.

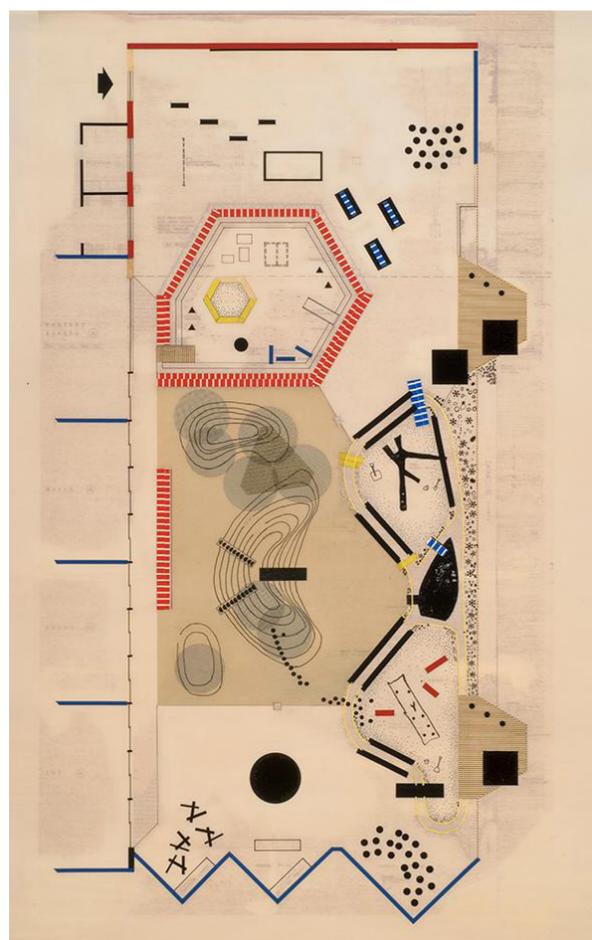
FOLGE:

- 1. KOLONNE
  - PFEILE STÜRZEN
  - LAMELLEN ÖFFNEN SICH
  - KREISE ROTIEREN
  - ELEKTRO-APPARATE
  - BLITZ DÖNNER
  - SPITZENSYSTEME
  - VON FARBEN
  - SCHIESSEN AUF AB
  - HIN-HER
  - PHOSPHORESCENZ
  - RIESEN-APPARATE
  - SCHWINGEN
  - BLITZEN
  - GITTER WEITER
  - RÄDER
  - EXPLOSIONEN
  - GERÜCHE
  - CLOWNERIE
  - MENSCHMECHANIK
- 2. KOLONNE
  - PFEILE STÜRZEN
  - LAMELLEN ÖFFNEN SICH
  - KREISE ROTIEREN
  - KINO AUF TAGESWAND
  - RÜCKWÄRTS GE-DREHT
  - AKTION
  - TEMPO
  - WILD
- 3. U. 4. KOLONNE
  - SIND OHNE SCHLAGWÖRTE
  - DEUTLICH

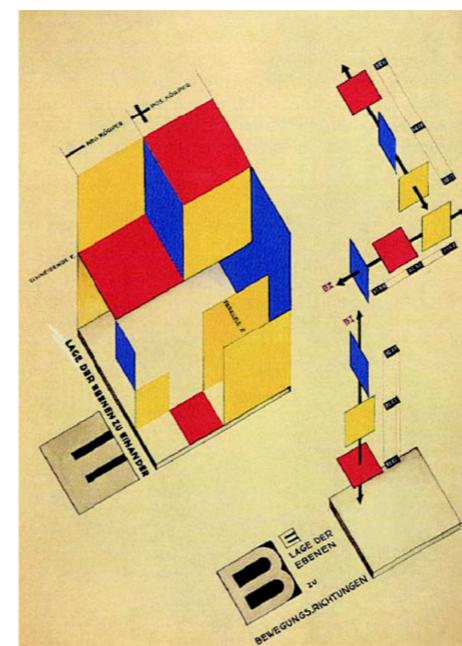
L. MOHOLY-NAGY: PARTITURSKIZZE ZU EINER MECHANISCHEN EXZENTRIK



c.

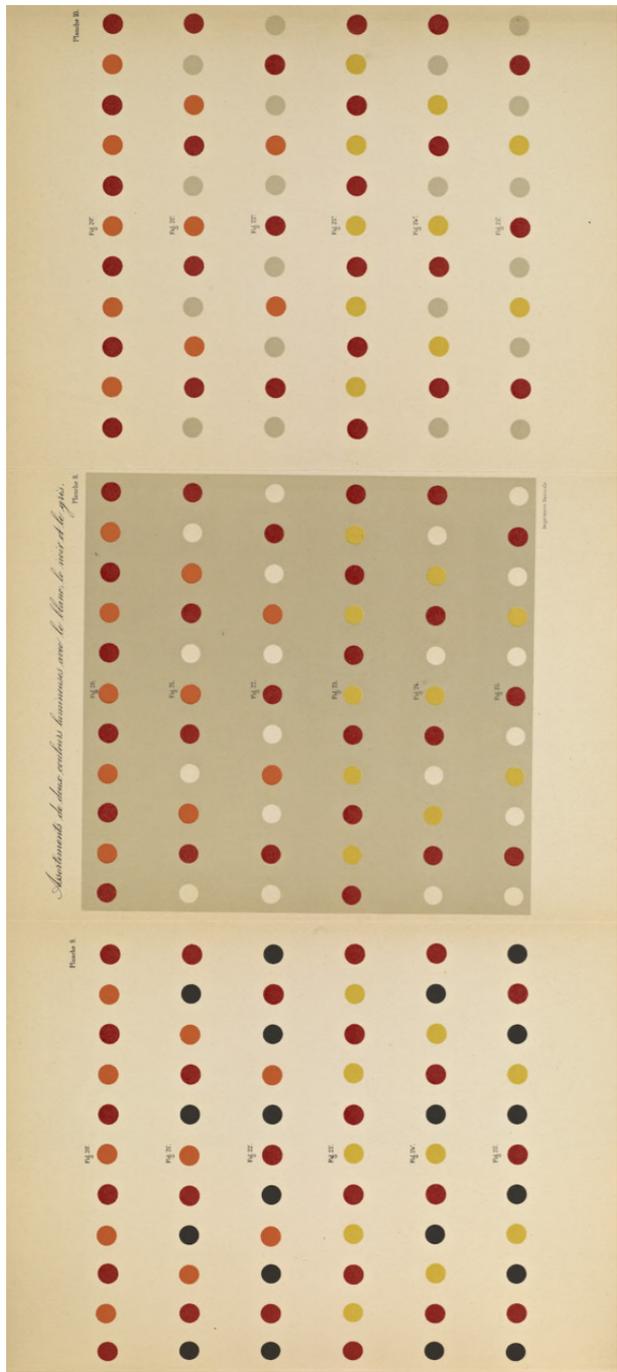


b.

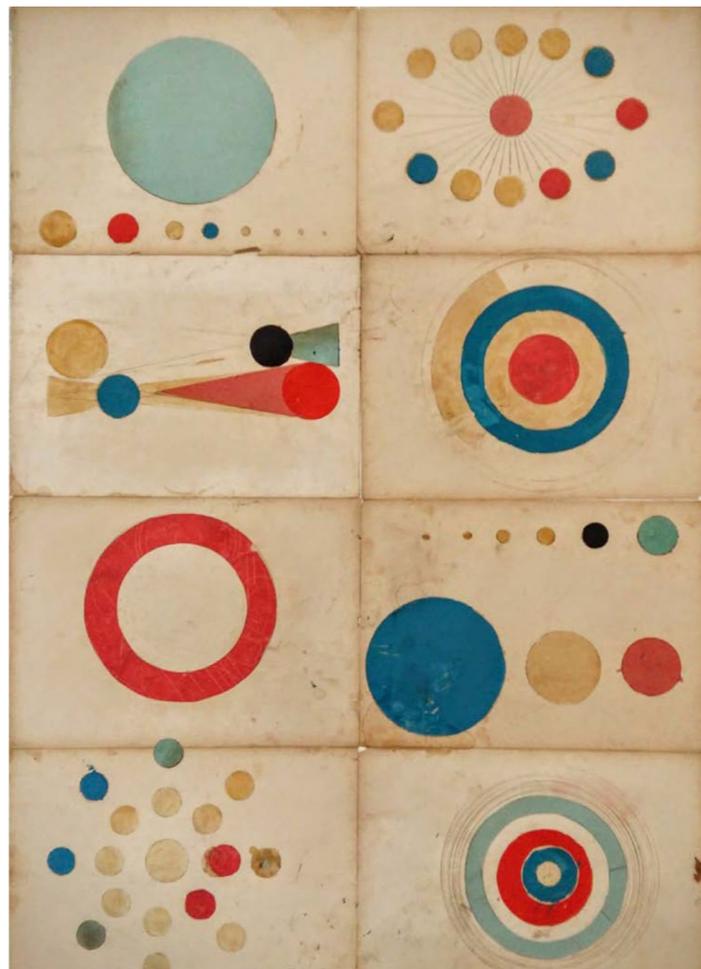


c.

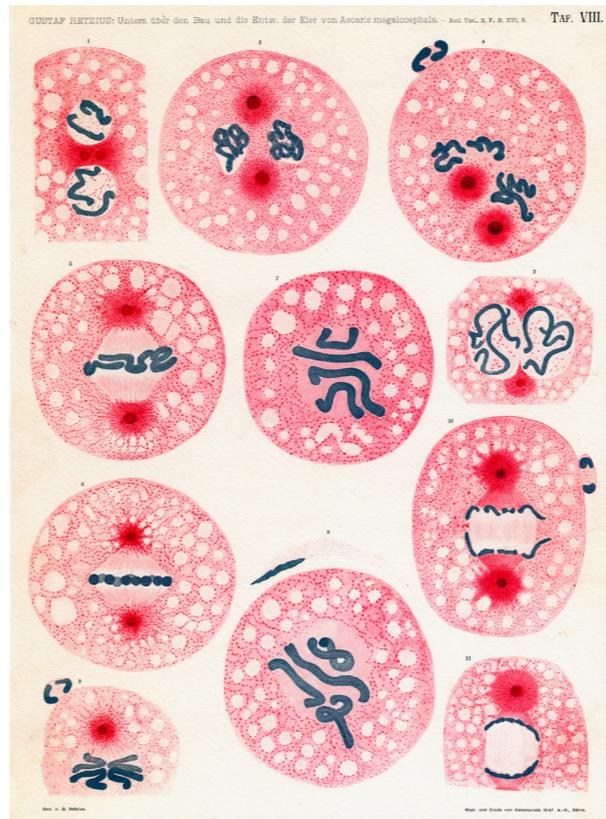
a. Moholy-Nagy.  
b. Cornelia Hahn Oberlander, childrens project.  
c. Joost Schmidt, Mechanical stage, 1925.



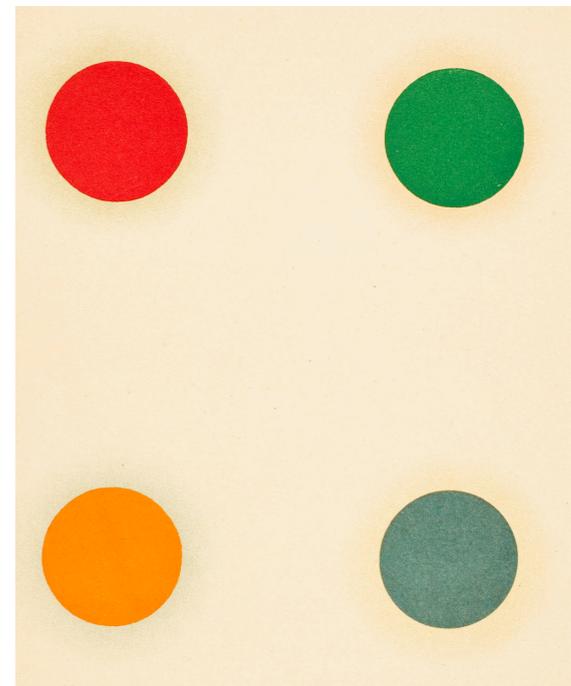
a.



b.

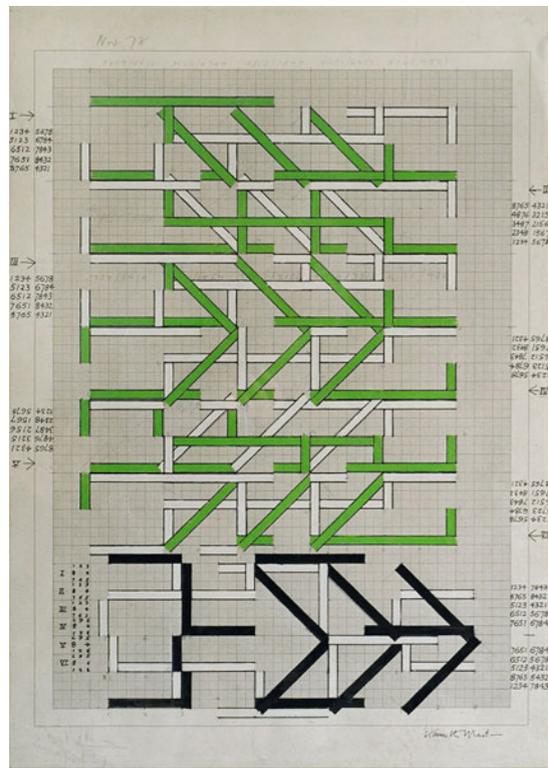


c.

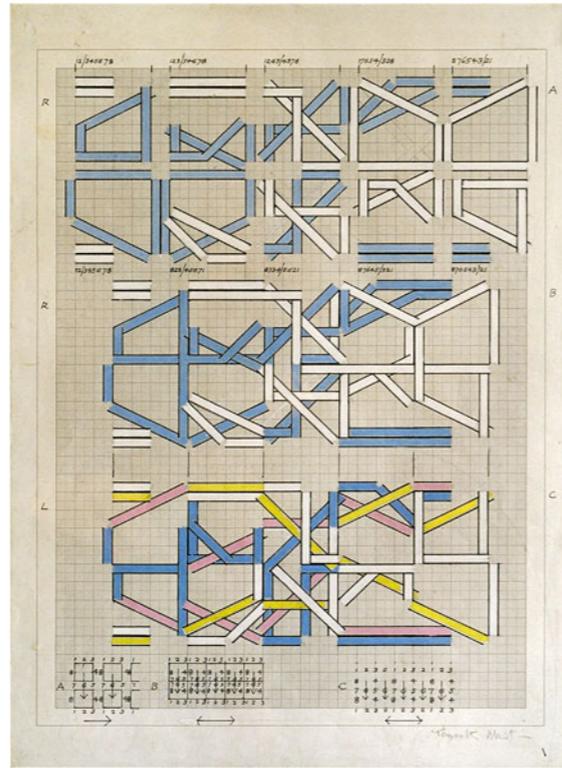


d.

a. Michel-Eugène Chevreuil, De la loi du contraste simultané des couleurs et de l'assortiment des objets colorés, 1889.  
 b. Regina Giménez, Geometría cósmica, 2017.  
 c. Gustaf Retzius, Stages of fertilization and first cell divisions of the egg from an intestinal worm found in horses Biologische.  
 d. Michel-Eugène Chevreuil, De la loi du contraste simultané des couleurs et de l'assortiment des objets colorés, 1889.



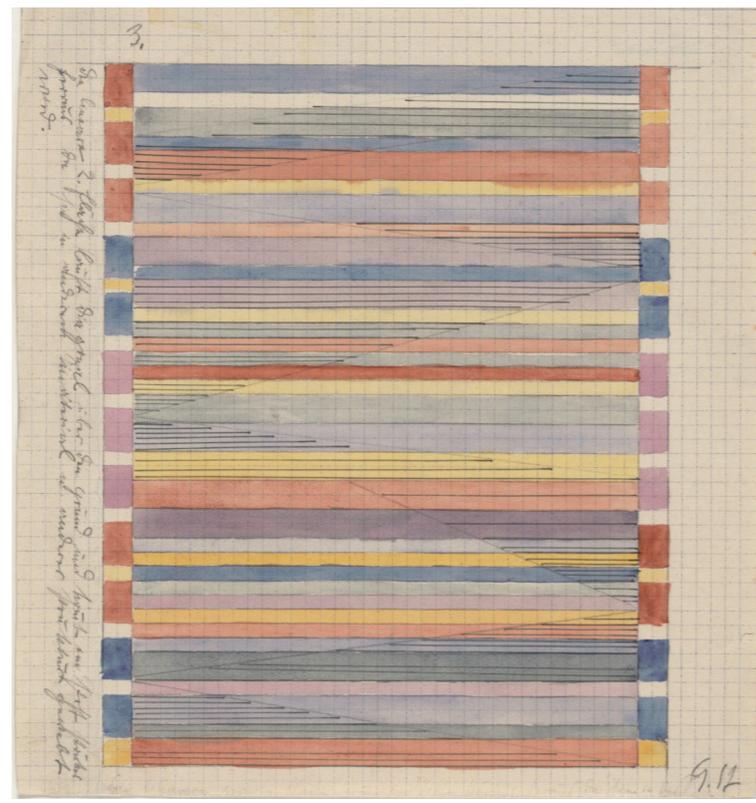
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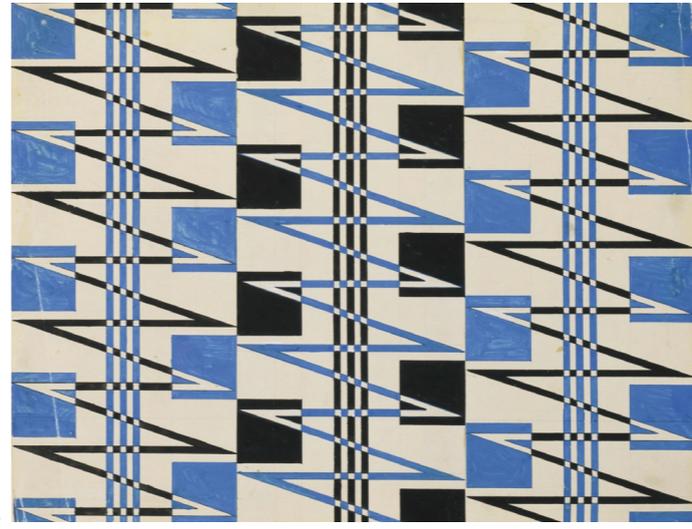
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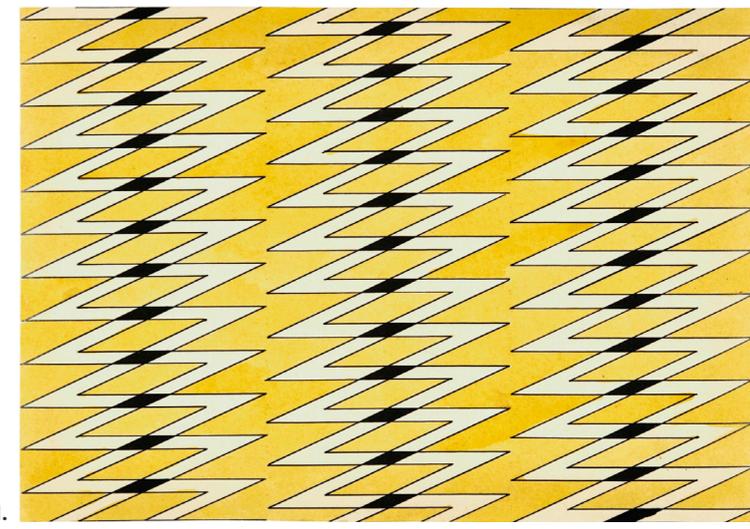
c.



b.

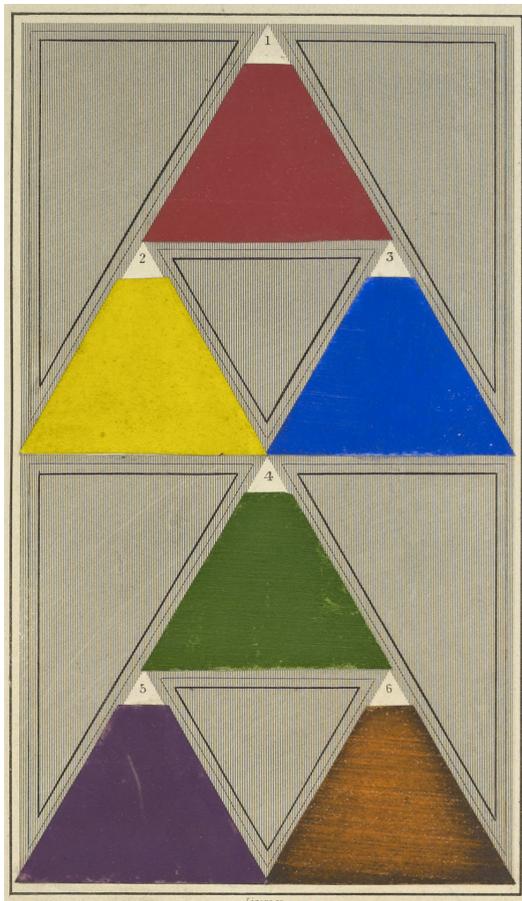


d.

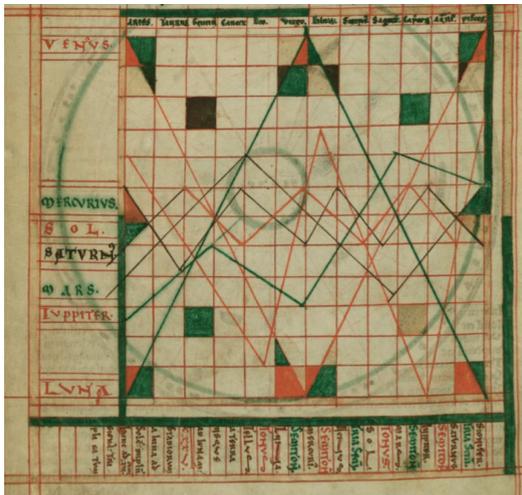


d.

a. Kenneth Martin, Metamorphoses Green November, 1978.  
 b. Gunta Stözl, Design for Textile, 1920.  
 c. Varvara Stepanova, Constructivist gouache, 1924.  
 d. Varvara Stepanova, textile design III abstract, 1924.



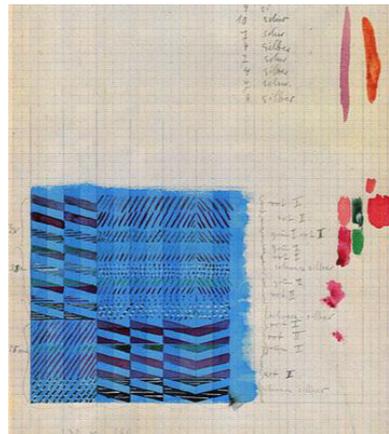
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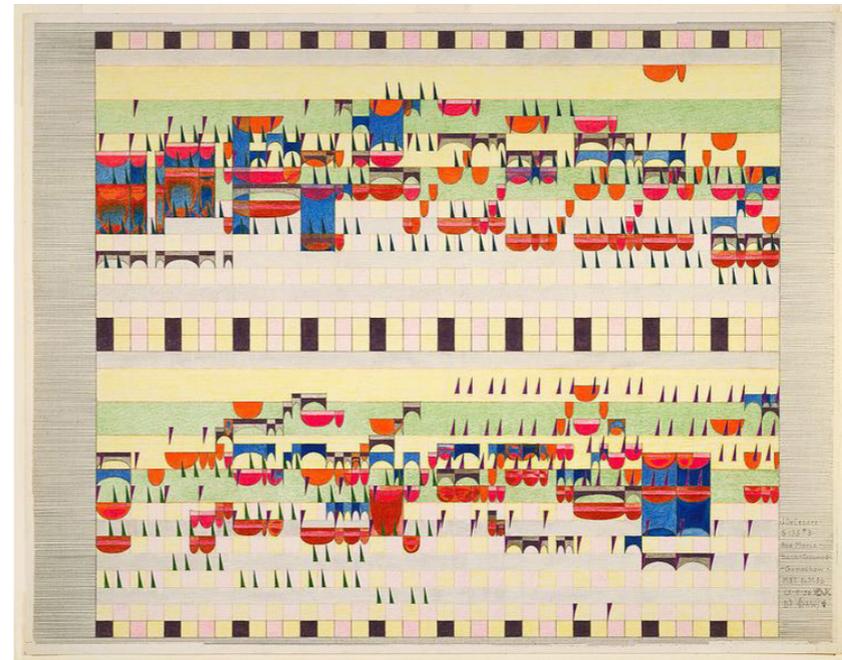
b.



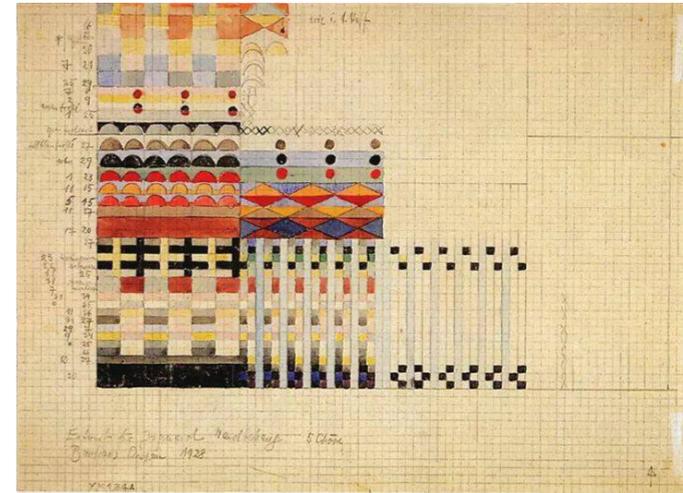
c.



d.

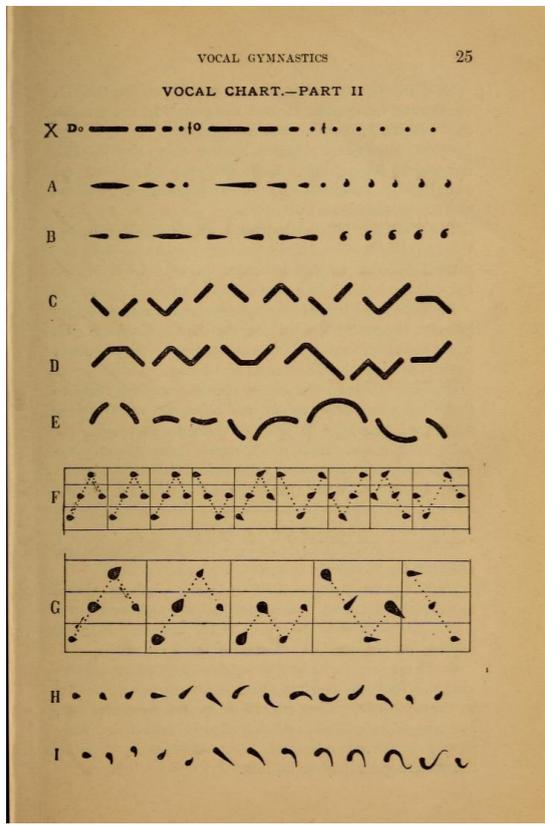


e.

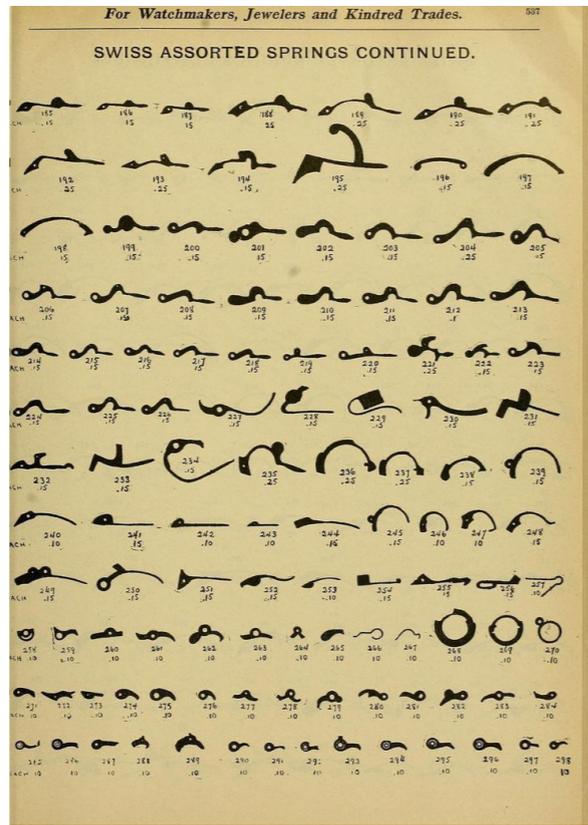


f.

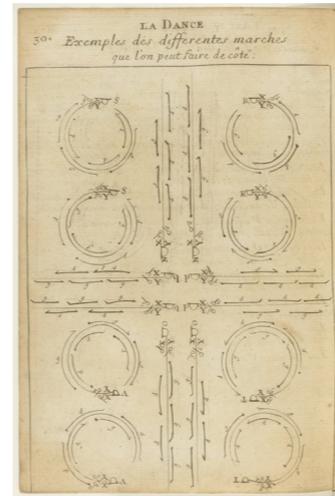
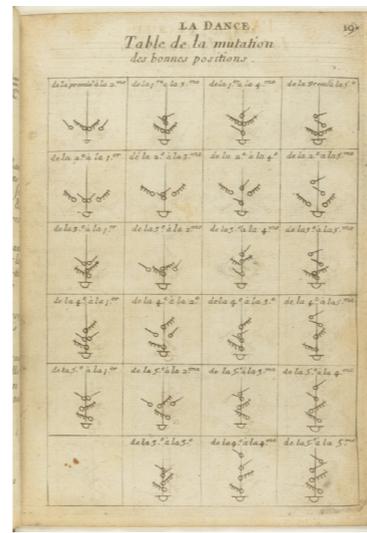
- a. Gunta Stölzl, The primary and secondary colours, 1846.
- b. Cosmographie, manuscript.
- c. John De Cesare, Study 145, Beethoven's Fifth Symphony, April 1, 1959.
- d. Gunta Stolz, A nomenclature of colours, 1846.
- e. John De Cesare.
- f. Gunta Stölzl, Bauhaus Textile Design, 1927-1928.



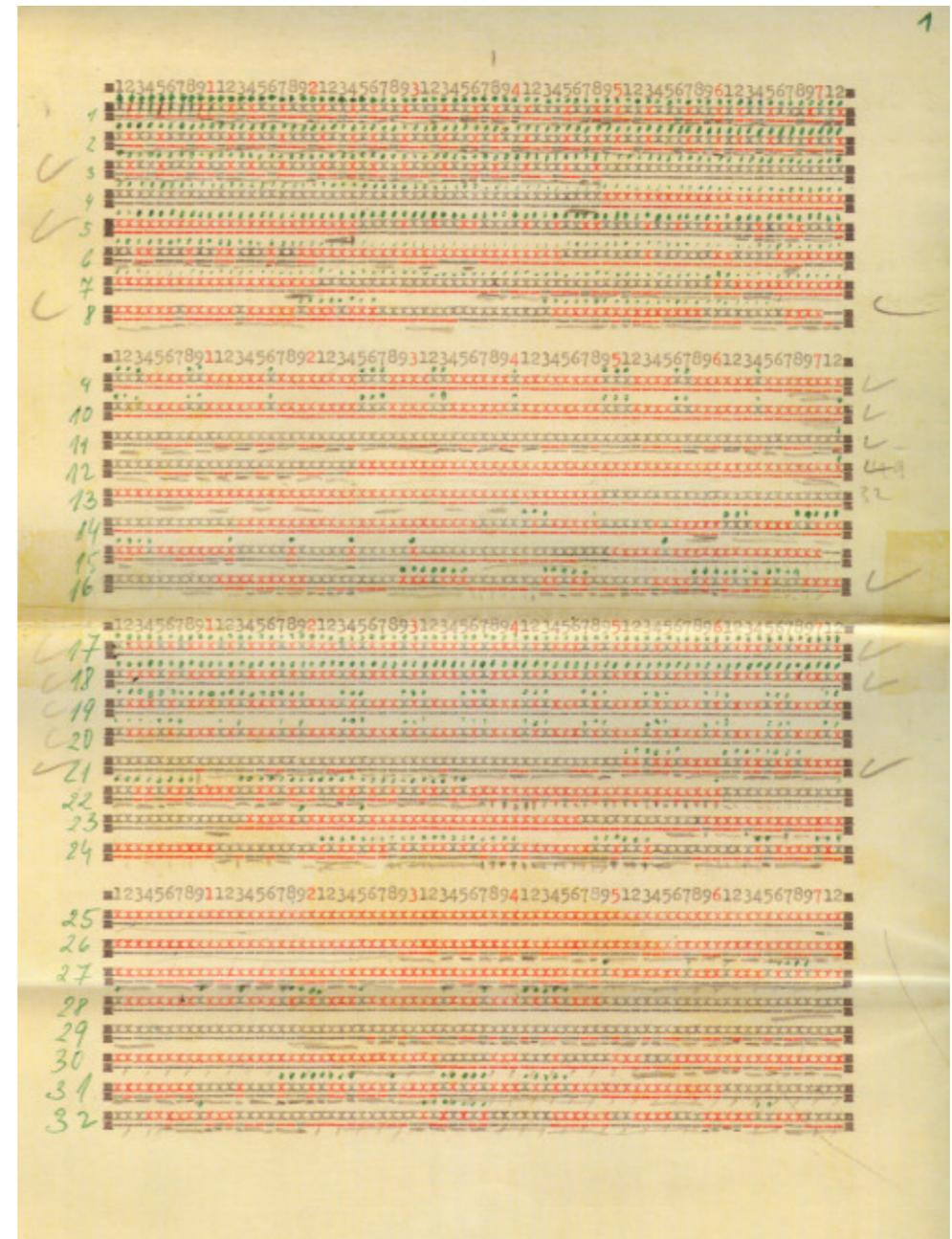
a.



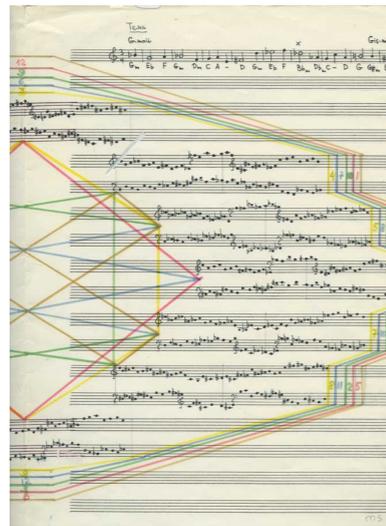
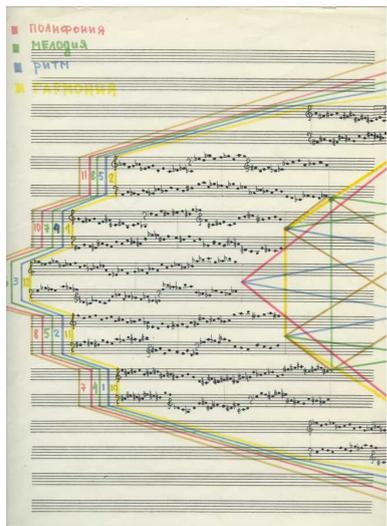
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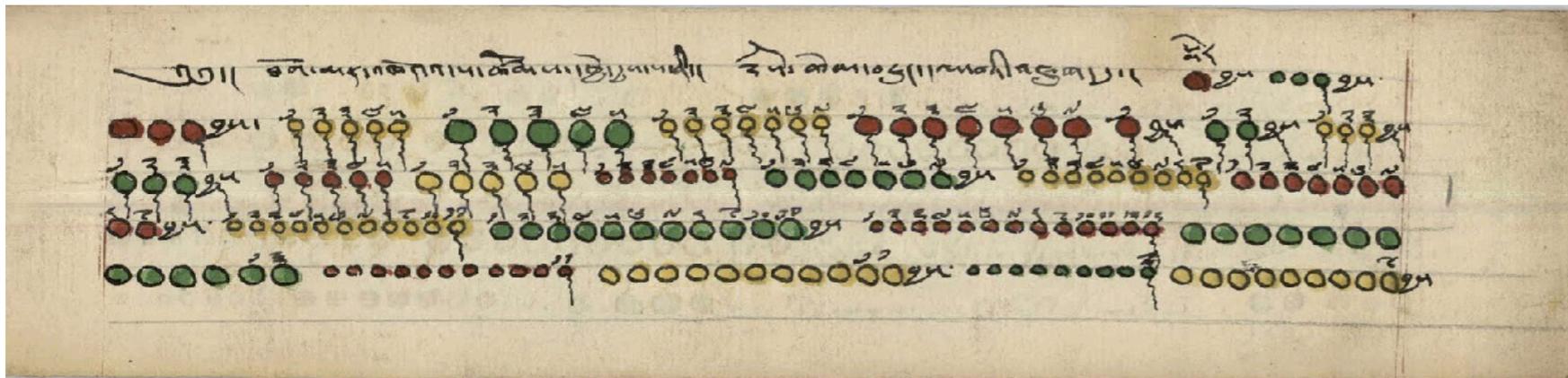
e.



f.



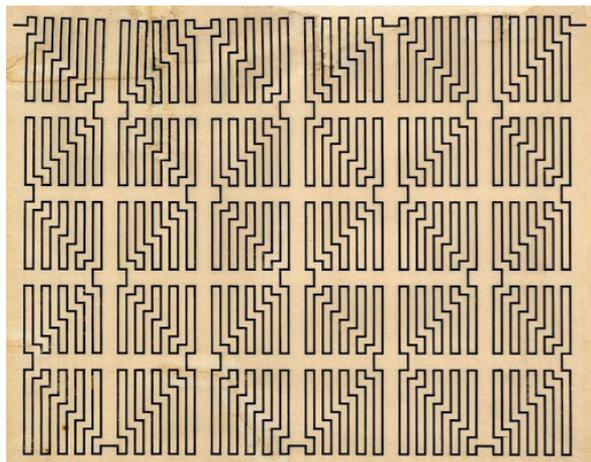
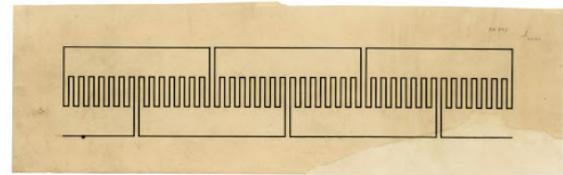
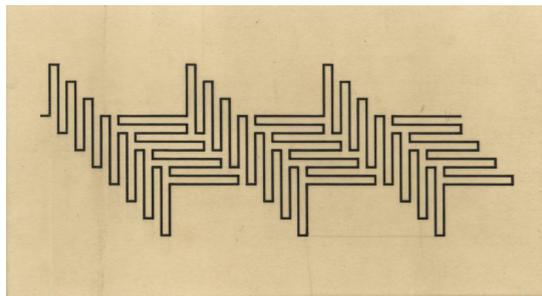
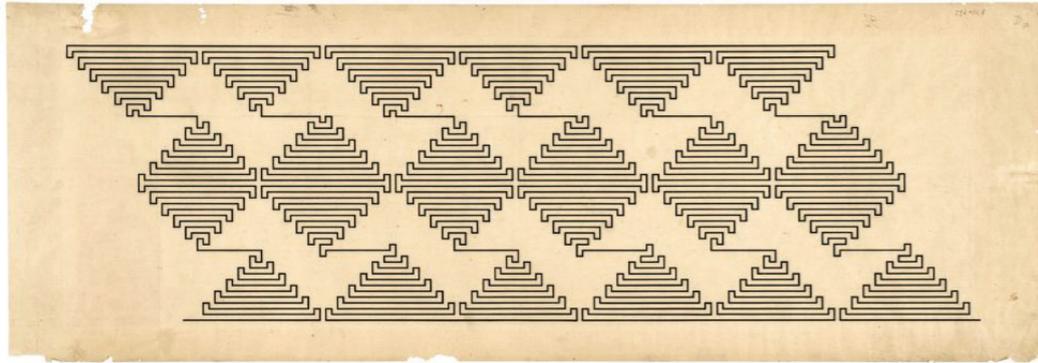
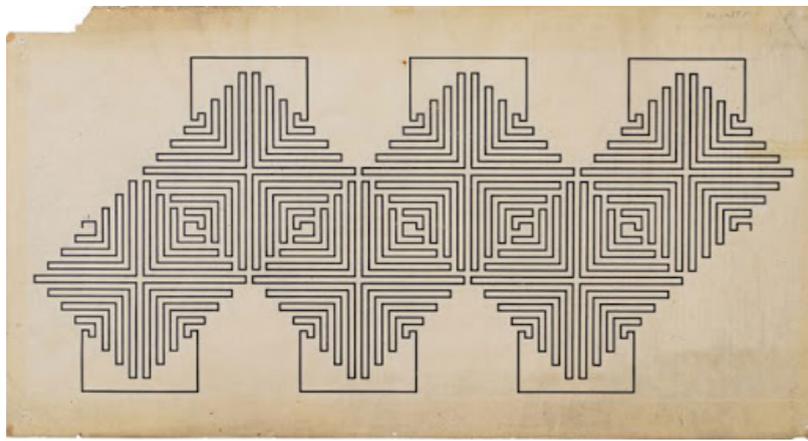
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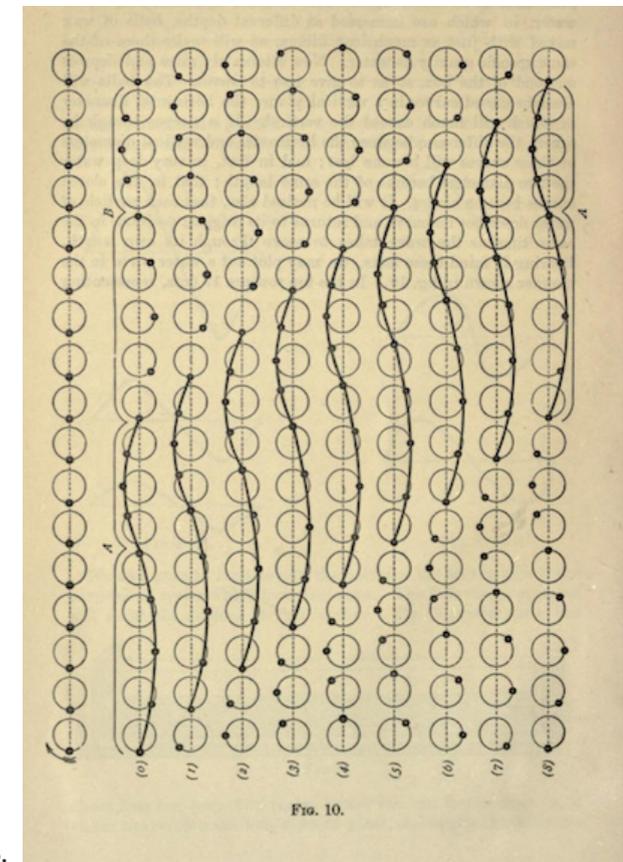
e.

d.

a. Charte vocale, élocution avancée, 1896.  
 b. Ressorts suisses assortis, catalogue de fournitures du XX<sup>e</sup> siècle pour les horlogers, les bijoutiers et les métiers apparentés, 1899.  
 c. Alfred Schnittke, *cantus perpetuus*.  
 d. Partition bouddhiste.  
 e. Chorégraphie, ou L'art de décrire la danse par caractères, figures et signes démonstratifs, Raoul Feuillet, XVII<sup>e</sup> siècle.  
 f. Partition pour le film Arnulf Rainer, 1958-1960, de Peter Kubelka.

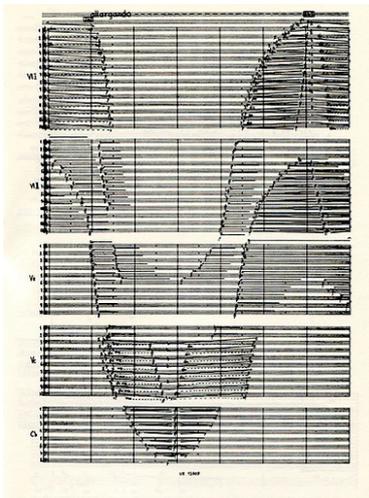


a.

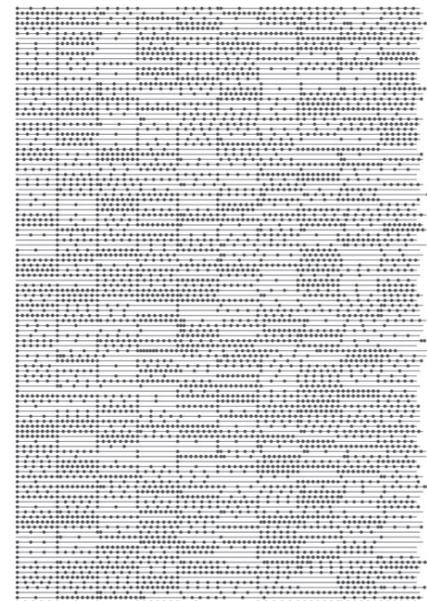


b.

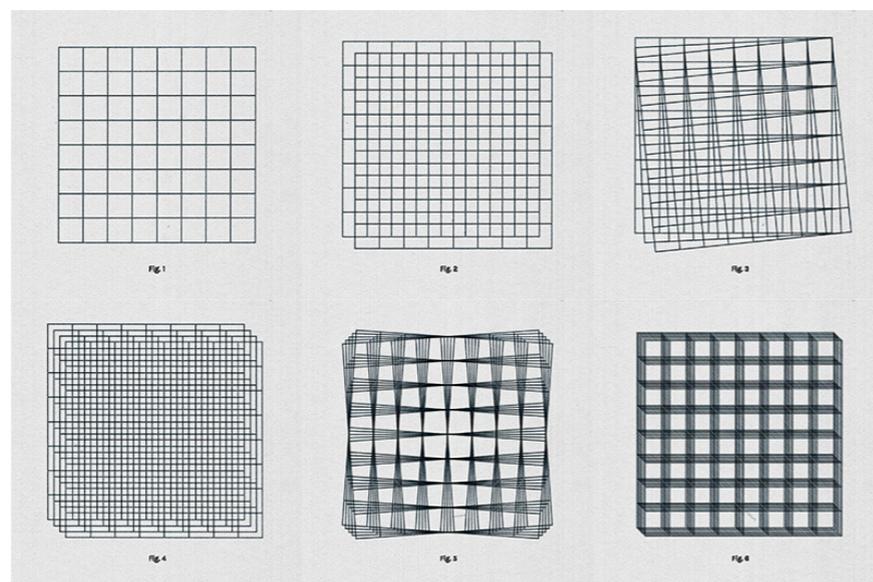
a. Wacław Szpakowski (1883-1973),  
Exercice de dessins contraints.  
b. Manuel d'acoustique à l'usage des  
étudiants en musique, 1900.



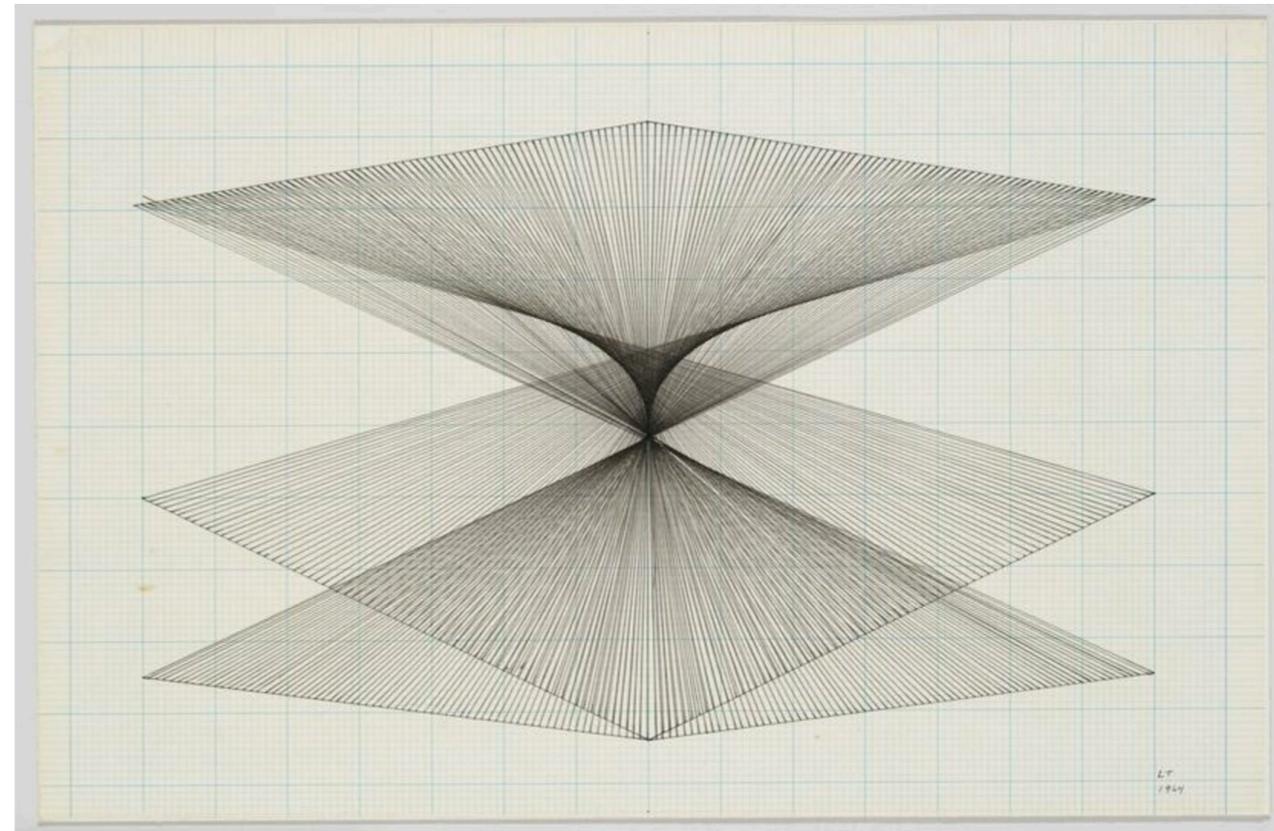
d.



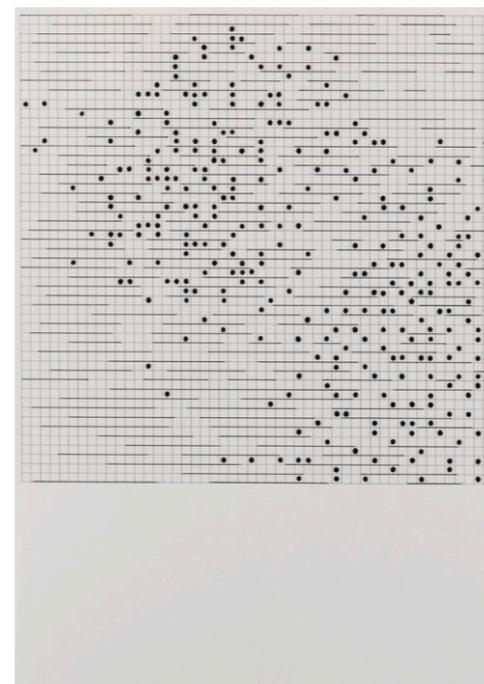
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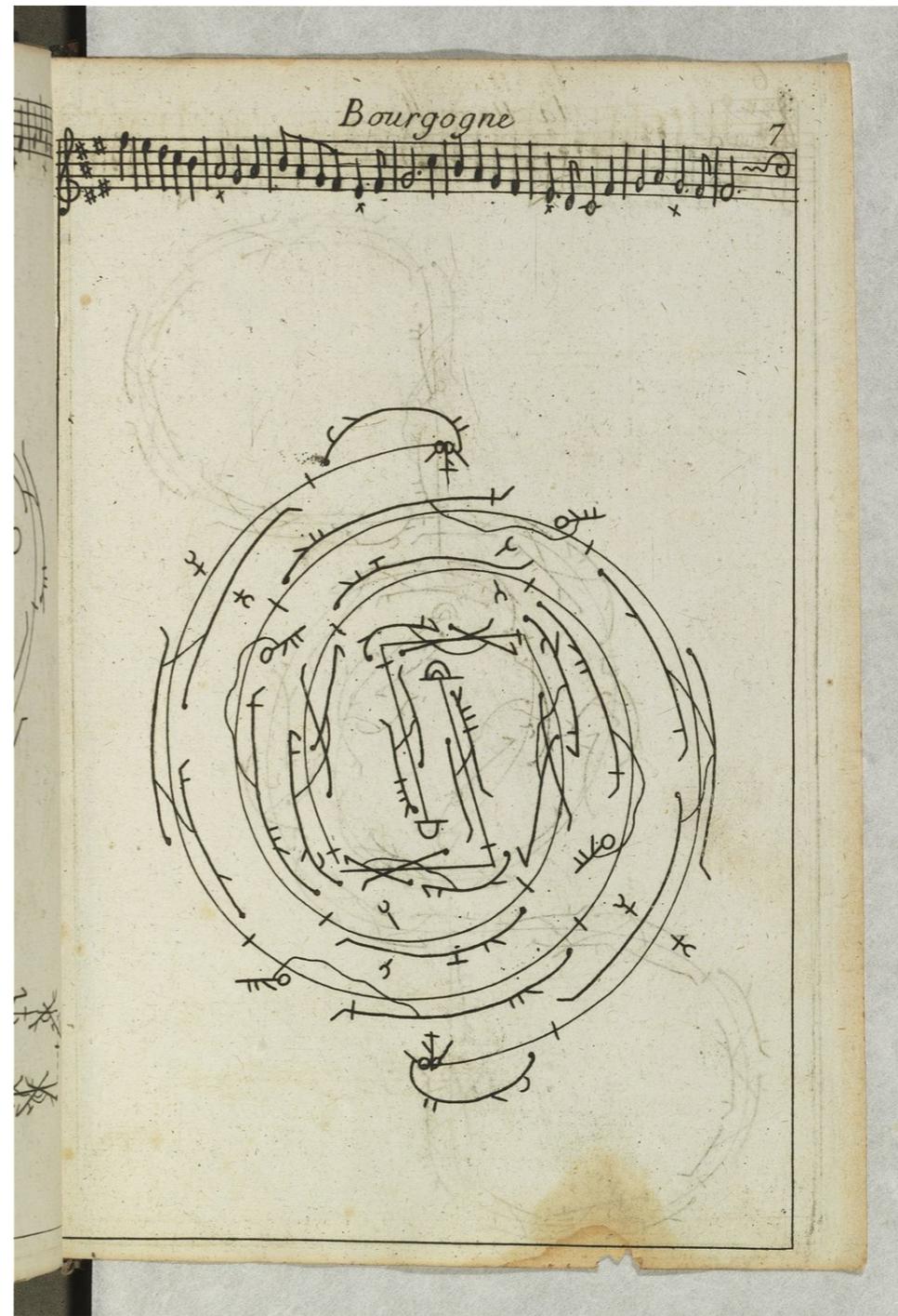
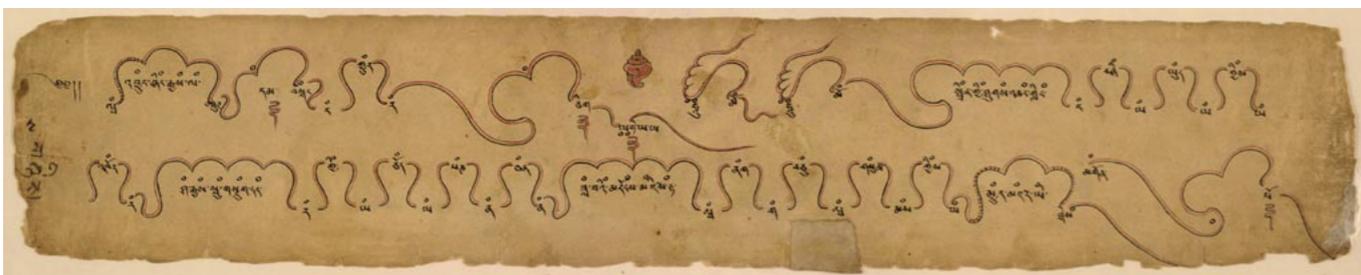
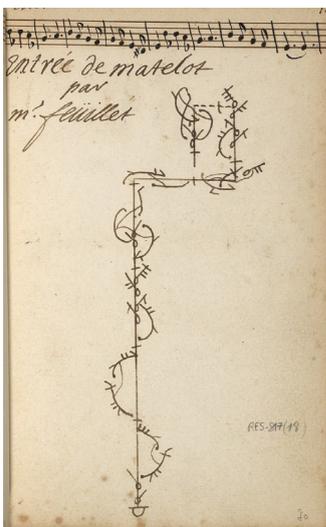
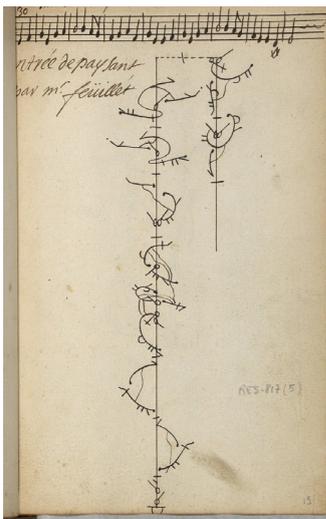
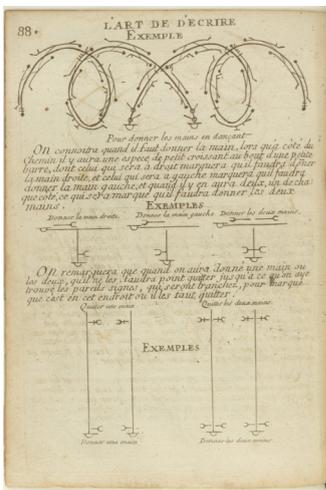
c.



e.



d.



d.

a.

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c.

e.

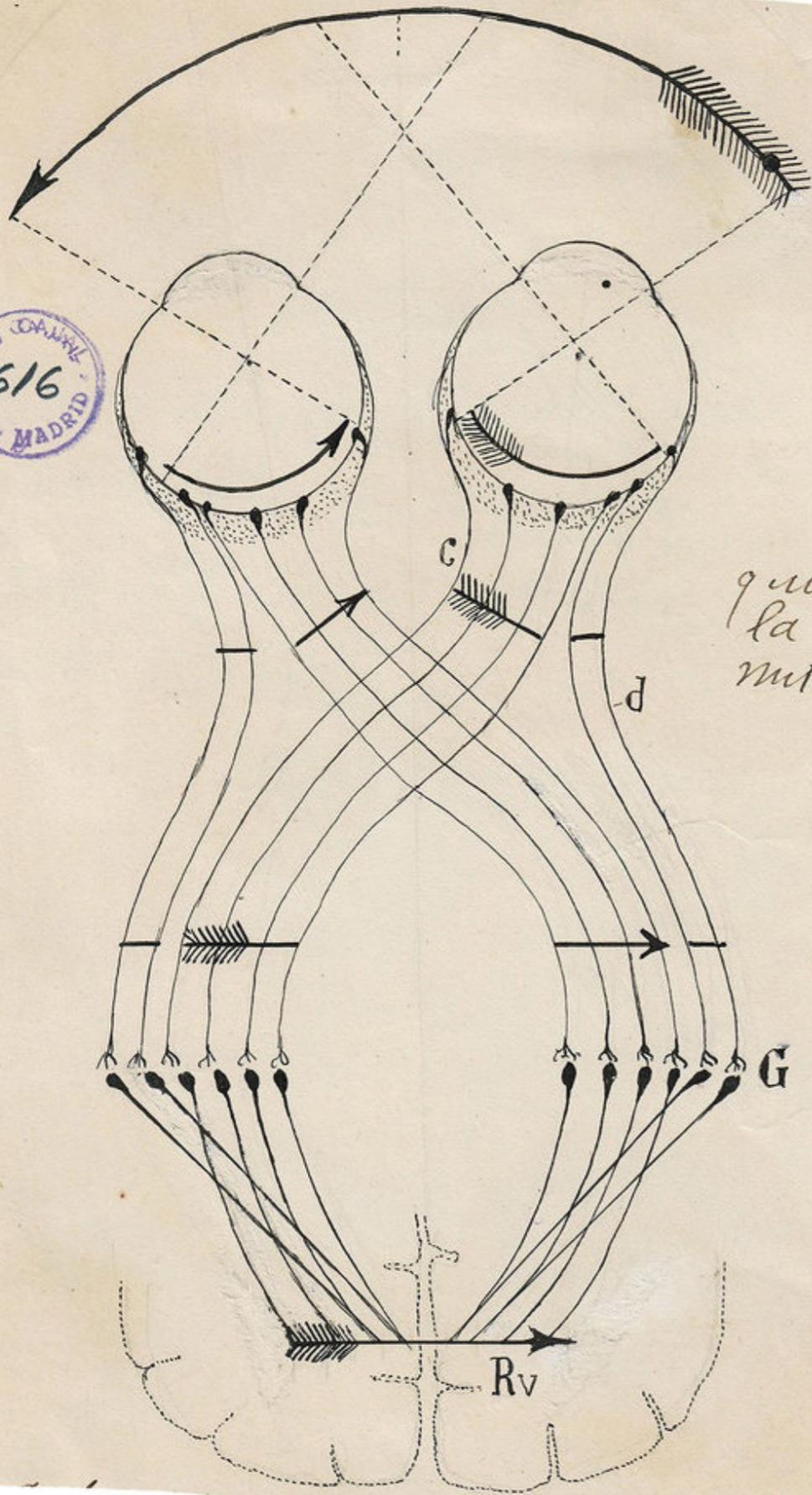
d.

e.

a. Chorégraphie, ou L'art de décrire la danse par caractères, figures et signes démonstratifs, Raoul Feuillet, XVII<sup>e</sup> siècle.  
 b. Entrée de paysant, Raoul Feuillet.  
 c. La Matelote, Entrée de matelot, Raoul Feuillet.  
 d. Partitions tantriques bouddhosités tibétaines.  
 e. Recueil de danses, Raoul Feuillet, XVII<sup>e</sup> siècle.



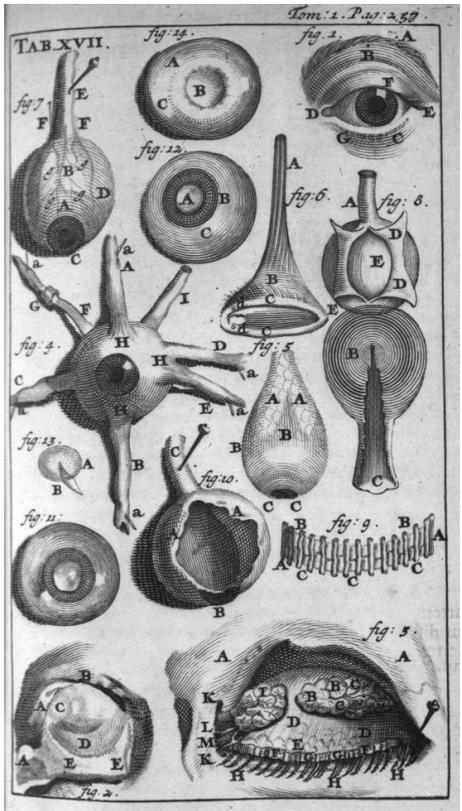
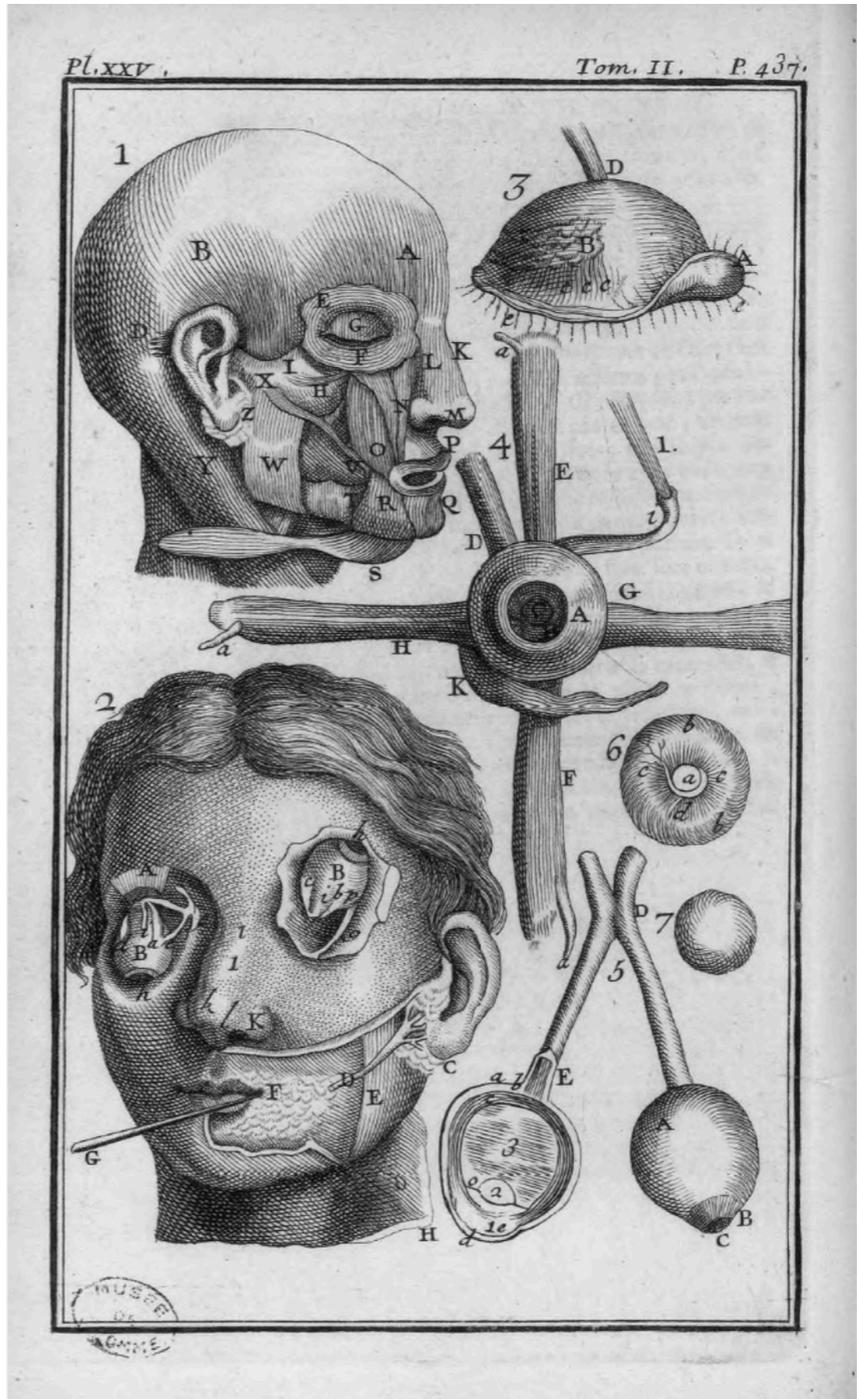
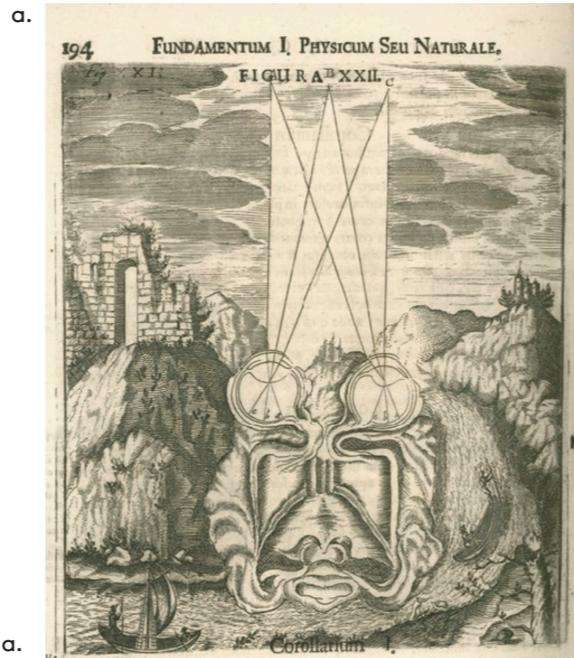
b.



*quiere  
la  
muta?*

a.

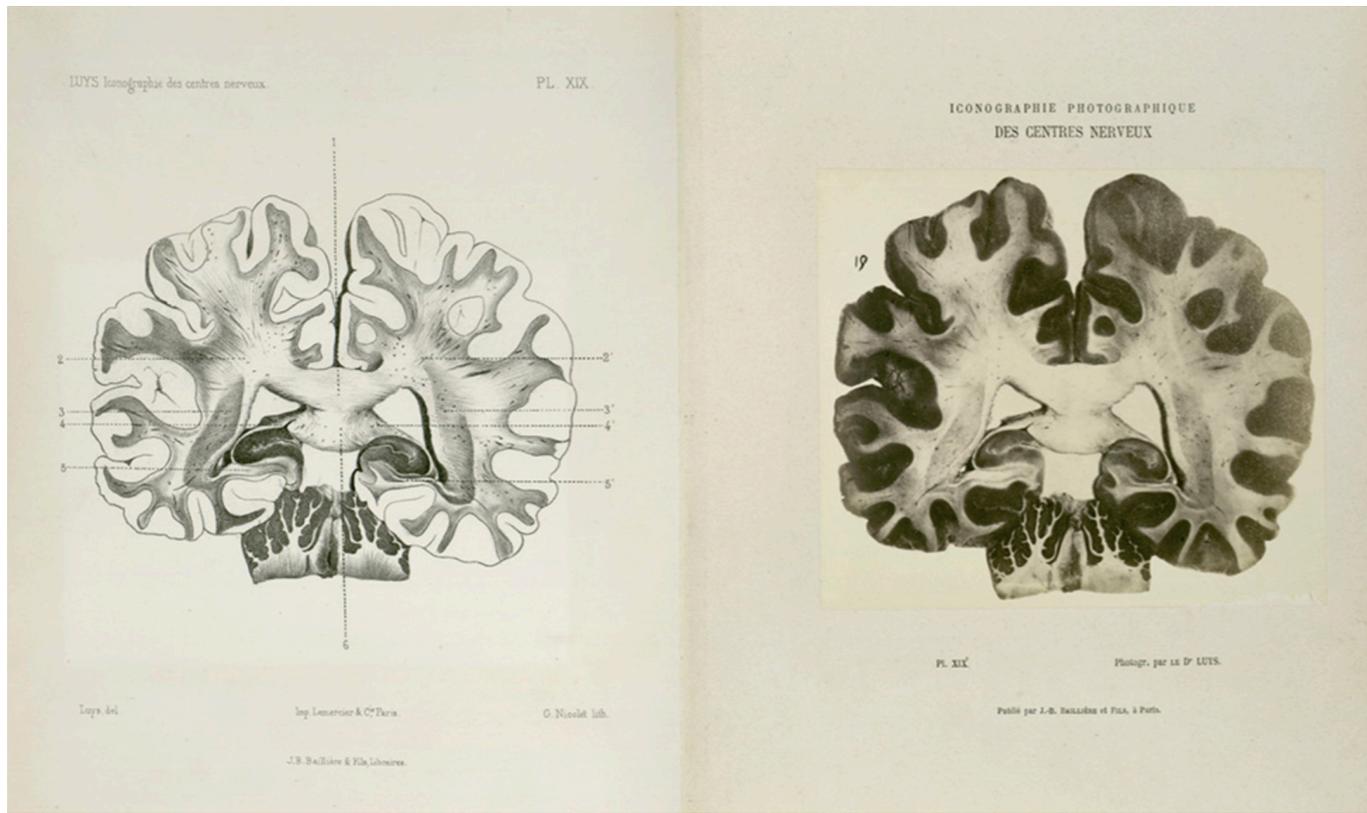
a. Santiago Ramon y Cajal, un diagramme qui suggère comment les yeux pourraient transmettre une image unifiée de la réalité au cerveau, XIX<sup>e</sup> siècle.  
b. René Descartes, (1596-1650), dessin expliquant la fonction de la glande pinéale, le «siège de l'âme».



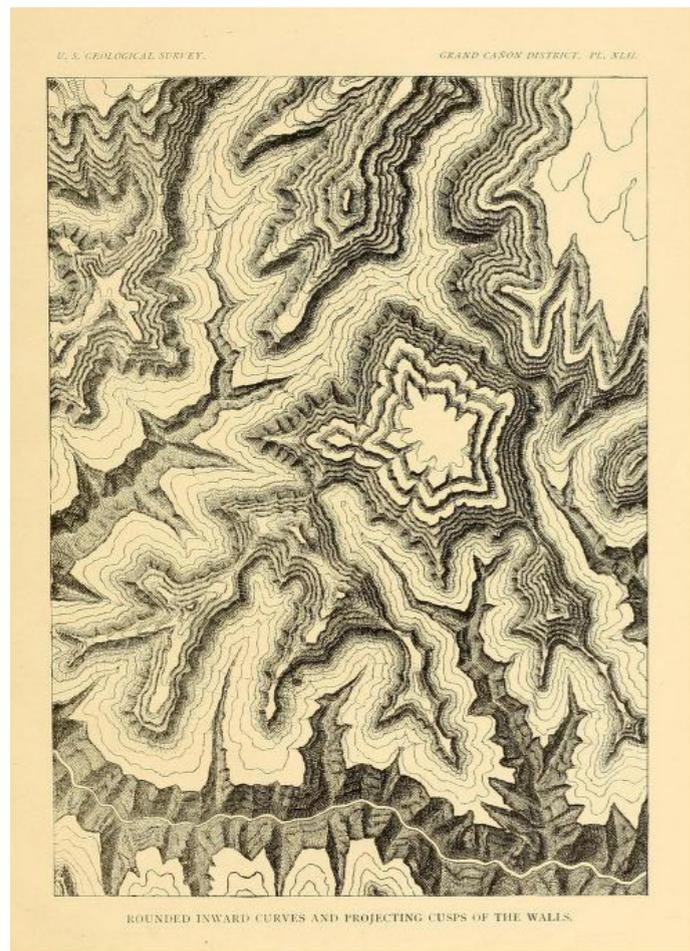
a.

b.

a. Johann Zahn, *Oculus Artificialis*, 1685.  
 b. Illustrations de *Anatomie chirurgicale*, J. Palfin, 1753.  
 4. Stephen Blancard, *Anatomia reformata*, XVII<sup>e</sup> siècle.



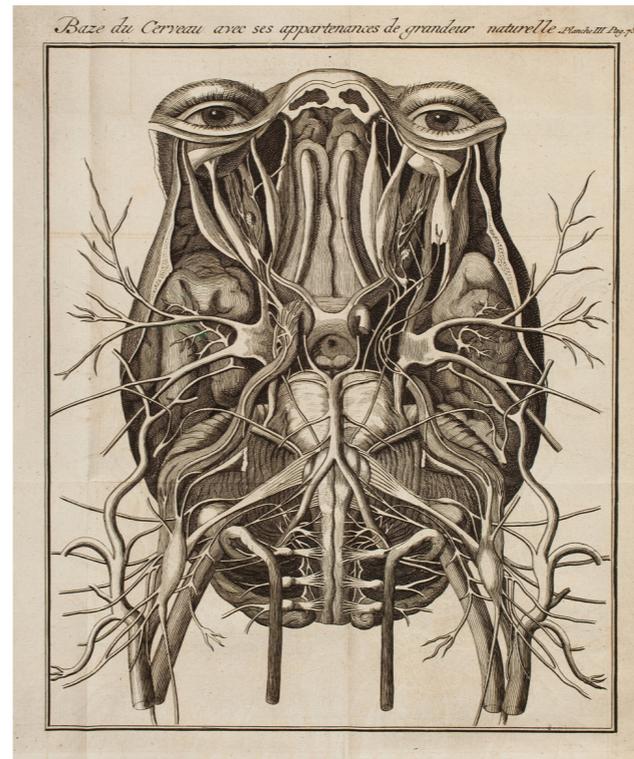
a.



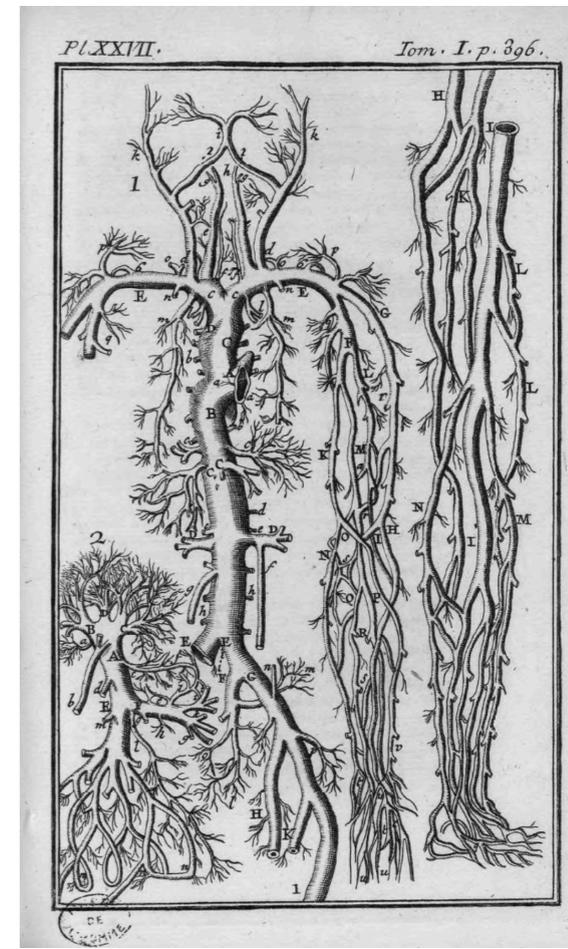
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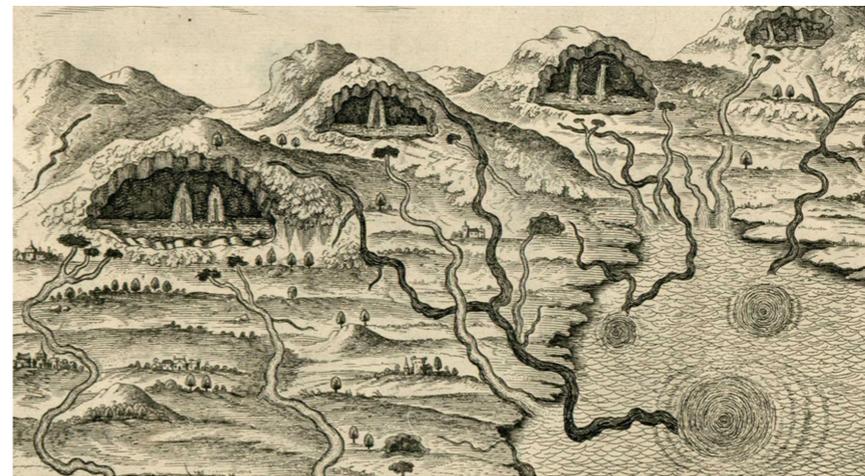
c.



d.

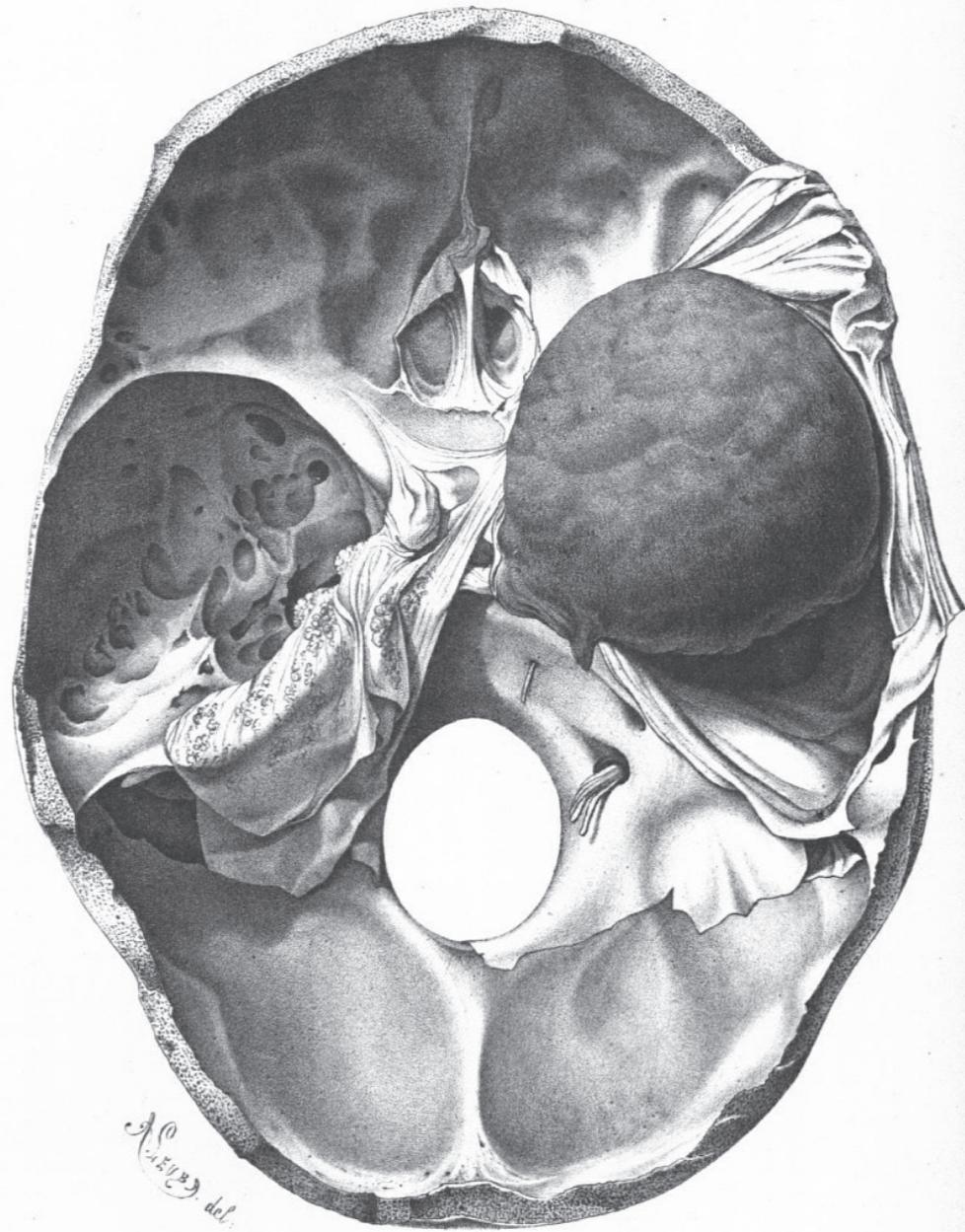


e.



f.

- a. Jules Bernard Luys, *Iconographie Photographique des Centres Nerveux*, 1873.
- b. Histoire tertiaire du district du Grand Cañon, atlas.
- c. Fischer von Erlach, *Le colosse du Mont Athos*, 1721.
- d. Claude Nicholas (1700–1768), *Visage, montrant l'arrière du cerveau, avec ses nerfs crâniens, ses vaisseaux sanguins et l'appareil lacrymal, Traité des Sens*.
- e. Anatomie du système sanguin.
- f. Athanasius Kircher, *Mundus Subalterneus*, 1665.

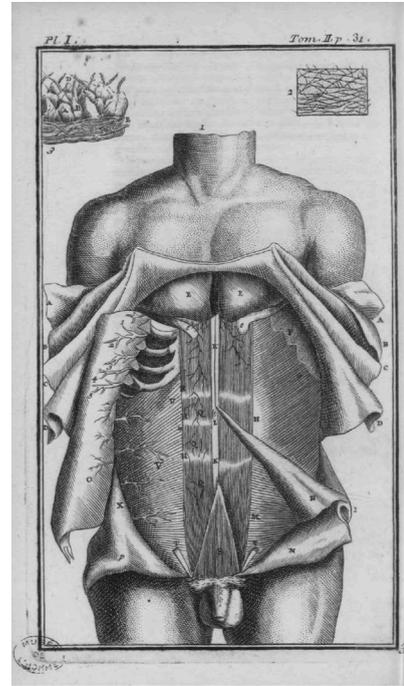


A. S. P. del.

Leubalith.

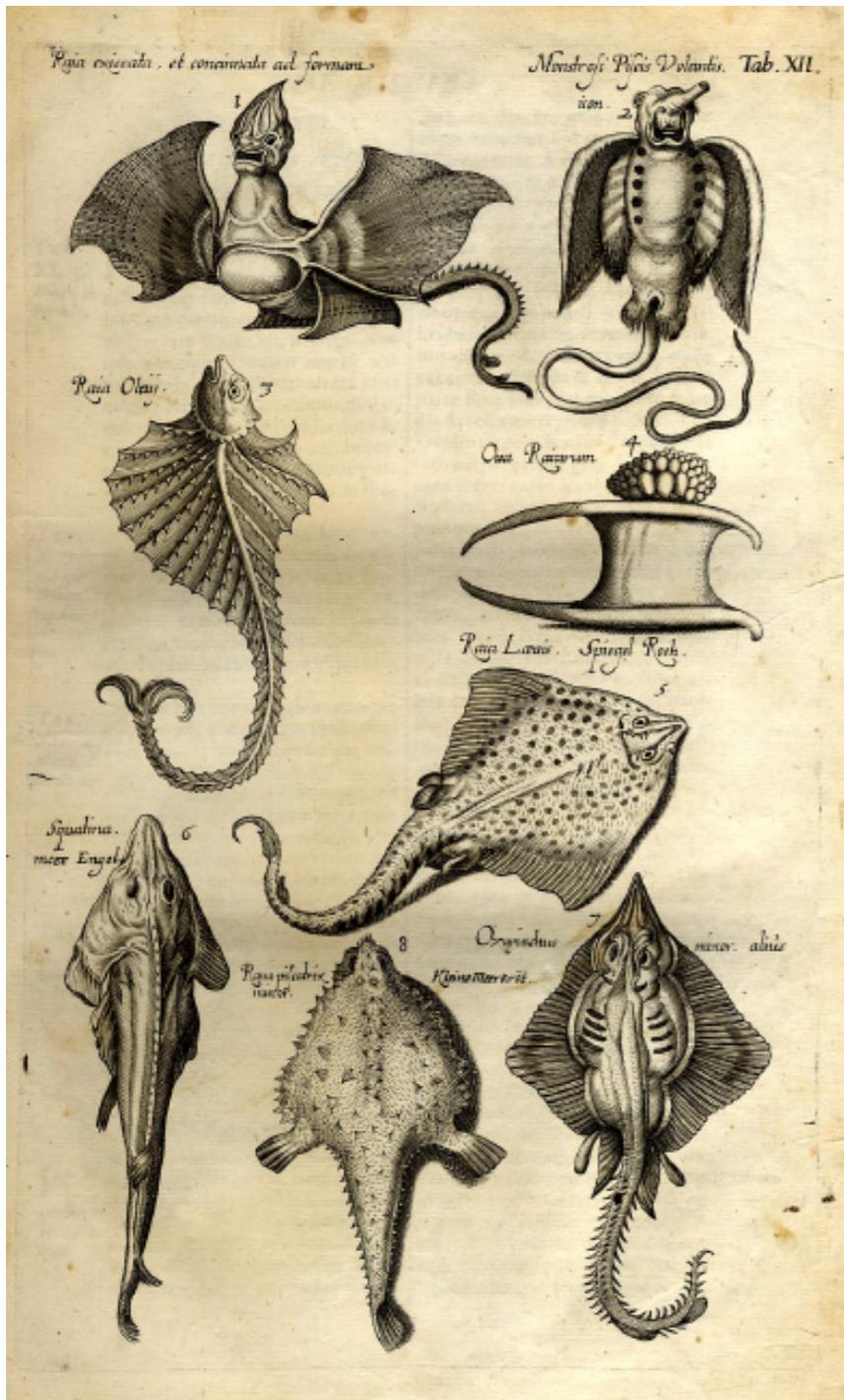
Imp Lemerçier & C<sup>ie</sup>, Paris.

a.

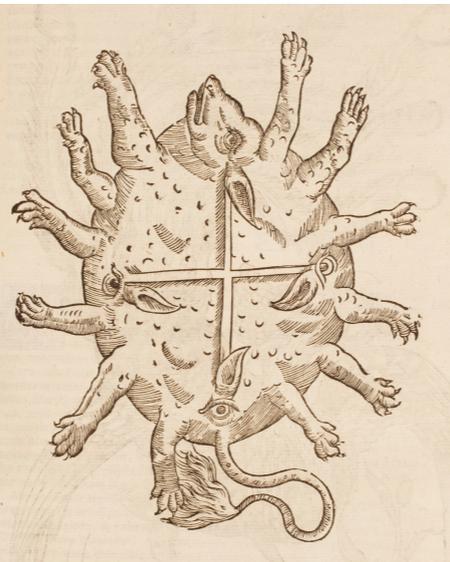
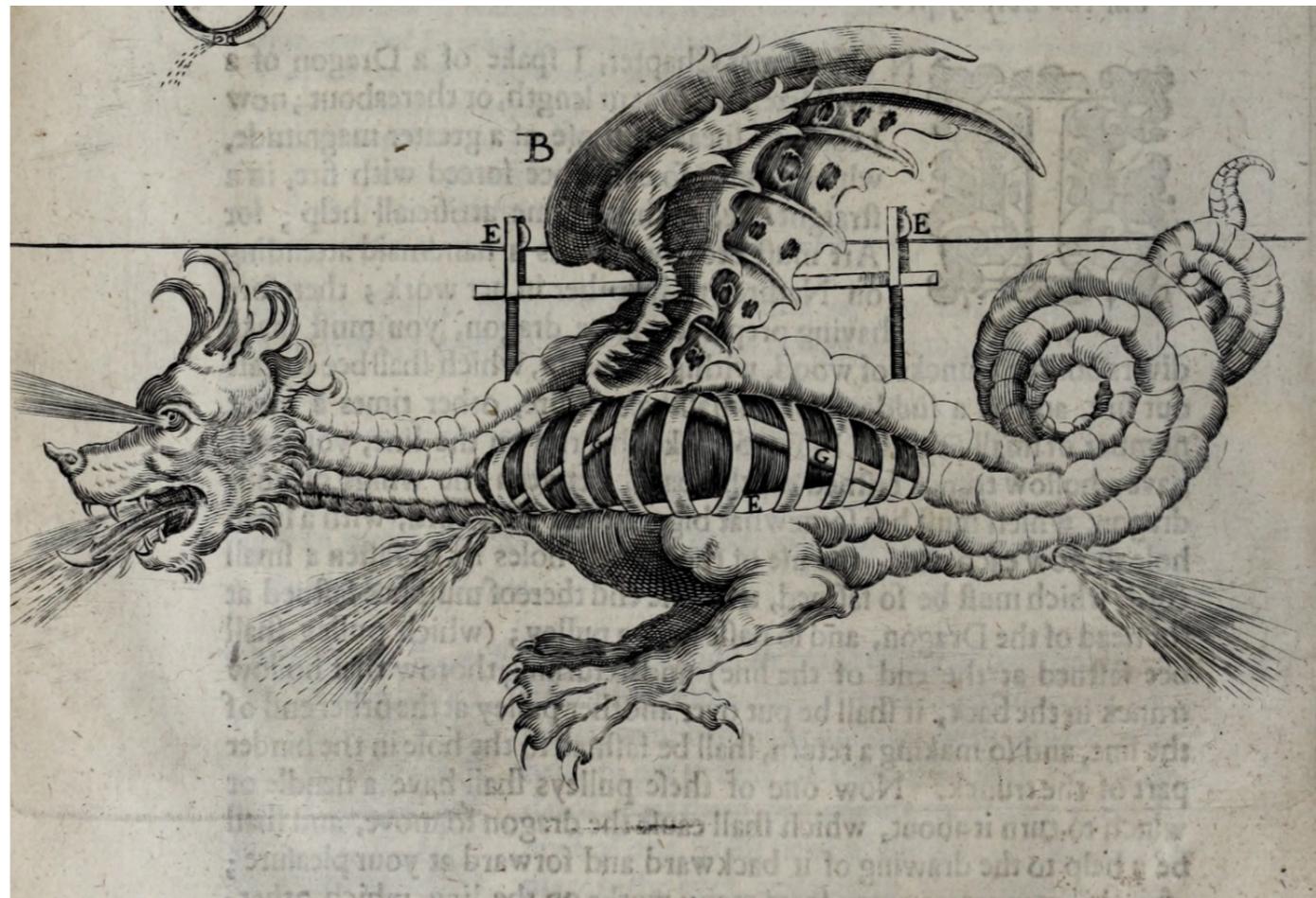


b.

a. *L'Encéphale*, journal des maladies mentales et nerveuses, MM. B. Ball et J. Luys, 1881  
 b. Illustration de *Anatomie chirurgicale*, J. Palfin, 1753.



a. Jan Jonston, *Historiae Naturalis De Piscibus Et Cetis Libri V.*, Frankfurt, 1650.  
 b. *Animal Africanum, Monstrorum Historia*, Ulisse Aldrovandi, (1522-1605).  
 c. *Pyrotechnia, ou, une découverte de feux d'artifice artificiels*, Des feux d'artifice jaillissent des yeux et de la bouche d'un dragon, 1635.  
 d. *Le «Champfleury», premier traité de typographie* par Geoffroy Tory, (1480 - 1533).  
 e. Embryologie du visage, Ernst Haeckel.  
 f. Physiognomonie, Visages (têtes), lithographie, 1806.



b. *Animal Africanum, Monstrorum Historia*, Ulisse Aldrovandi, (1522-1605).

**LE SECOND LIVRE. FEVIL. XXXI.**

dittes quatre pyles, les quatre versus Cardinalles pour mètre à nos Heu An  
 ques cédité placément en certain quadrature qui gill en logisme & alimide.

Entre Artiques, pour estre enues. *Justice. Prudence.* Significat  
 ion des  
 quatre  
 vers' cas  
 d'usage,  
 aux let's  
 tres Anis  
 quos.

**L**ement ordonné & factes, requie  
 et par Justice, Jofessorat de la hante  
 reu & largeur desles selon leur façon.  
 Par Prudence, regie & compas. Par  
 Force, cōsumelle & oblique penfou  
 rance a les d'usage, melure & demerit  
 proportion. Par Attraction, certaine  
 d'écrit a les affaires d'ere deux lignes  
 principales equidistantes, & a les y lo  
 ger en deux espace pres ou loing l'unc  
 de l'autre, féu qui leur appoyentica.

**C**onsideres en la dict' figure d'us  
 see en quatre parties, comme la  
 face humaine accorde a la d'usage,  
 et la d'usage a celle. La pannelle de  
 l'ocul utilise sus la ligne centrale &  
 Force. *Attempore.* Notable  
 d'attempore, nous monstre ce qu'il y a de cy desus, que toute lettre ayant bras  
 force, la doit avoir egalement la dict' ligne centrale proportionnelle, & n'y aillens.  
 Si celle face, entre les deux yeulz, tout au log' du nez, & desus la bouche  
 S'alignons nostre lettre proportionaire & triphalle I. pour bailler tous  
 tous nyens, a entendre nos raisons, a pas plusieurs fois cy desus d'écritpes.

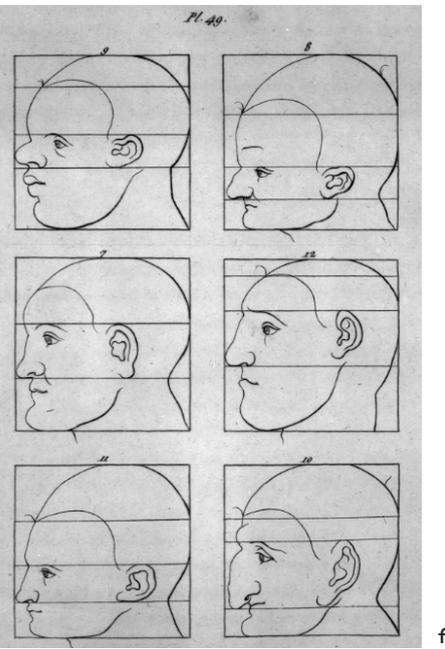
**L**es bons efprenis peuvent icy en  
 L'avoit apparenoit la d'usage cōtem  
 p'ant des Anciens qui cont'voit  
 guere leur lettre proportionaire l'ons  
 que depuis la sup'eme ligne du Quare  
 et t'usage a la plus hante & desus la  
 fumure de la face l'humaine l'iques  
 au bas du nez, & l'ont imagine en  
 te les deux yeulz, y presit deux  
 position aussi cōme le nez en yng l'ors  
 en bien forme, est la melure de tout  
 son corps p' d'usage fidele en n'obse  
 m'ique p' certain' raison. Je des cas  
 cores d'usage, q' l' l' qm est droit  
 en ligne p' d'usage aussi affis entre  
 les deux yeulz, nous signifie q' nous  
 doibis avoir le visage effuse enues le ciel pour reconnoistre n're creature, &  
 pour cōtepler les gr's bits & la face qui nous d'one. Et qui soit vray q' Dieu  
 veut qu'os n're cōtépl'ons enues le ciel, il n'os a d'one la reflexe d'one en l'ay  
 et aux bestes baill'ice en bas. Oude p' d'usage n'os Credit' & nous monstre gr's  
 P' l'usage, nous bien celle opinion quant au P' d'usage l'ure des Mercuries  
 plus, apres avoir elegamment d'écrit la Creation du monde, & volant en  
 son file l'usage aussi d'écrit la Creation de l'homme, & d'usage  
 S'achus l'us animal, mentit' capocious alre  
 D'usage ad'usage, & quod d'usage cetera p' d'usage  
 Natus homo est l'usage l'unc d'usage femme f'ice

E.ij.

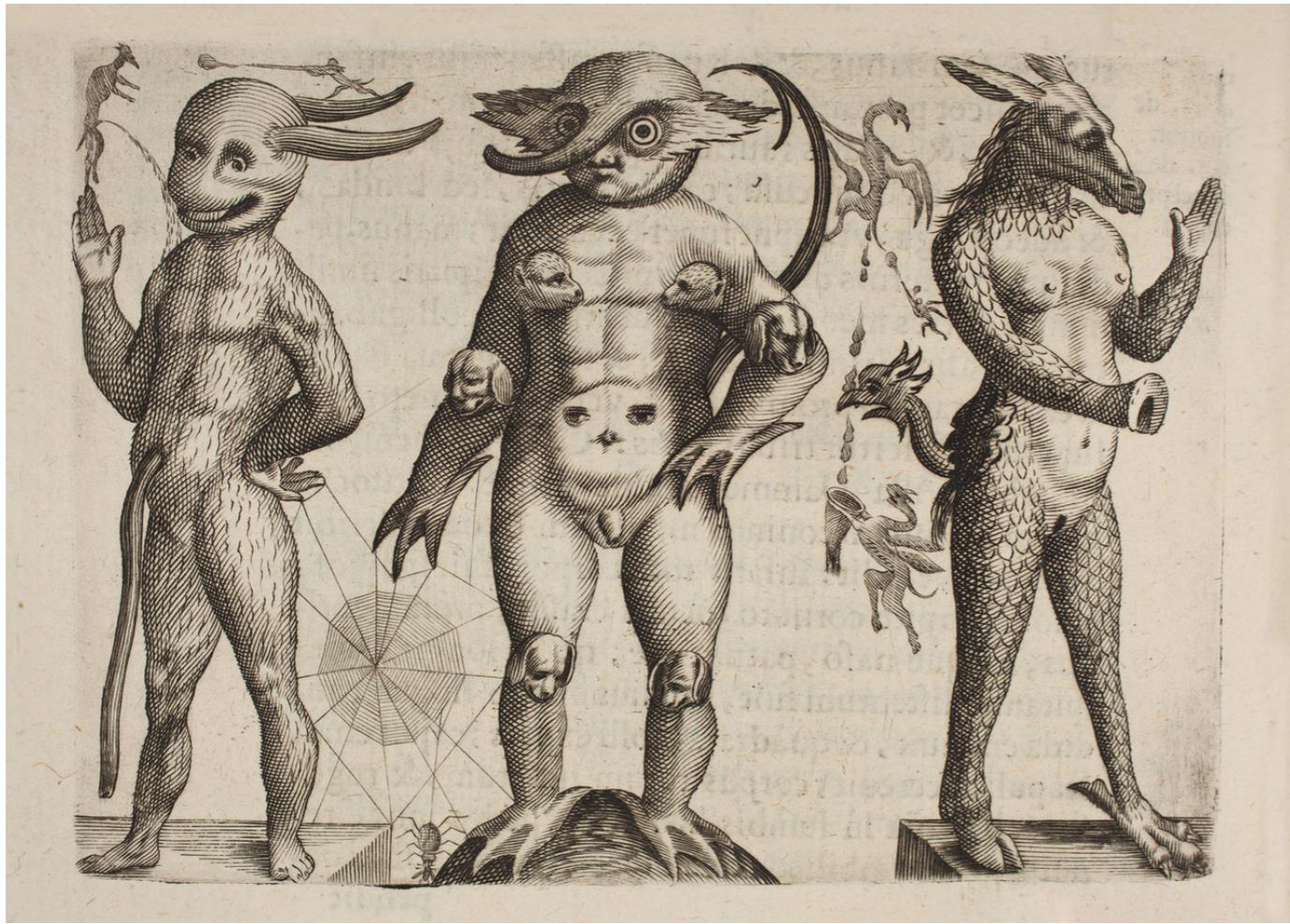
d. *Le «Champfleury», premier traité de typographie* par Geoffroy Tory, (1480 - 1533).



d. Embryologie du visage, Ernst Haeckel.



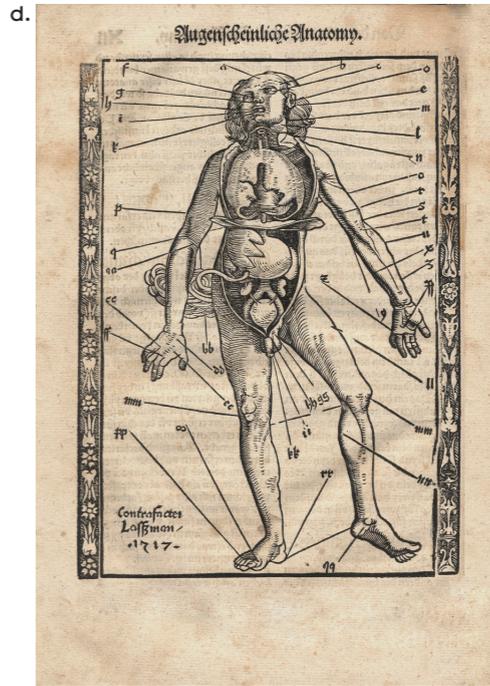
f. Physiognomonie, Visages (têtes), lithographie, 1806.



a.



d.



d.



f.



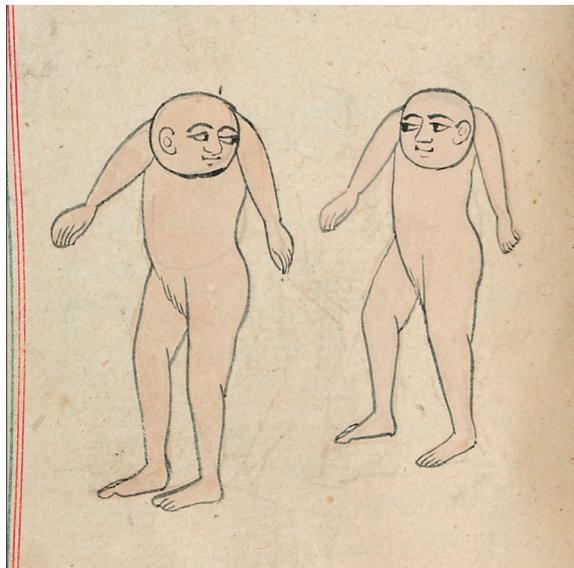
g.



e.



h.



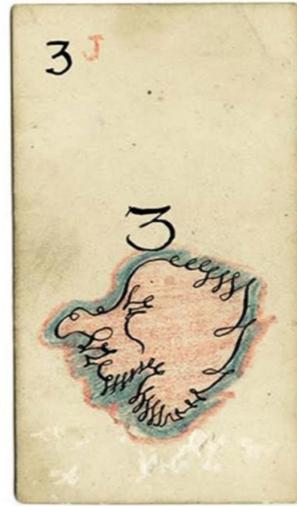
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c.

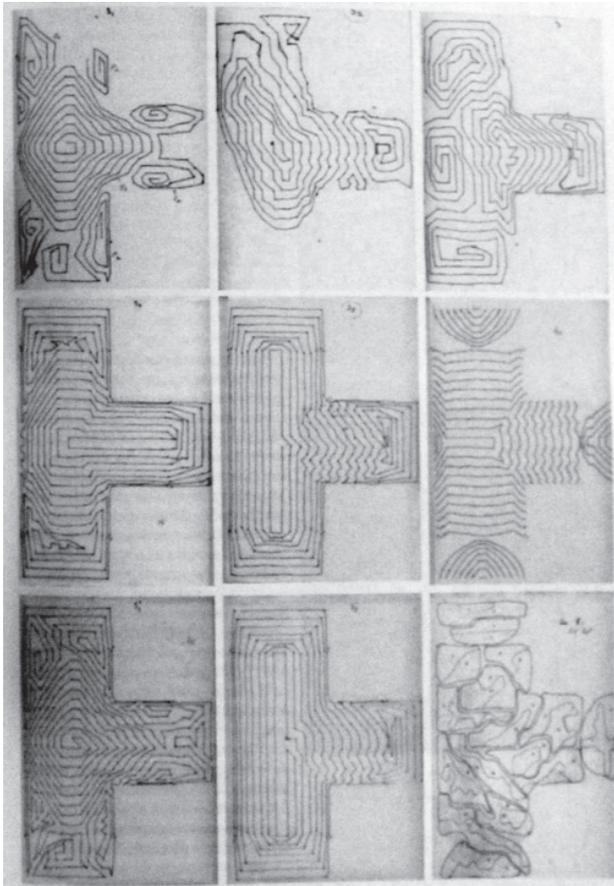


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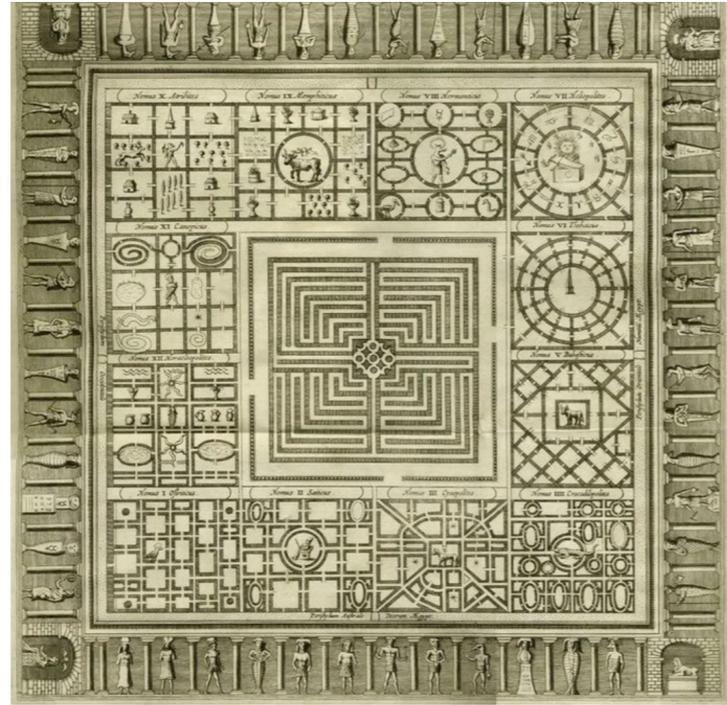


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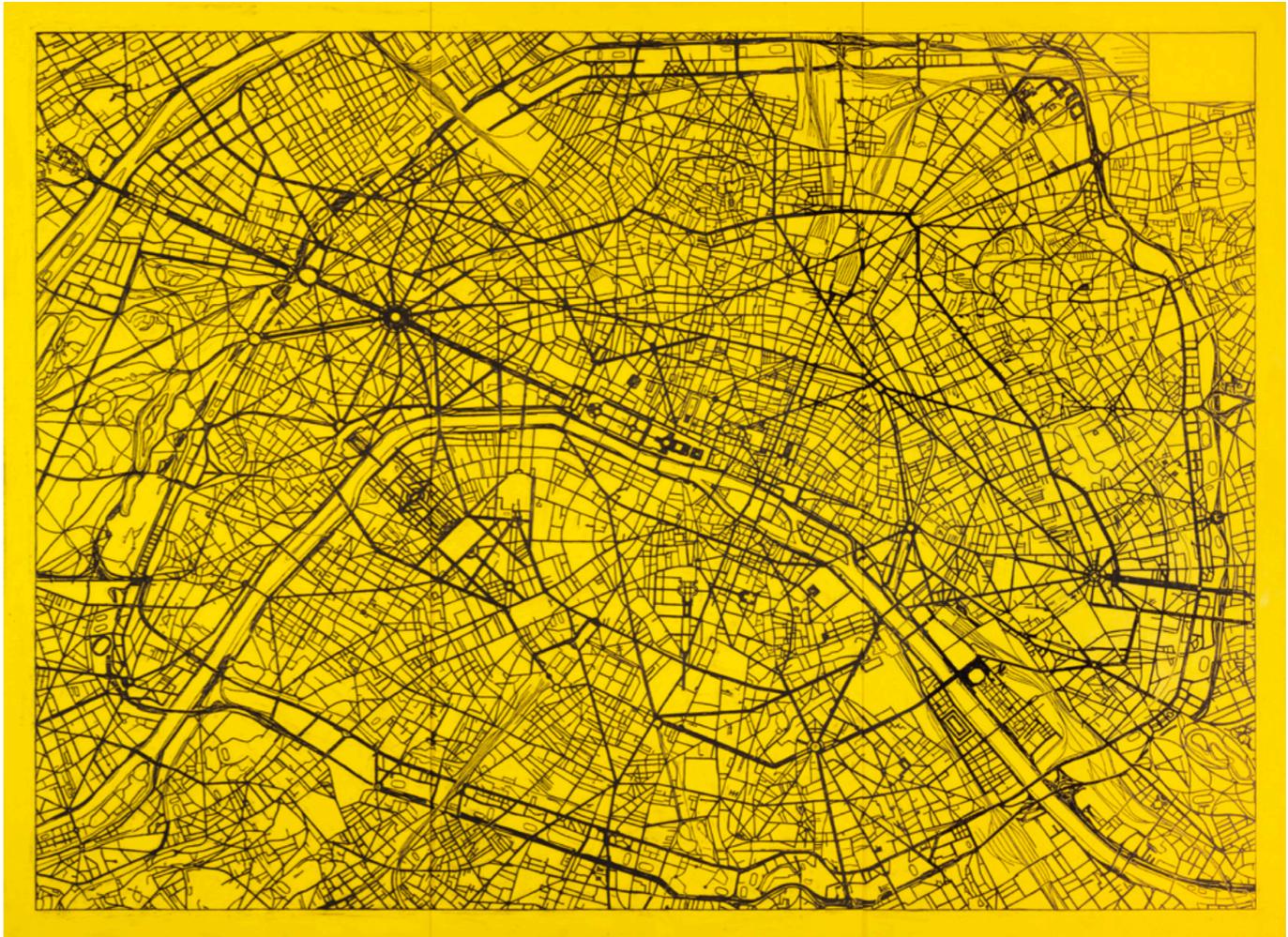
a. Fortunio Liceti, (1577-1657), *De Monstrorum Natura, Caussis*.  
 b. *Image de deux humains sans cou*, Ajā'ib al-makhlūqāt wa gharā'ib al-mawjūdāt d'Al-Qazwīnī, une traduction persane copiée au XIX<sup>e</sup> siècle en Inde.  
 c. Austin Osman Spare, cartes de divination, «*Arena of Anon*», 1927.  
 d. Hans Vonn Gersdorff, *Exemple de blessures Feldtbuch der Wundartzney*, 1542.  
 e. Girolama Fabrici, (1533-1619), *Cuirasse, Opera Chirurgica*.  
 f. Ulisse Aldrovandi, (1522-1605), *Animal Africanum, Monstrorum Historia*.  
 g. Le bien connu «*Monster of Crackow*», 1547.  
 h. Ulisse Aldrovandi, (1522-1605), *Puer capite elephantino Monstrorum Historia*.



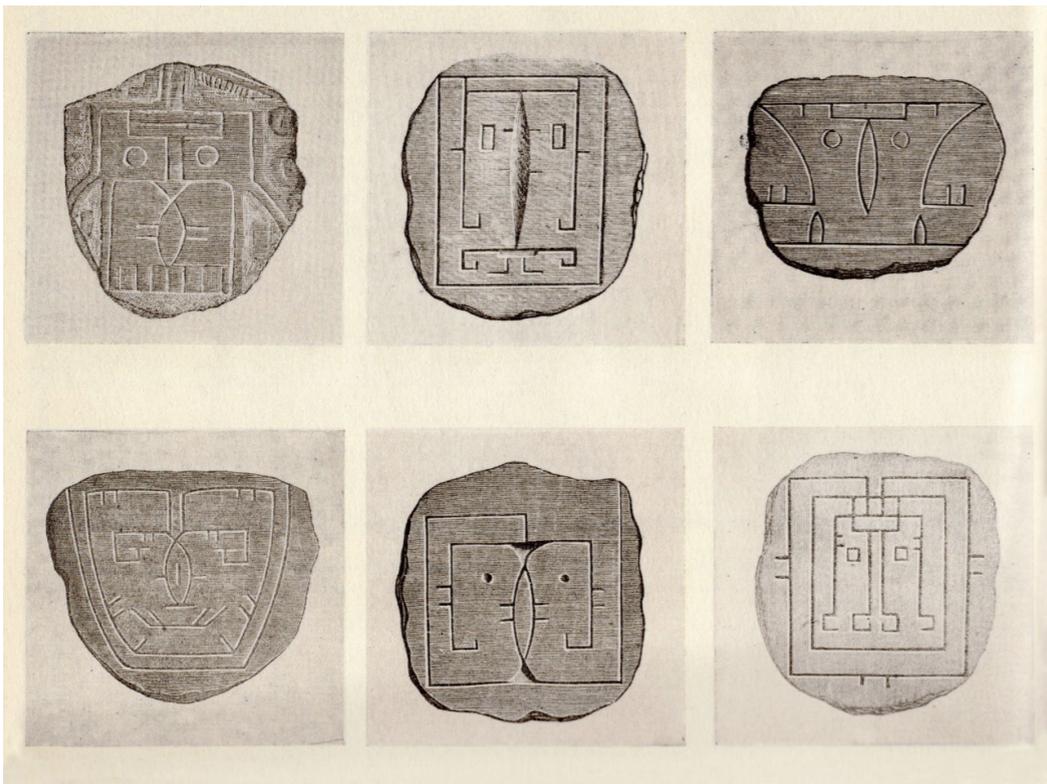
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c.



d.

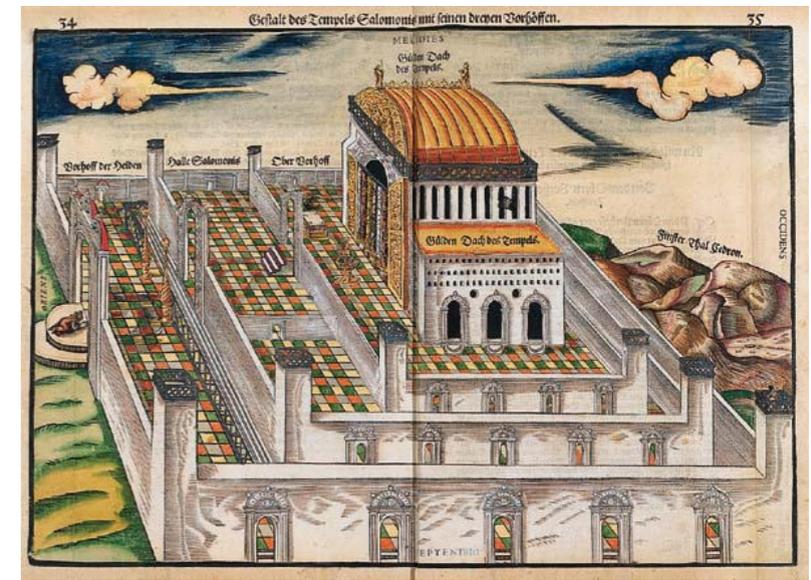


b.

a. Ianis Xenakis.  
 b. Portraits géométriques des populations indigènes du Brésil, «Vérité symbolique».  
 3. Athanasius Kircher, (1602-1680), labyrinthe égyptien.  
 4. Matt Mullican, Projecte SD.



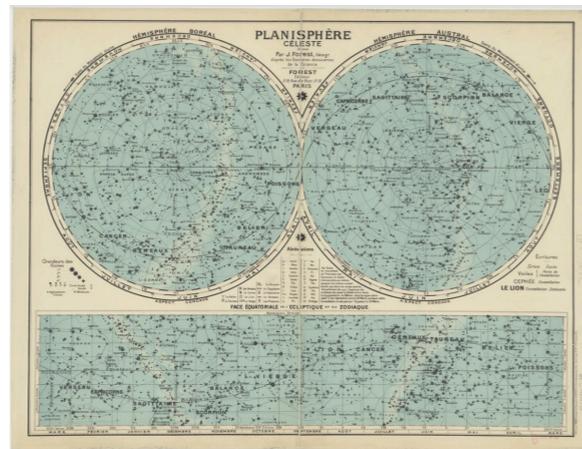
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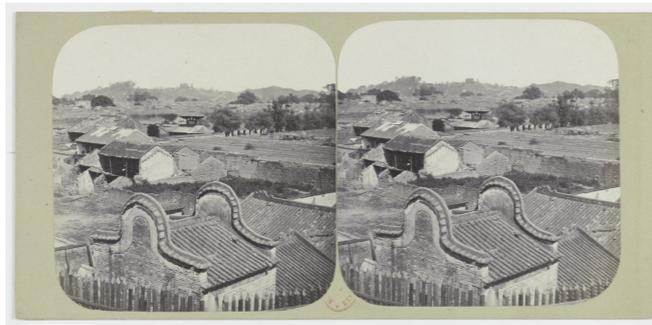
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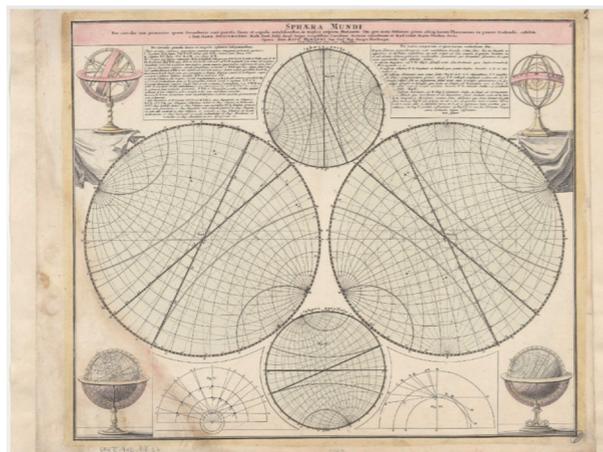
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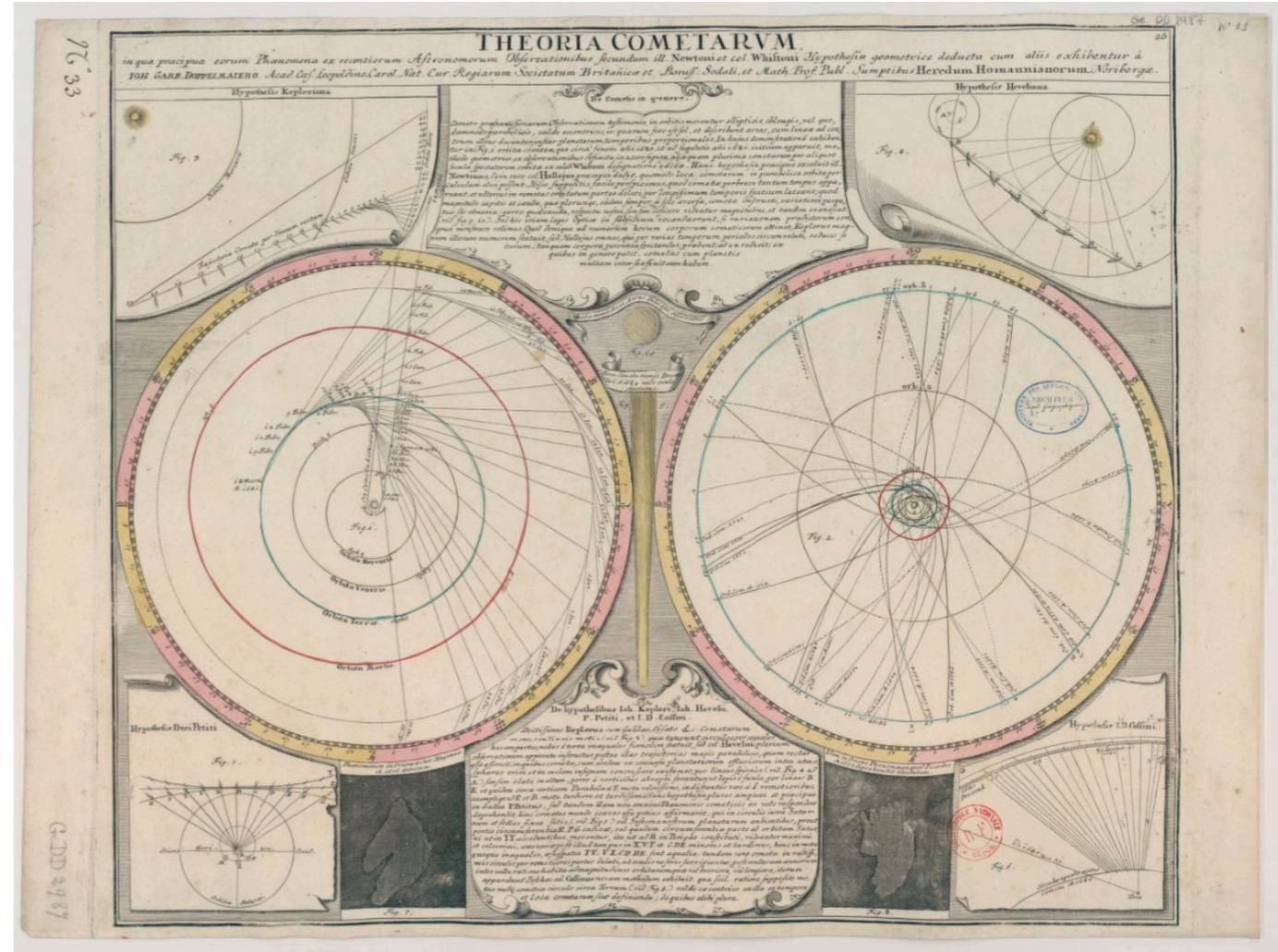
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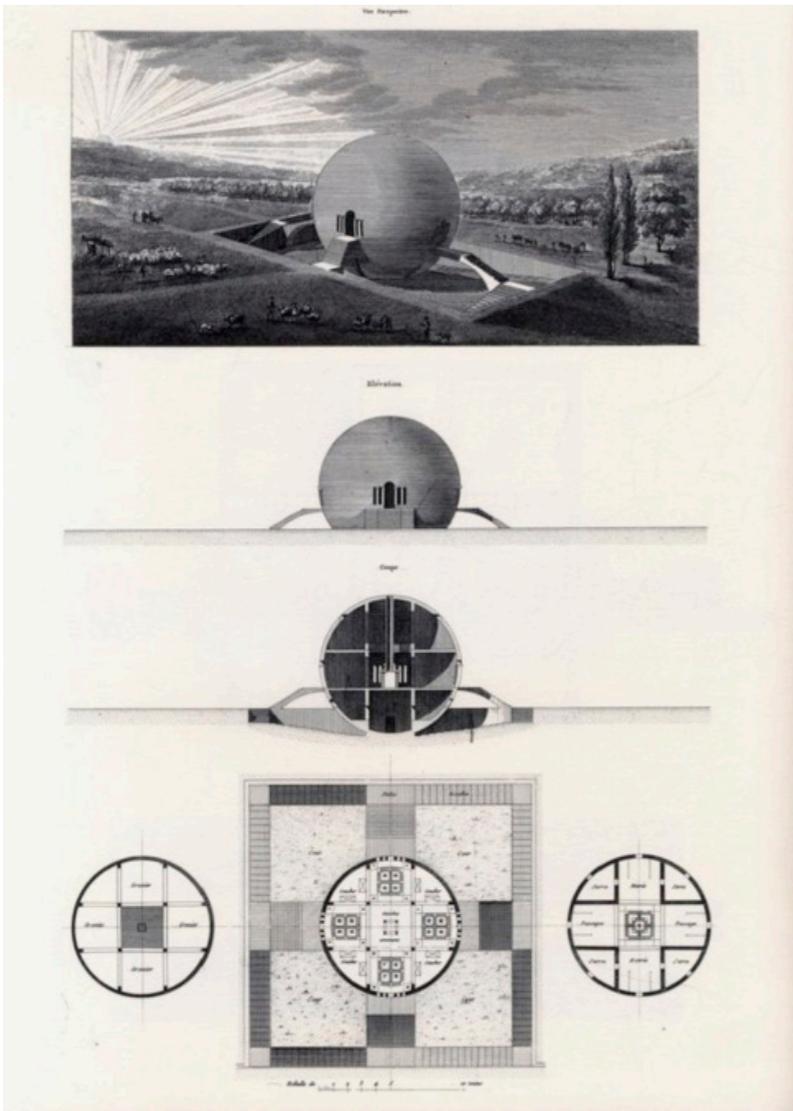


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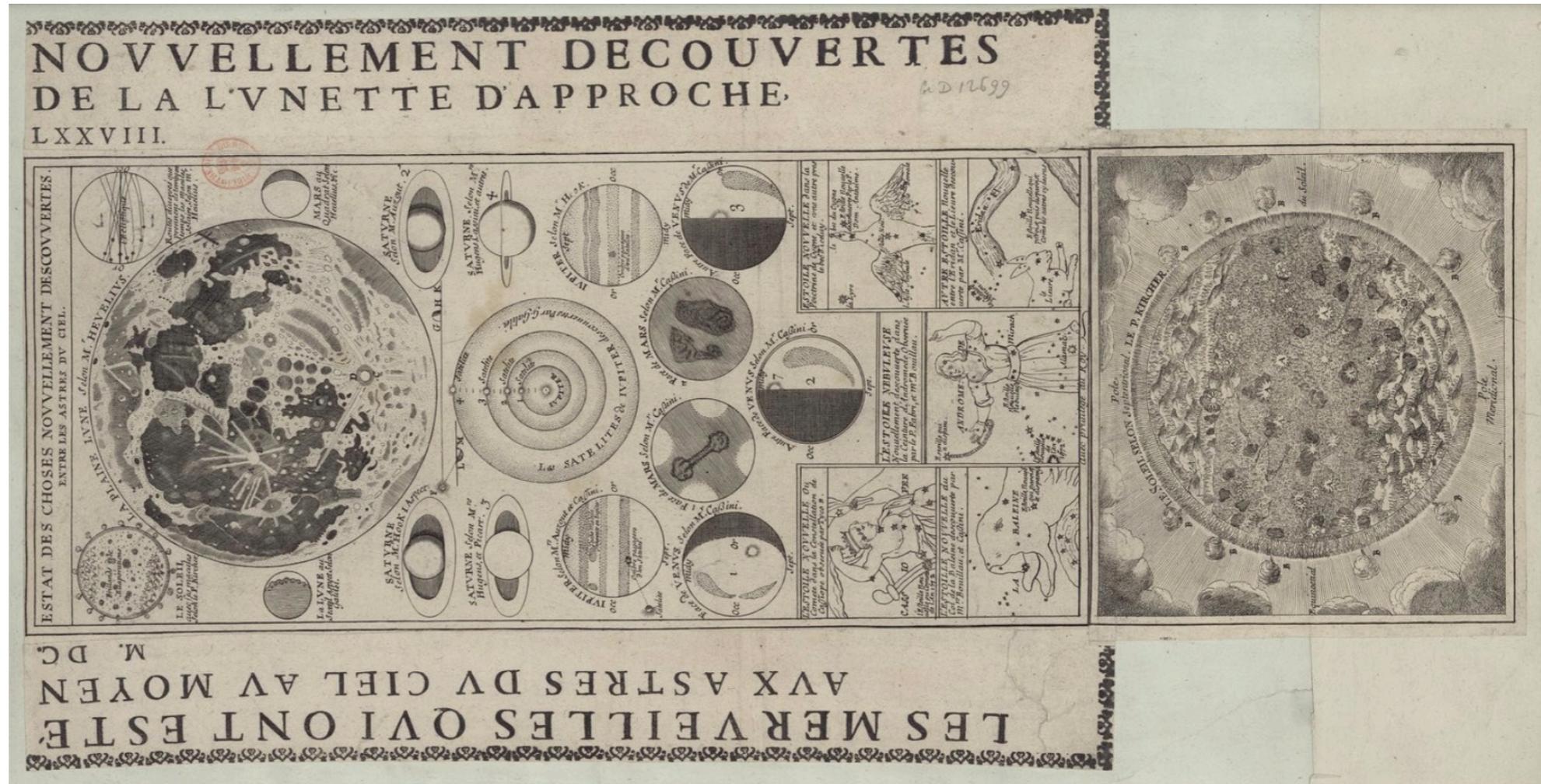


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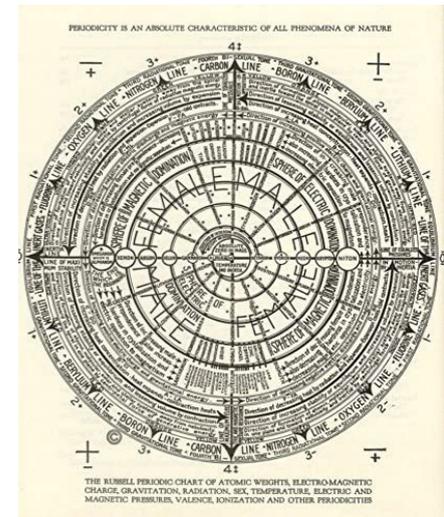
a. Stéréoscope, 1880.  
 b. Johann Gabriel Doppelmayr (1677-1750), *Motus planetarum superiorum*.  
 c. Pierre Joseph Rossier, recueil, vues stéréoscopiques, vues de Chine, 1829.



a.



b.



c.

a. Claude-Nicolas Ledoux, maison sphérique, 1789-1806.  
 2. Johann Gabriel Doppelmayr (1677-1750), *Motus planetarum superiorum*.  
 3. Walter Russell, (1871-1963), *Le Tableau de tous Les Phénomènes*.

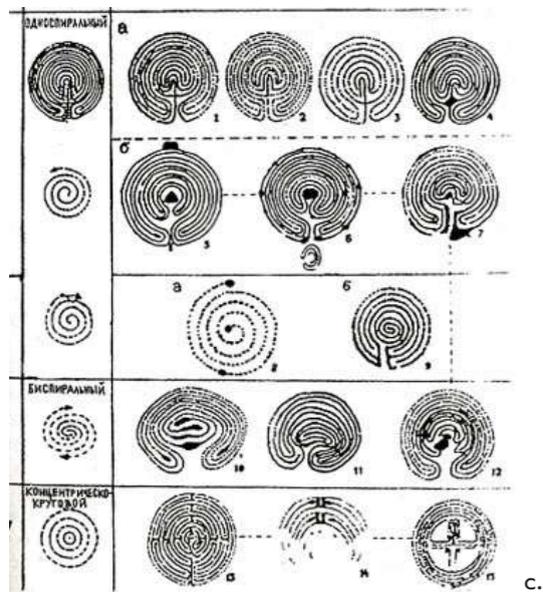


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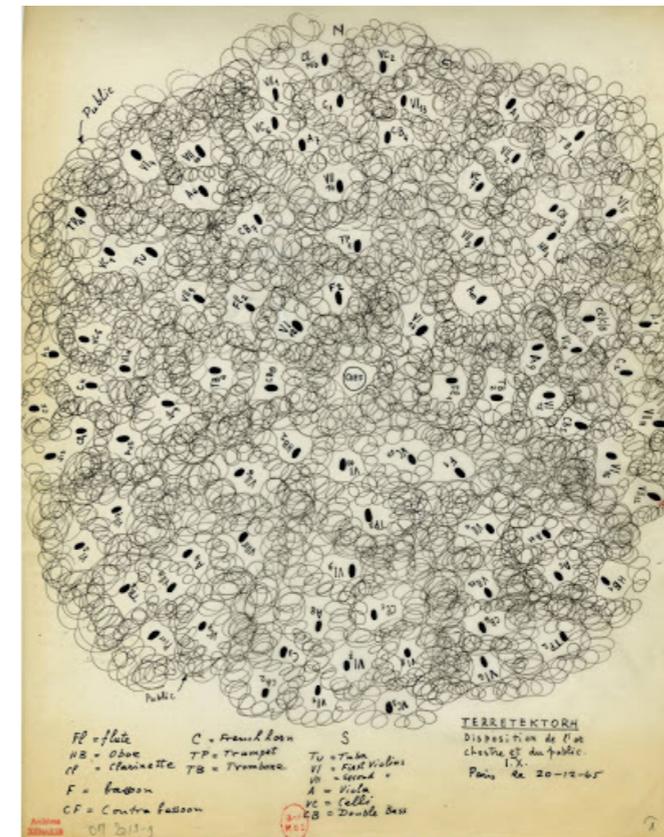


Fig. 1. Trojaburg von 8889 auf Gotland.

b.



c.



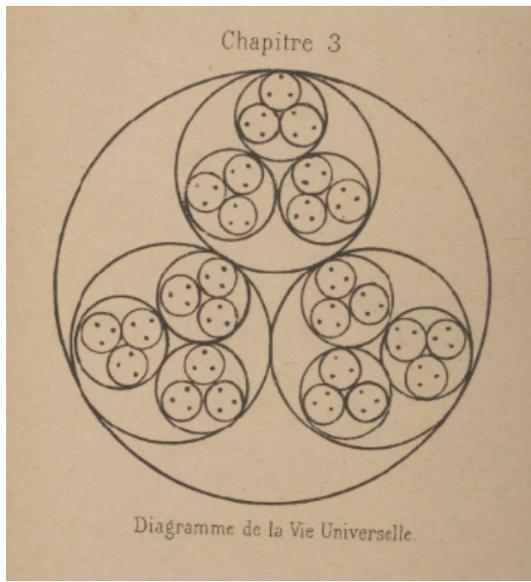
d.

a. Labyrinth de pierre en Suède, *Die Göttin im Labyrinth*, 1997.

b. The Troy Town of Visby, *Die Trojaburg Nordeuropas*, 1893, Islande/Suède.

c. Tableau du professeur Kuratov, 1983.

d. Iannis Xenakis, partition, orchestre.



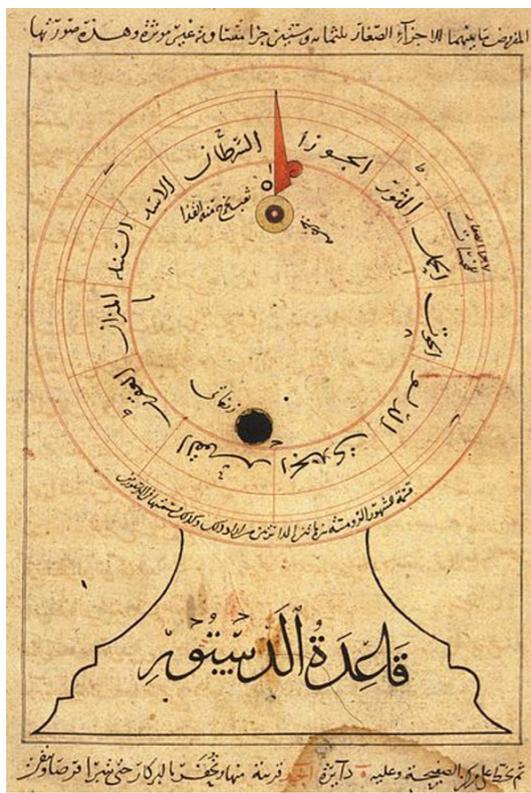
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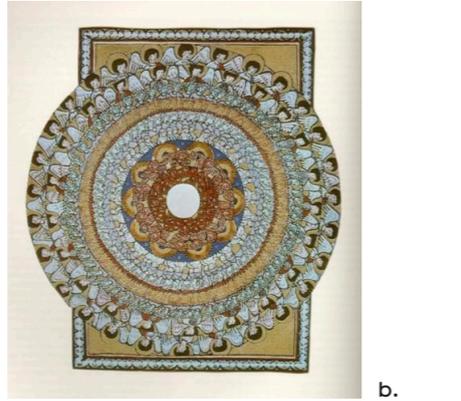
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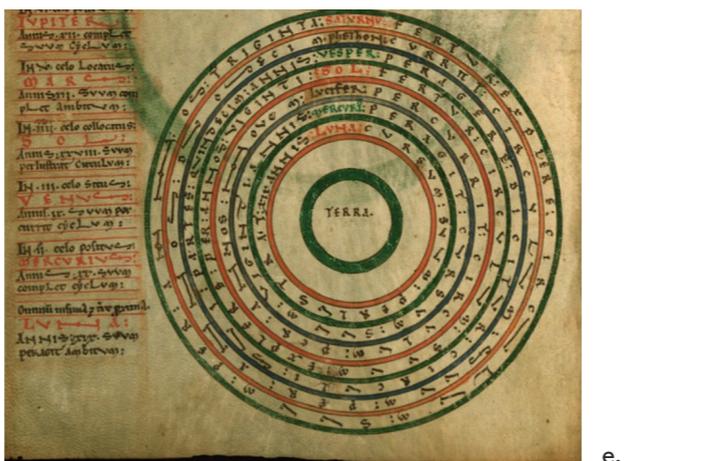
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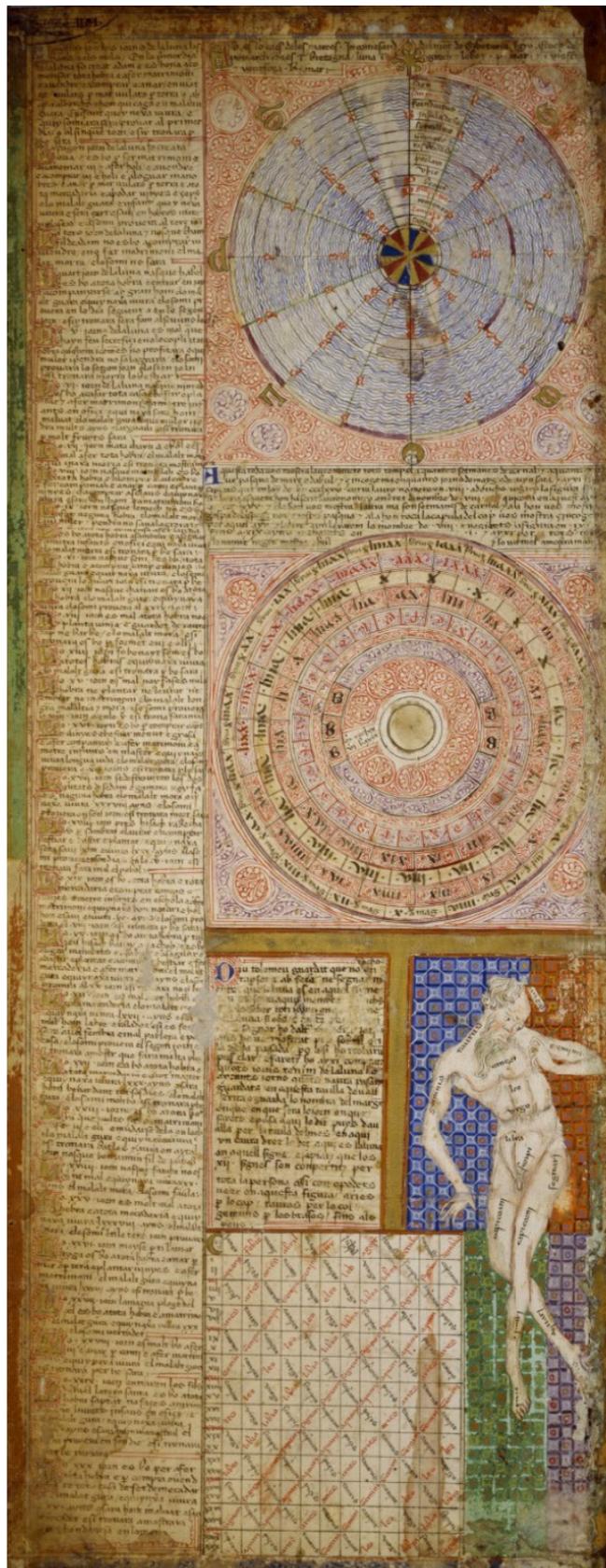
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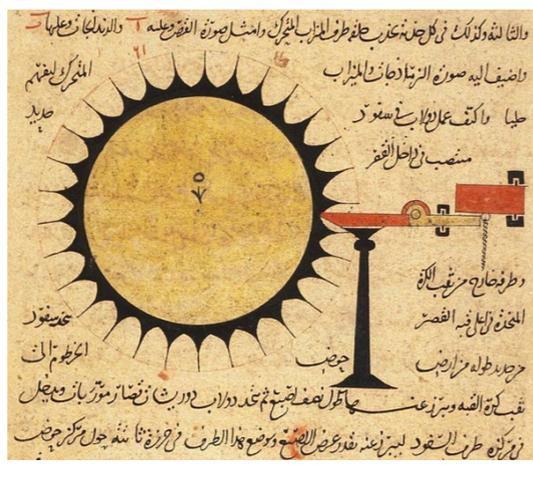


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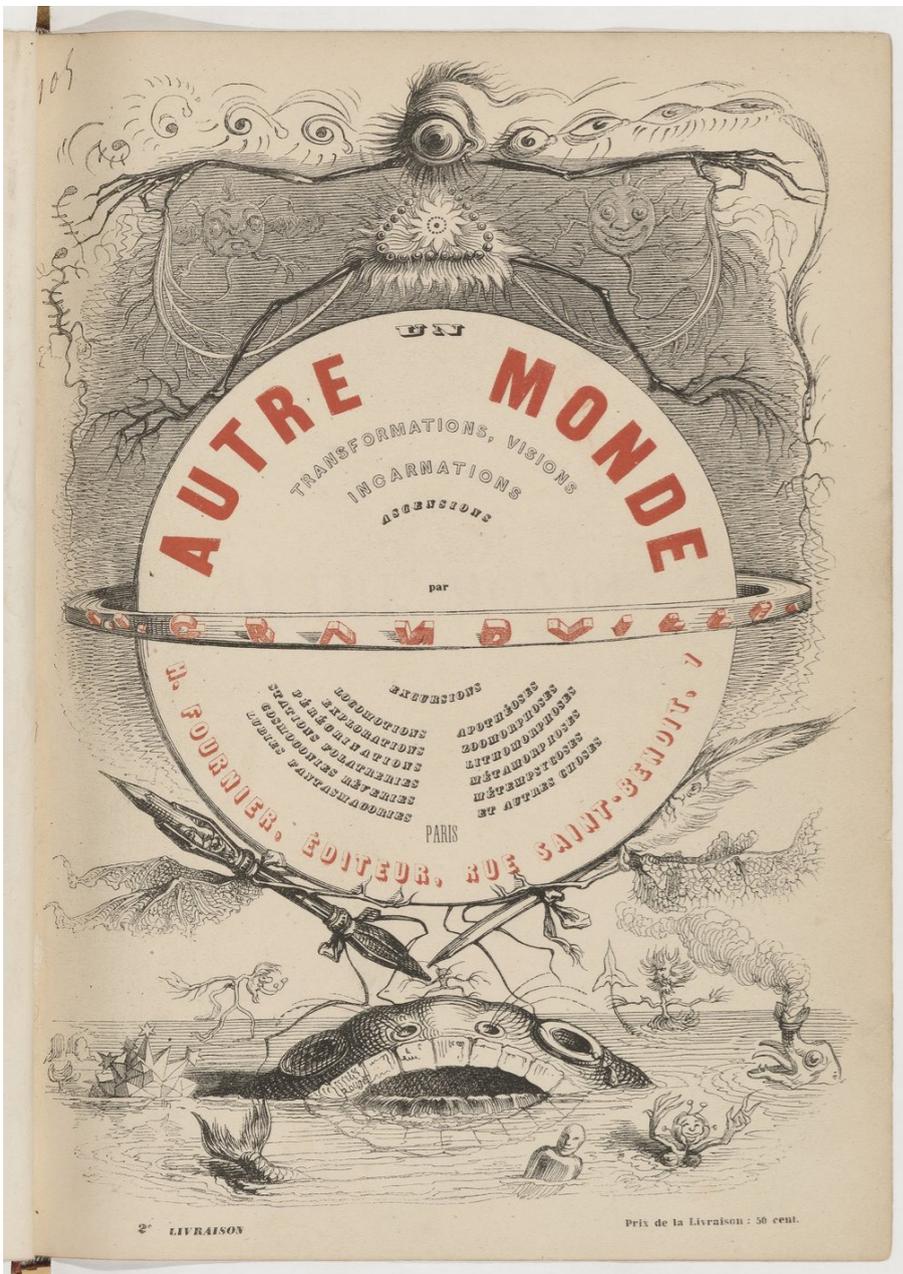


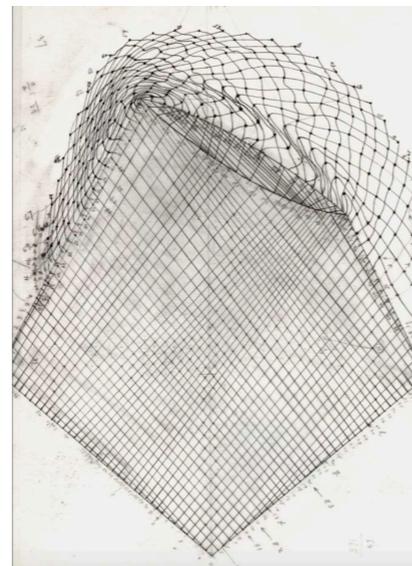
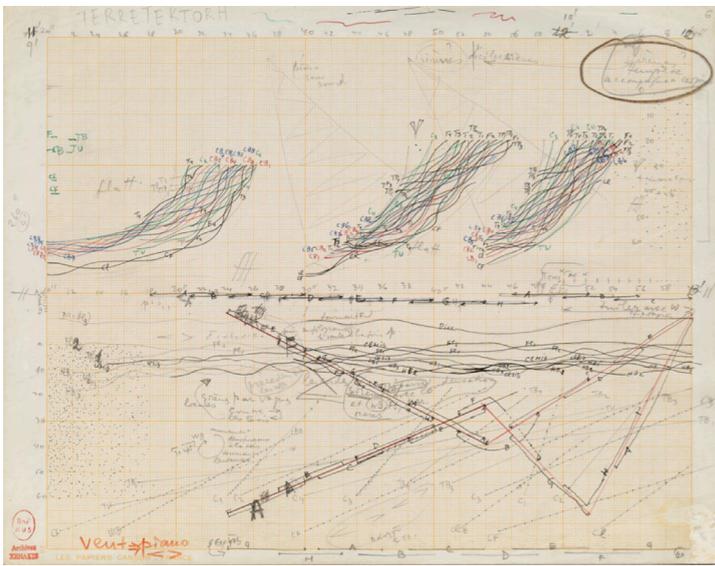
f.

a. *Traité élémentaire de science occulte, mettant chacun à même de comprendre et d'expliquer les théories et les symboles employés par les anciens, par les alchimistes, les francs-maçons, Papus, monographie imprimée, 1888.*  
 b. *Hildegarde de Bingen, Liber Divinorum Operum III-5, XIII<sup>e</sup> siècle.*  
 c. *Johann Gabriel Doppelmayr, (1677-1750), Hemisphaerium coeli boreale.*  
 d. *Manuscrit arabe de machine.*  
 e. *Cosmographie, manuscrit.*  
 f. *Schéma(s) sur les marées, 1375.*

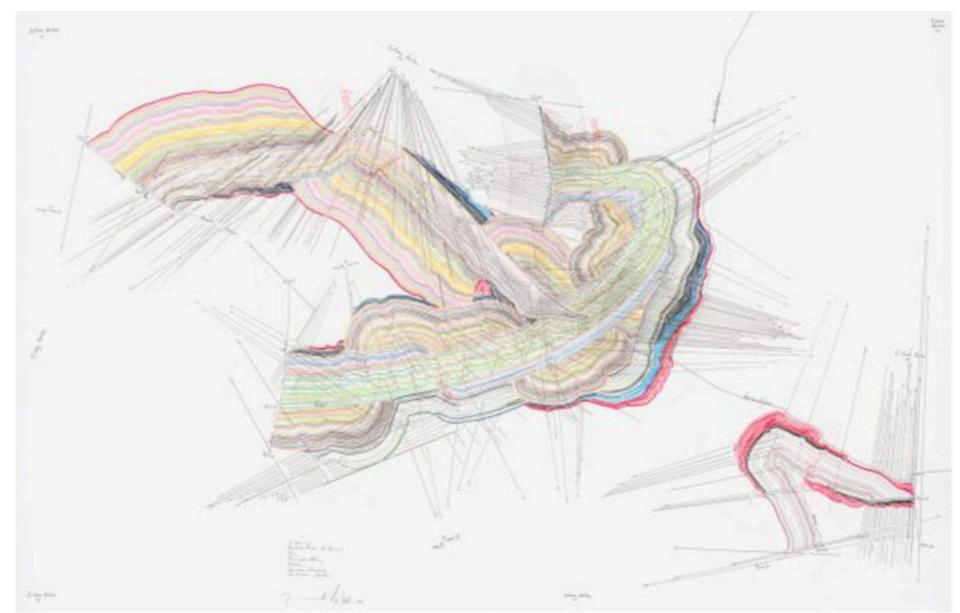


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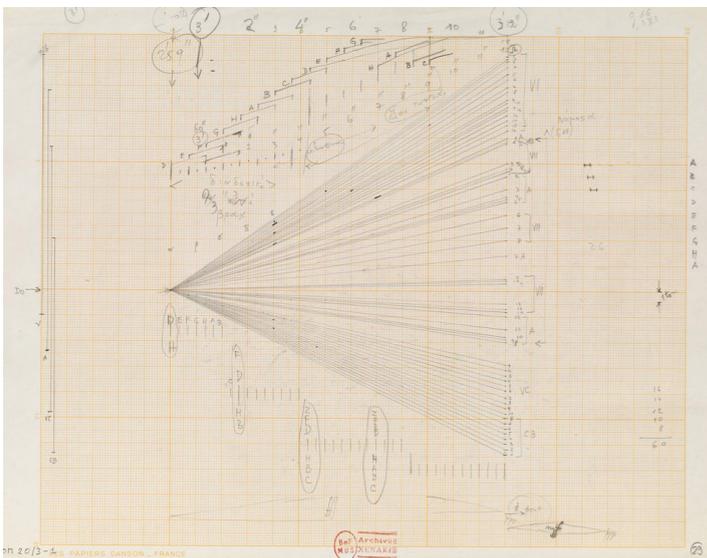




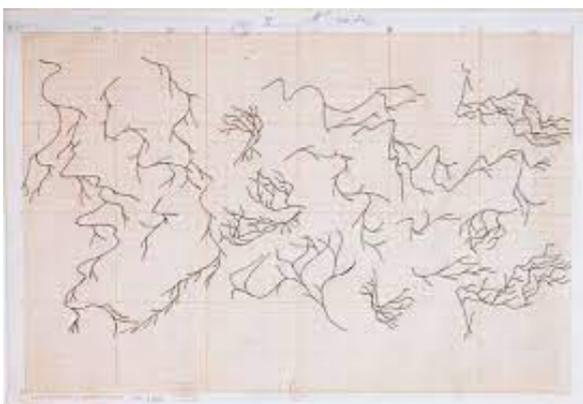
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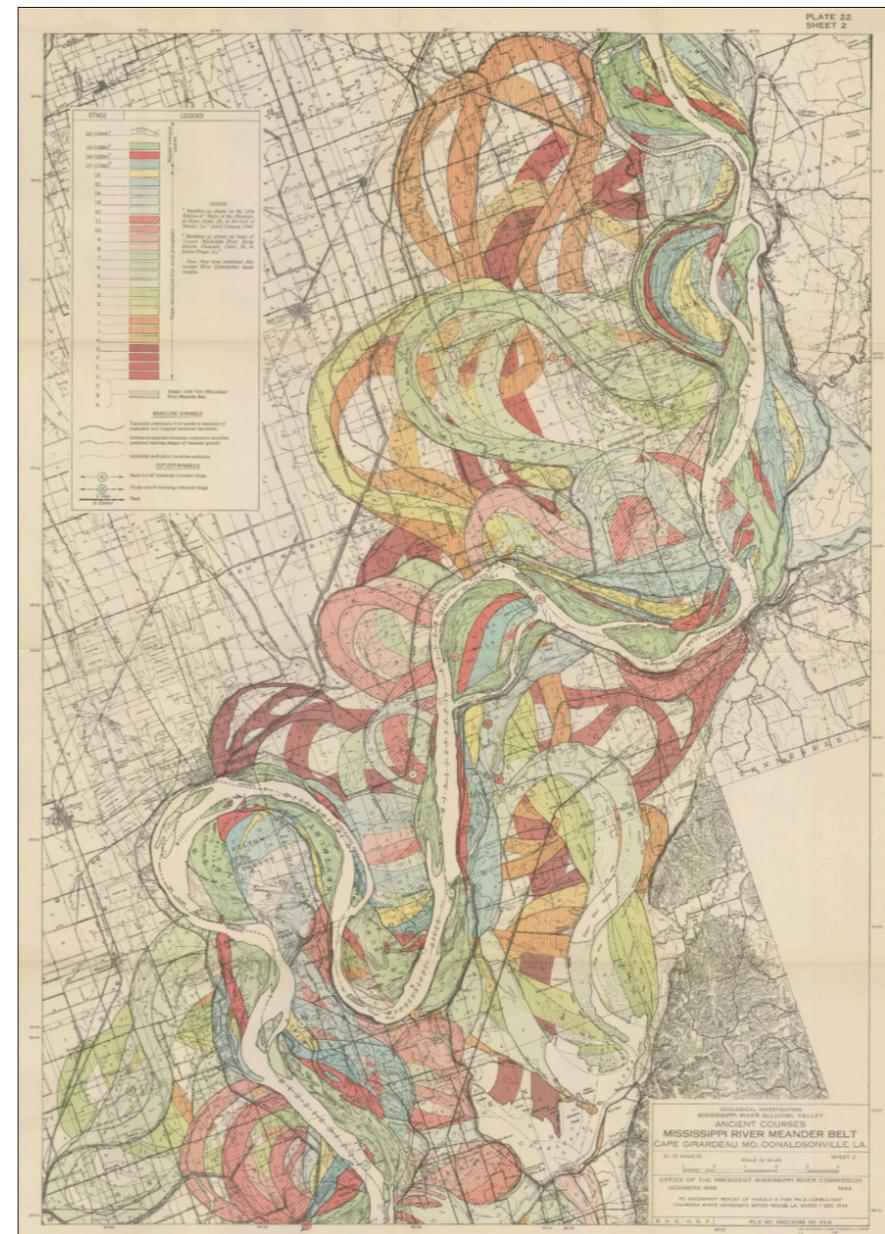
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a.

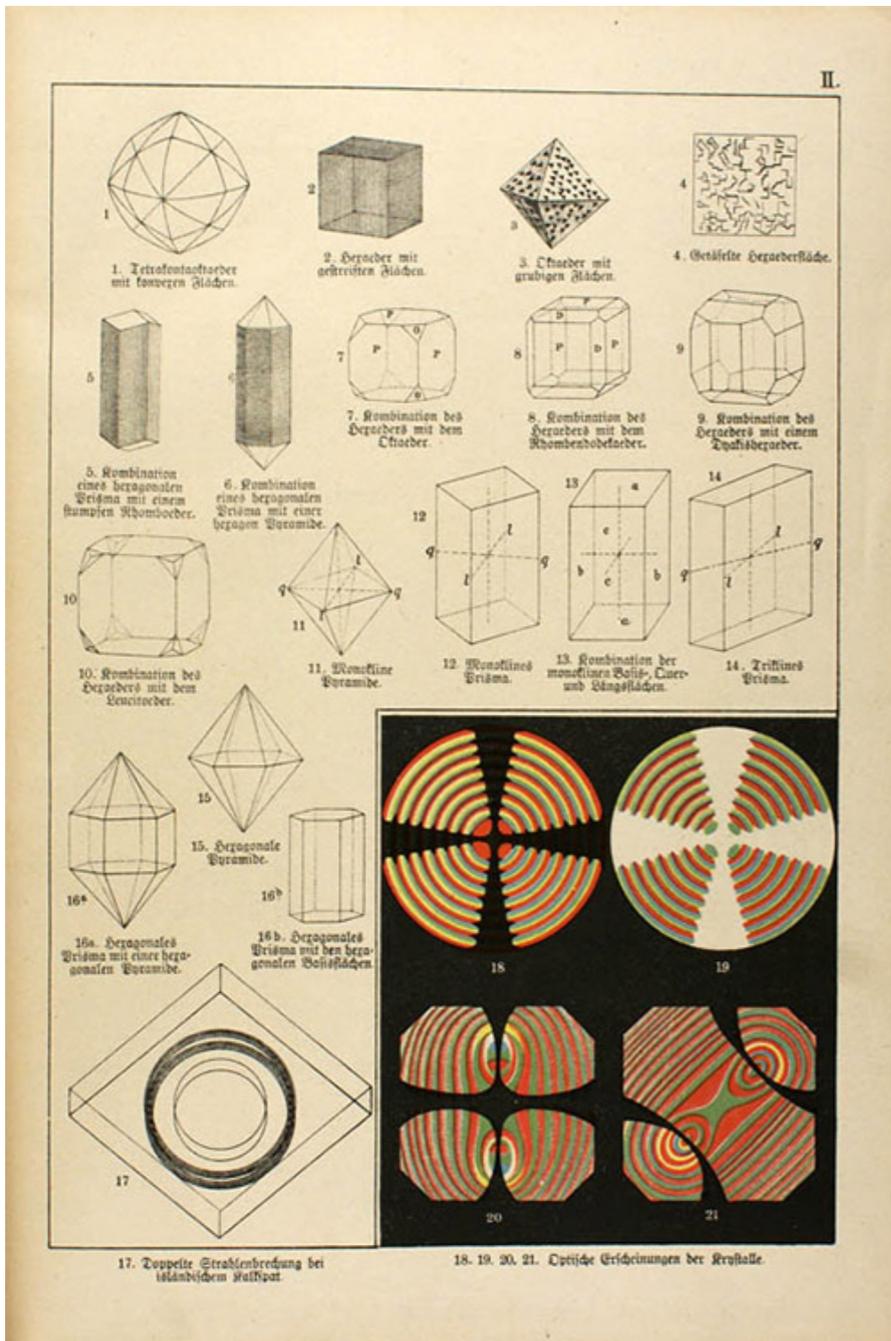


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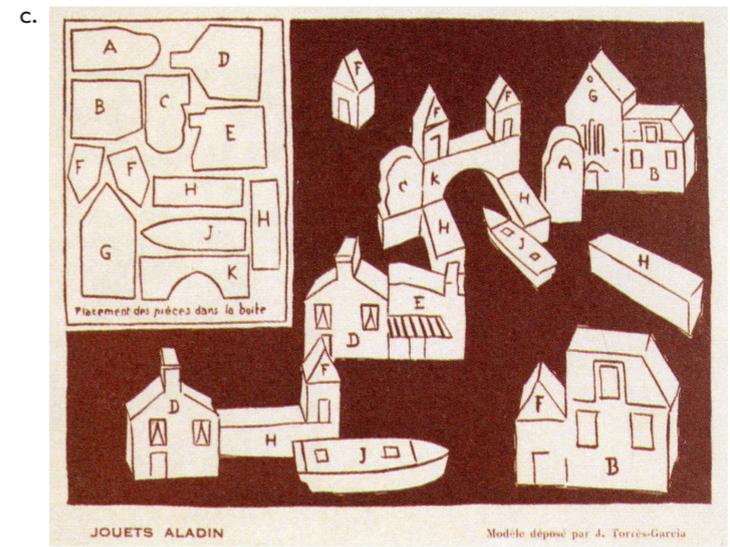


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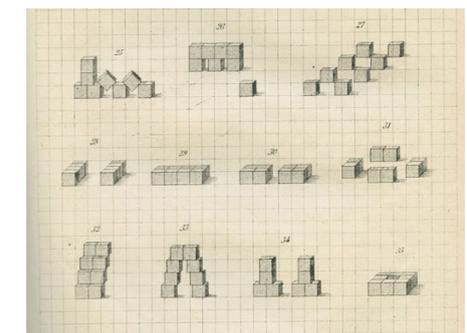
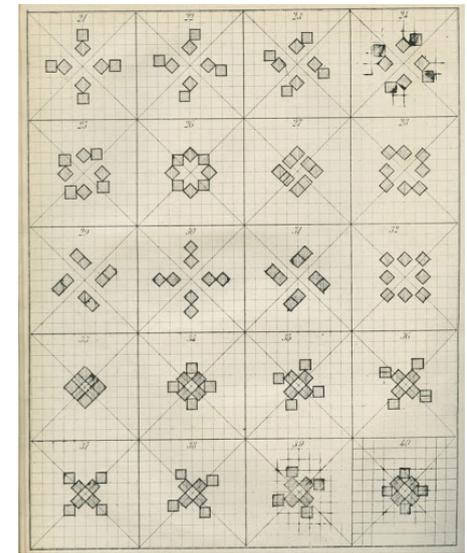
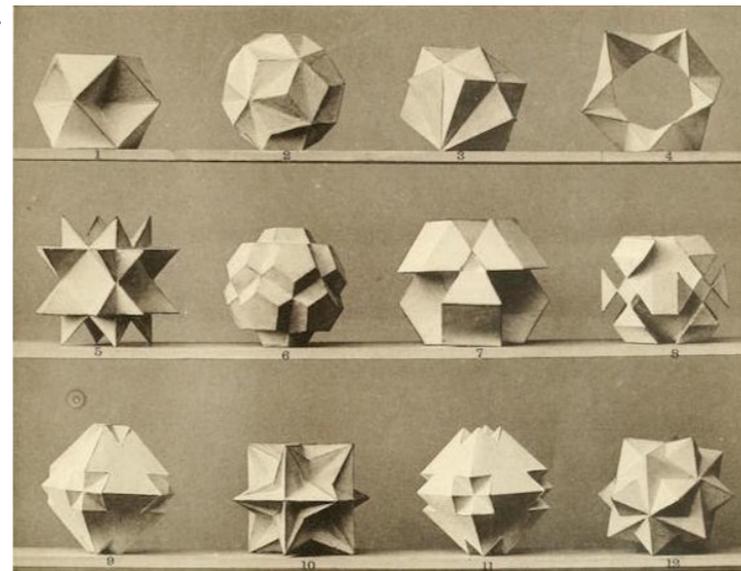
a. Iannis Xenakis, partitions.  
 b. Jorinde Voigt, *couleurs possibles de l'horizo*, 2010.  
 c. Harold Fisk, *The alluvial valley of the lower mississippi river*, 1944.



a.

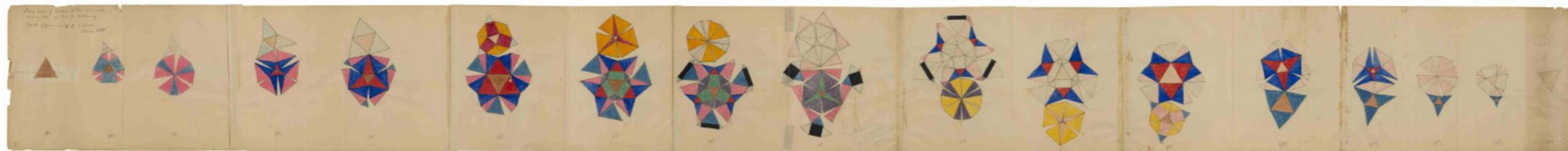
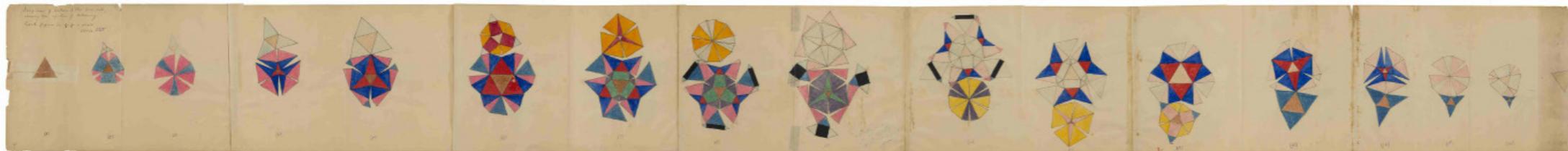


d.



e.

b.



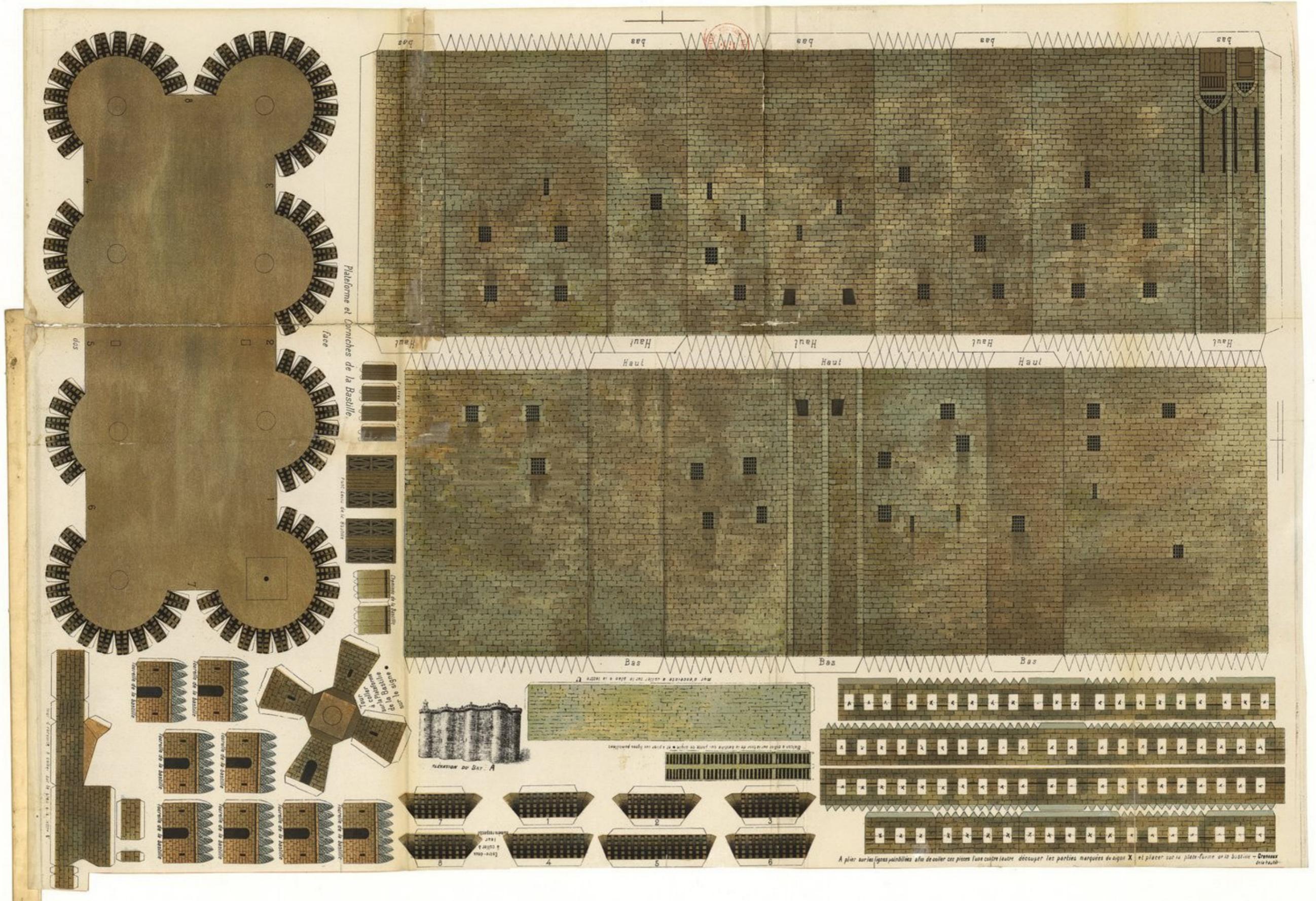
a. Gustav Adolf Kenngott, plateau de Minéralogie, 1890.

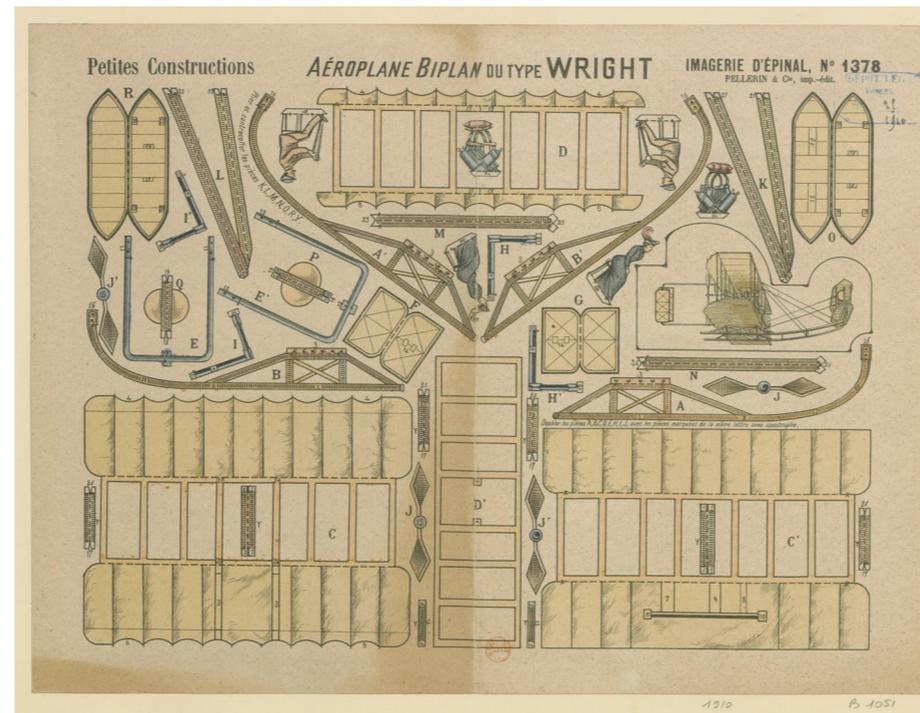
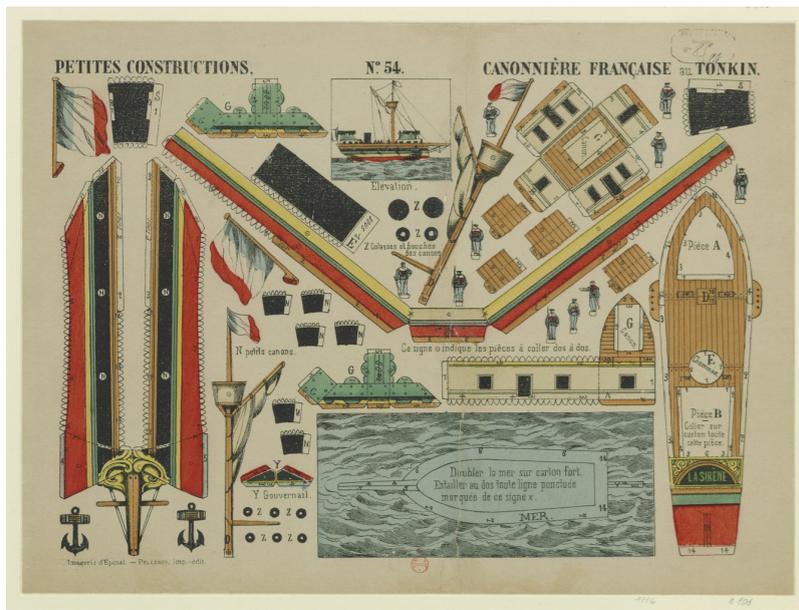
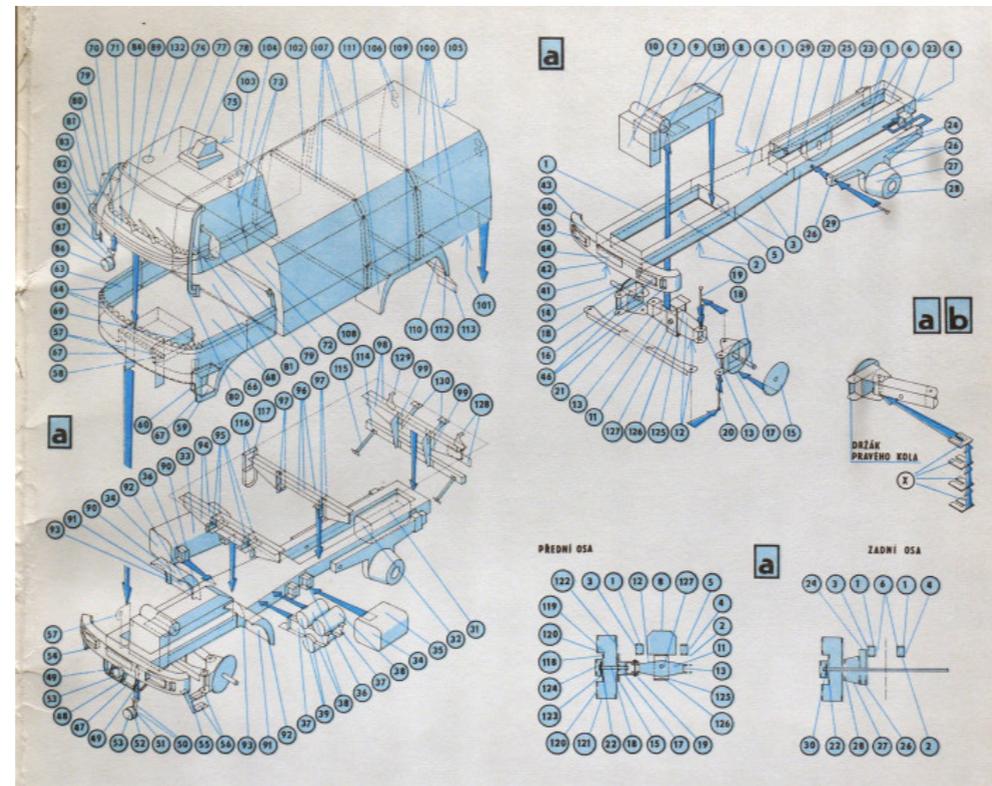
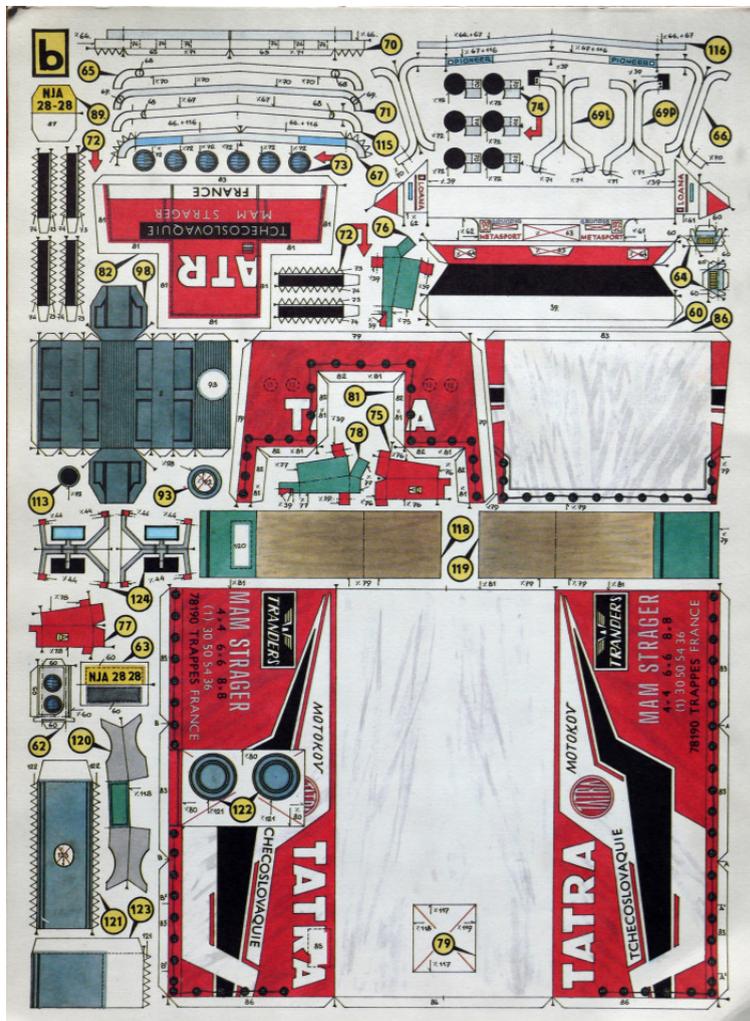
b. Alicia Boole Stott, sections perpendiculaire à 600 cellules.

c. Torres García, modèles pour le Jouet d'Aladdin Toys, 1930.

d. Friedrich Froebel (1782-1852), dessin préparatif pour jouet.

e. Max Brückner, collection de modèles de polyèdres, 1900.





b.

d.

c.

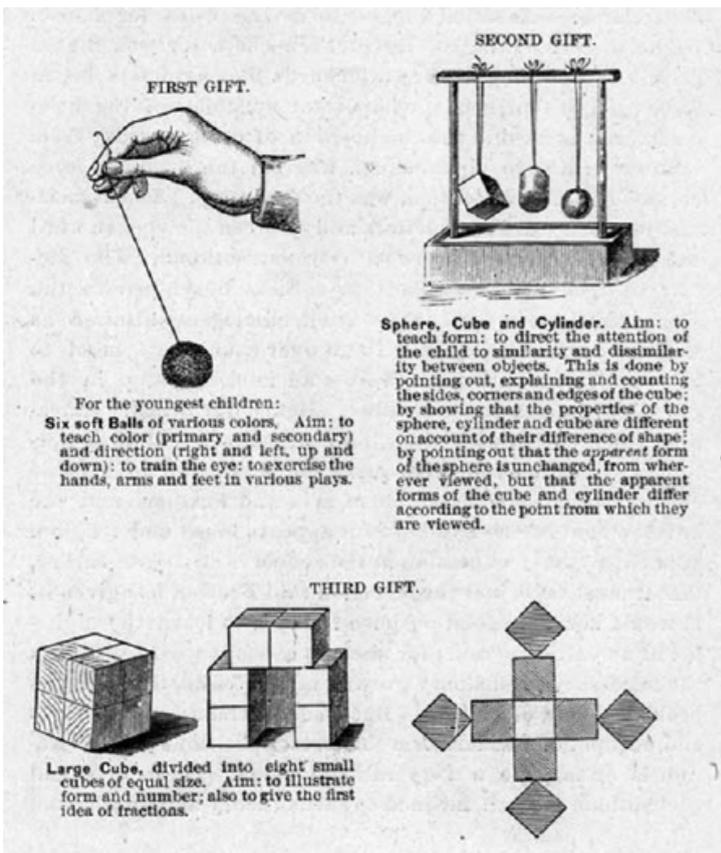
d.

a. Richard Vyskovsky.  
 b. Petites constructions, N°54, Cannonière, journal pour enfants.  
 c. Imagerie d'Épinal. N° 1378, Petites constructions, aéroplane-biplan du type Wright, 1910.  
 d. Miousic, journal des petits musiciens, Charles de Bussy.



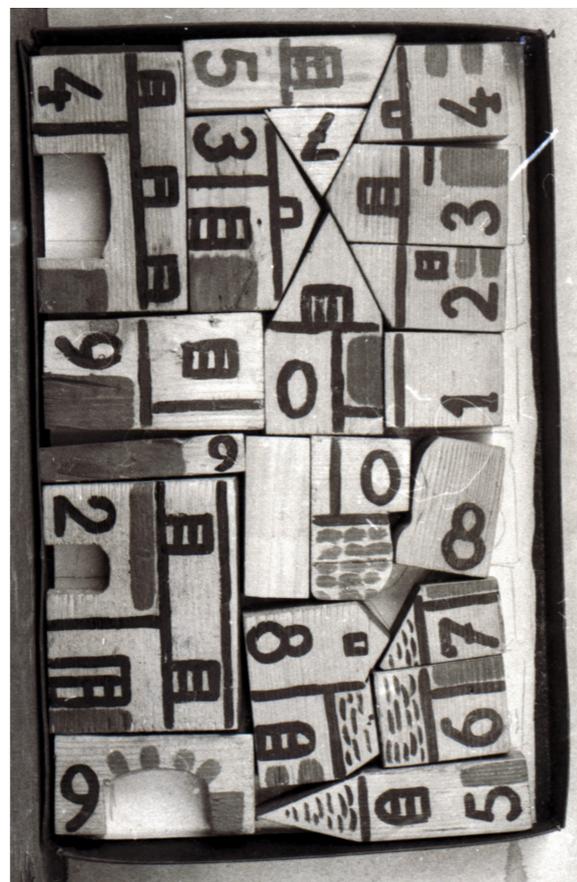
a.

- a. Anna Tyng, *Toy Tyng*, 1950.
- b. Friedrich Froebel (1782-1852), cadeau avec jouets.
- c. Dom Hans Van Der Laan, (1904-1991), Plastic Number.
- d. Torres Garcia, *Juego de números*, 1928.
- e. Friedrich Froebel, (1782-1852), *Comprendre la réalité au travers de blocs de bois*, Froebel Play Gifts.

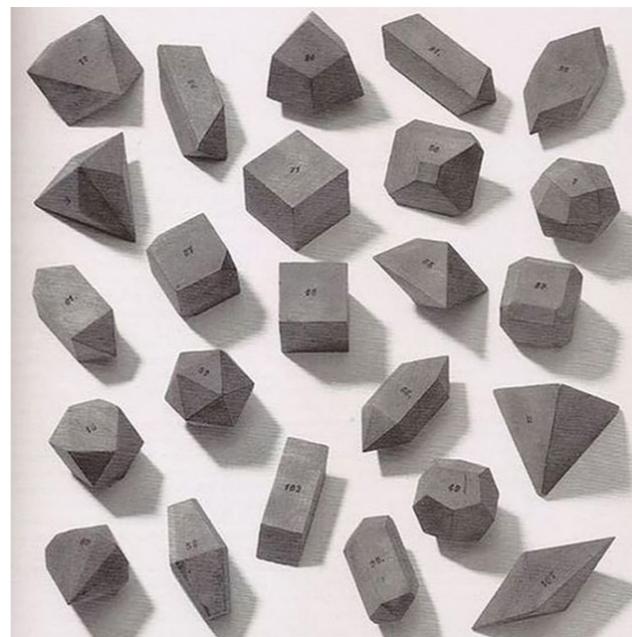


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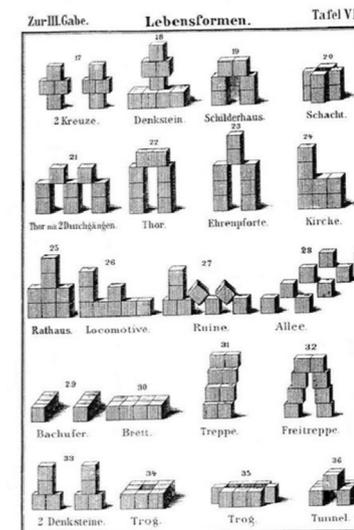
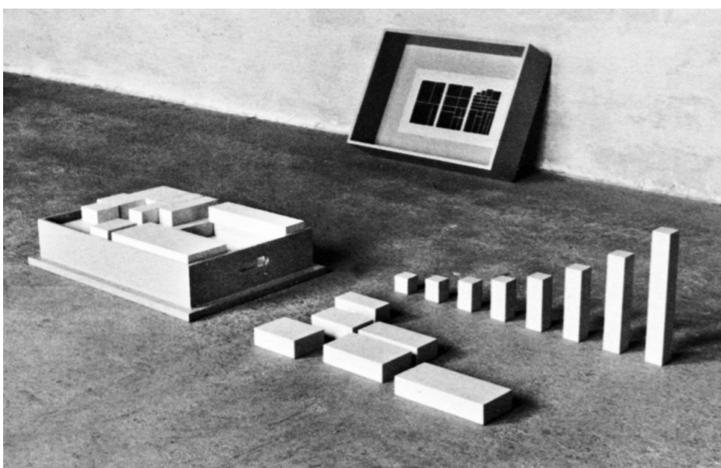
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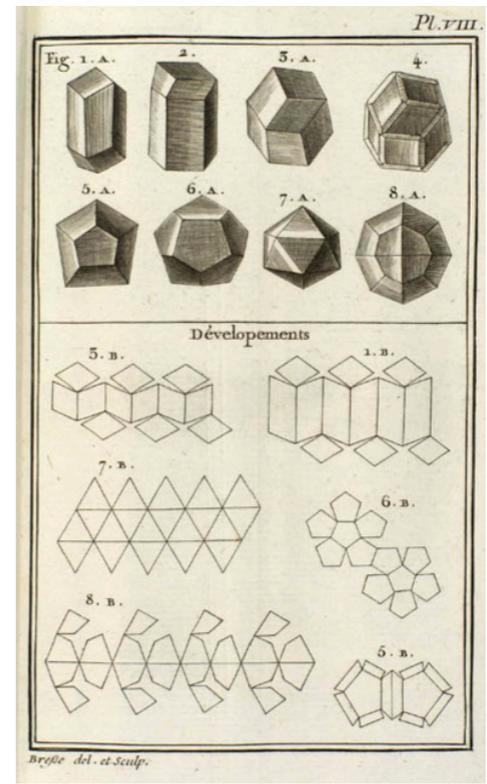
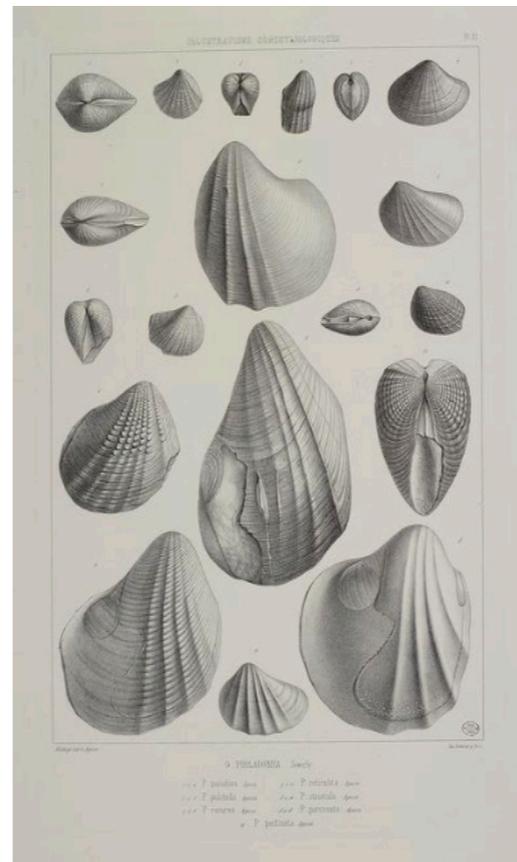
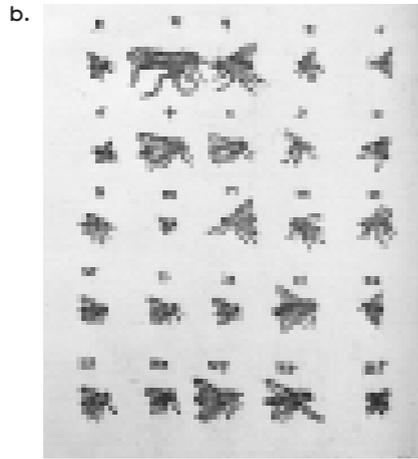
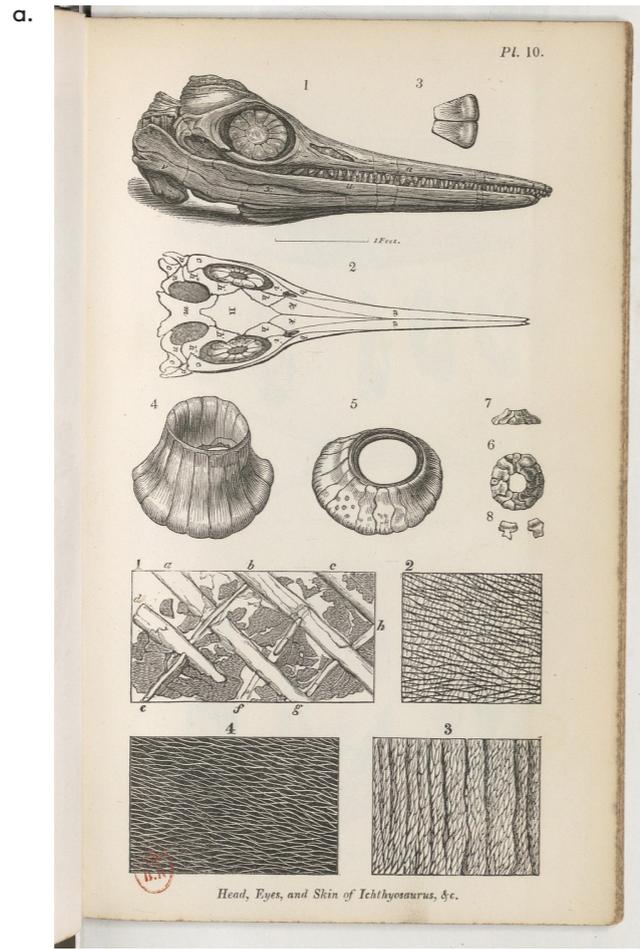
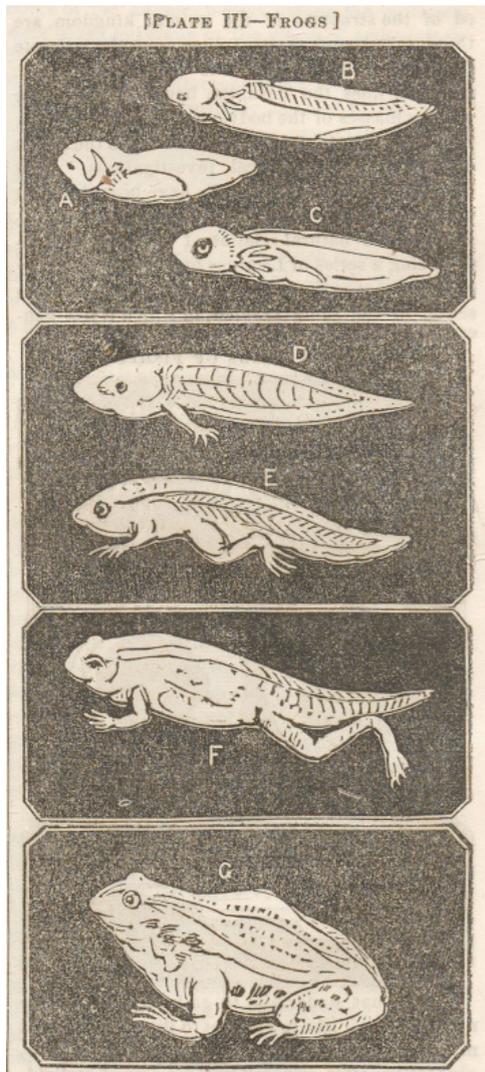
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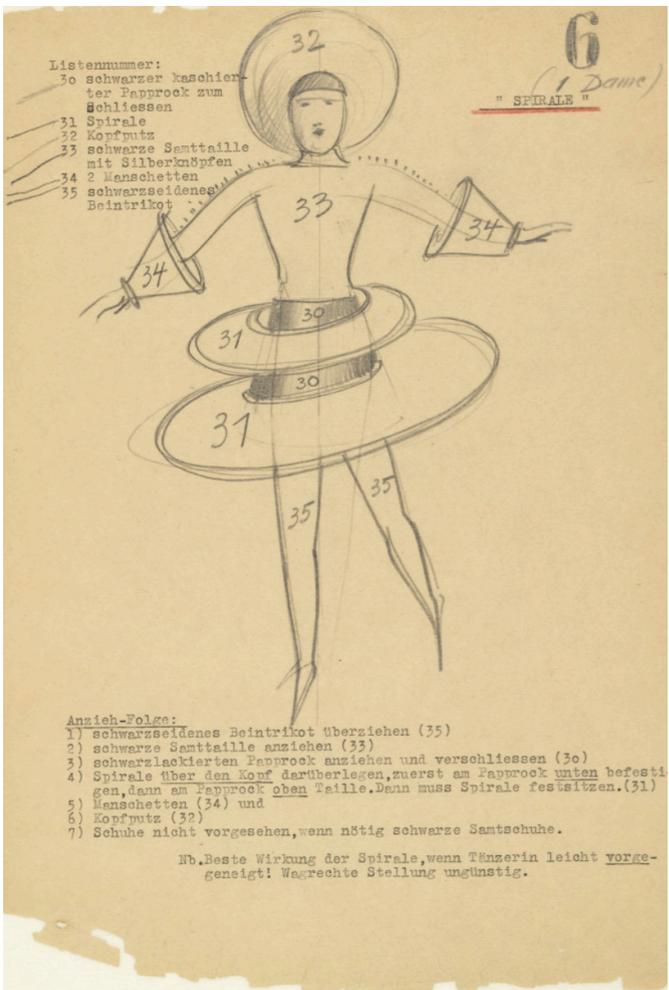
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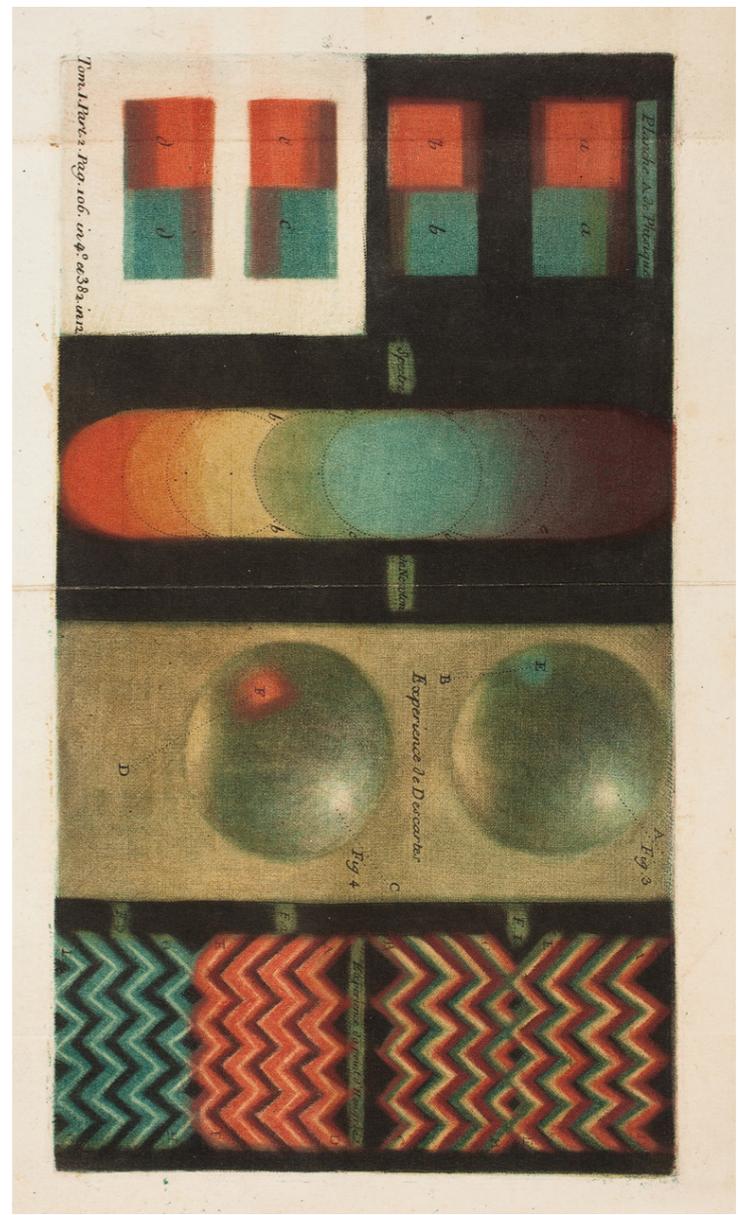
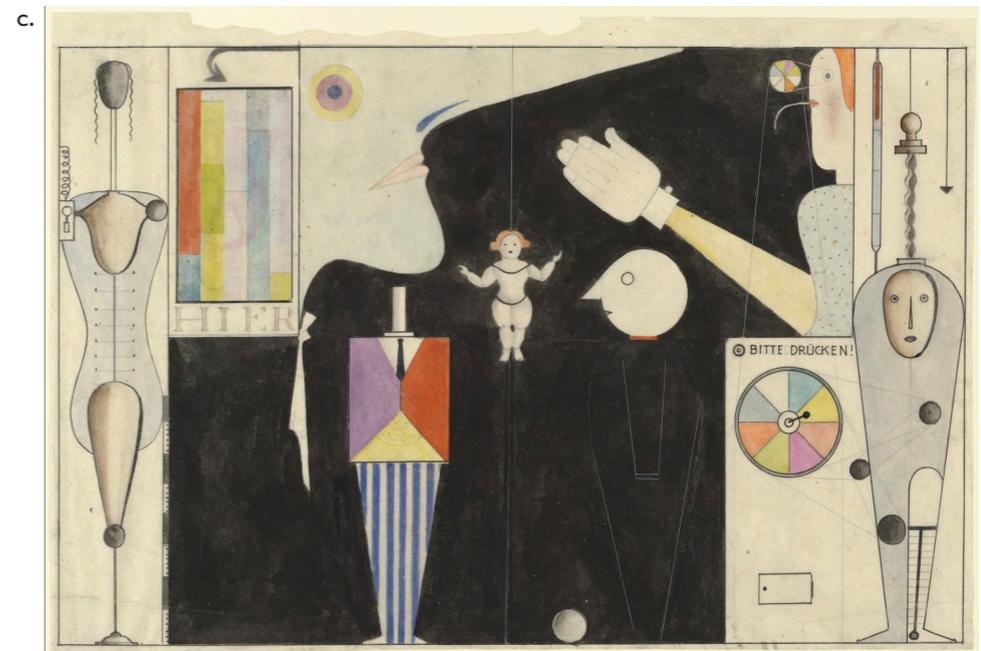
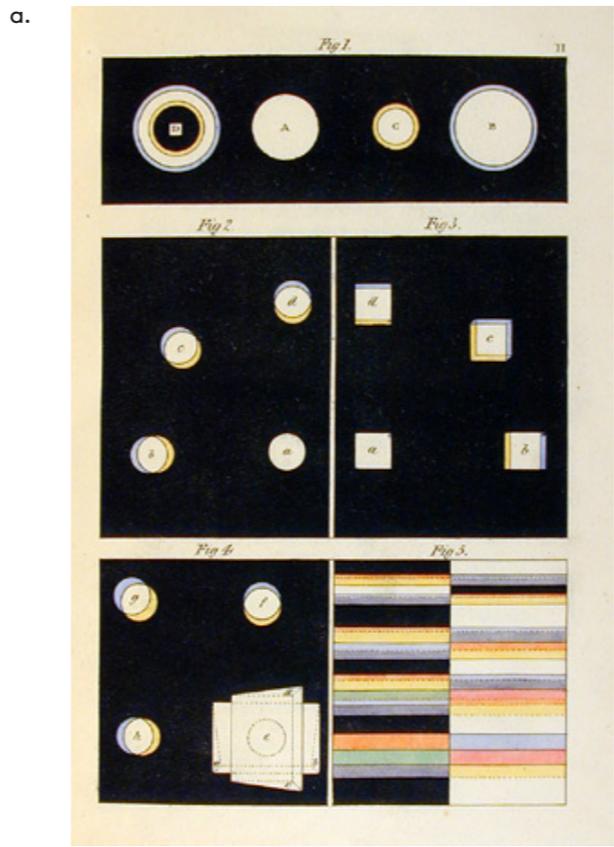
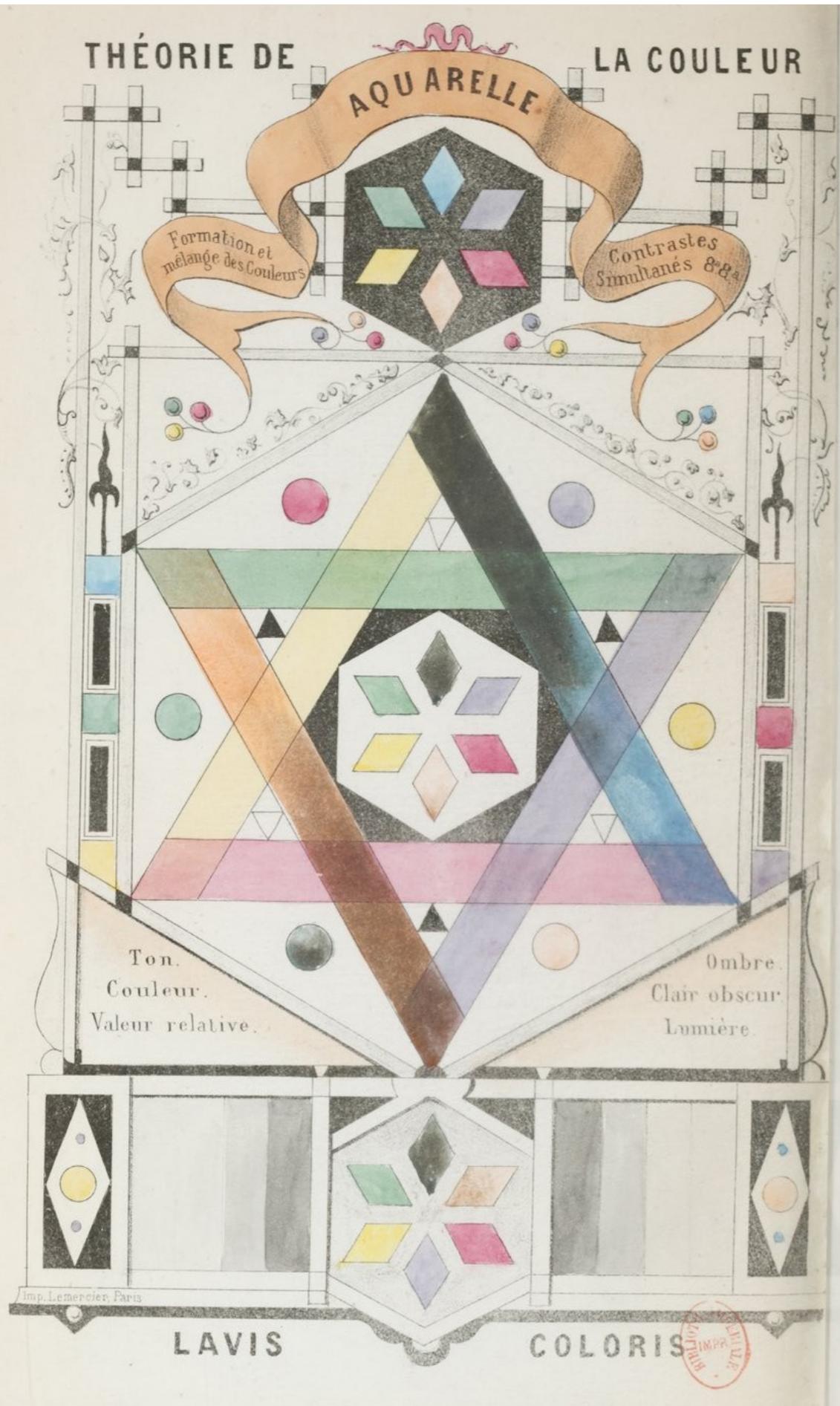
a. Louis Agassiz, *Douze lectures comparée d'embryons*, plateau III, grenouilles, 1849. 3.  
 b. Ulysse Aldrovandi, *De animalibus insertis libri septem*, 1602.  
 c. William Buckland, *La géologie et la minéralogie*, 1838.  
 d. Ernst Haeckel, développement de l'embryon, étude comparée.  
 e. Jean-Baptiste Romé de L'Isle, *Essai de Cristallographie*, 1772.



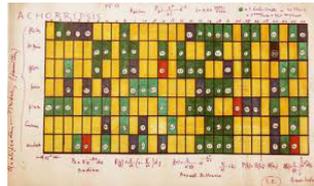
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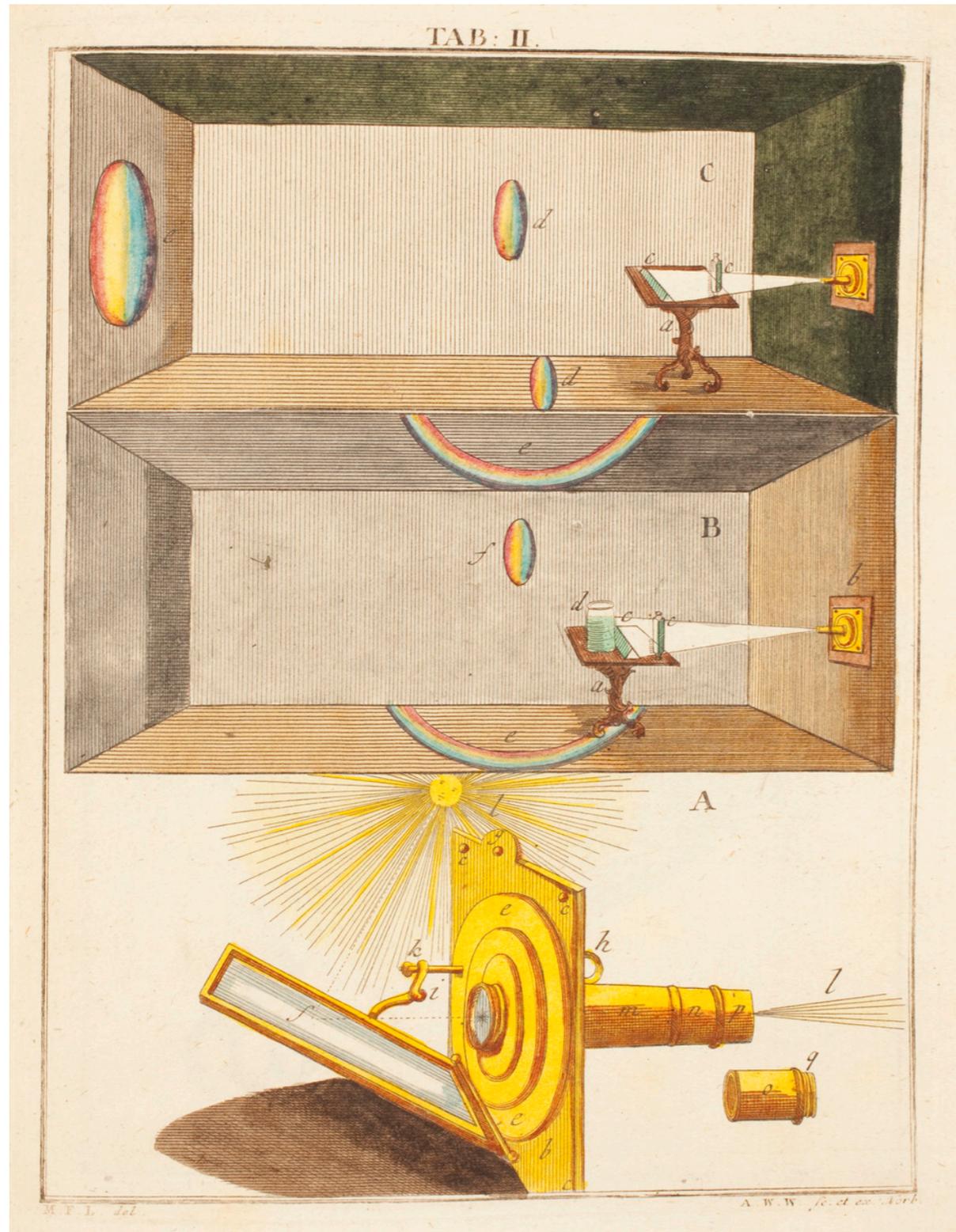
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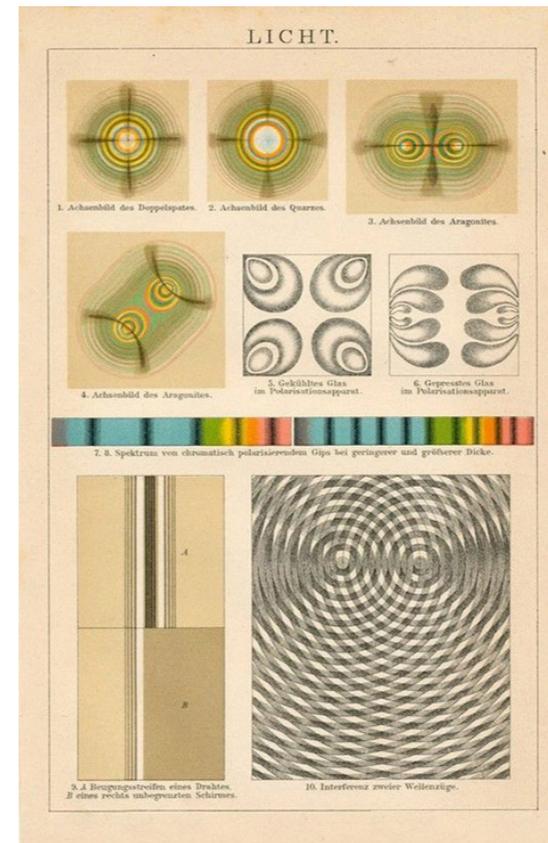
a. Traité d'aquarelle et de lavis en six leçons, avec planche ornementale pour servir à l'intelligence de la théorie universelle des mélanges et des contrastes de la couleur, Frédéric Goupil, 1858.  
 b. Goethe, Théorie des couleurs, 1810.  
 c. Oskar Schlemmer, *Das figurale Kabinett*, 1922.  
 d. Jacques Gautier d'Agoty, (1717-1786), *Myologie complète en couleur et grandeur naturelle*.



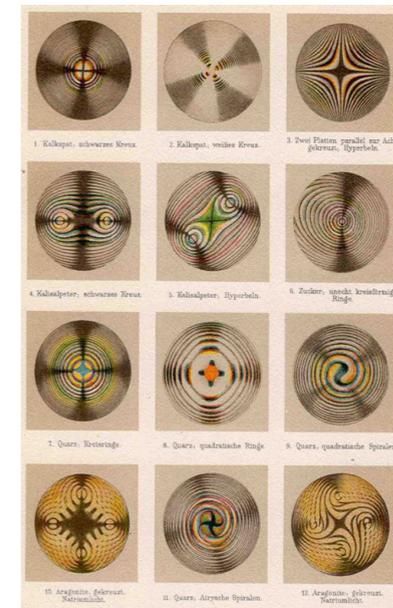
a. Alfred Jensen, *Twelve Events in a Dual Universe*, 1978.  
b. Iannis Xenakis, partitions.  
c. Diagramme des interférences entre lumières polarisées.  
d. Sophie Taeuber-Arp, composition en tâches quadrangulaire, 1920.



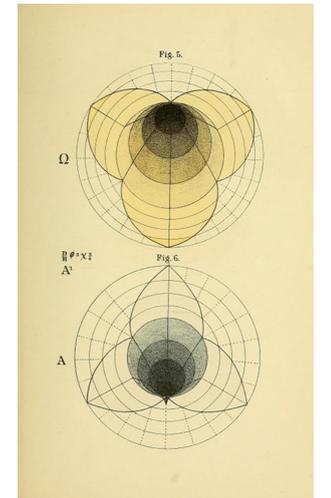
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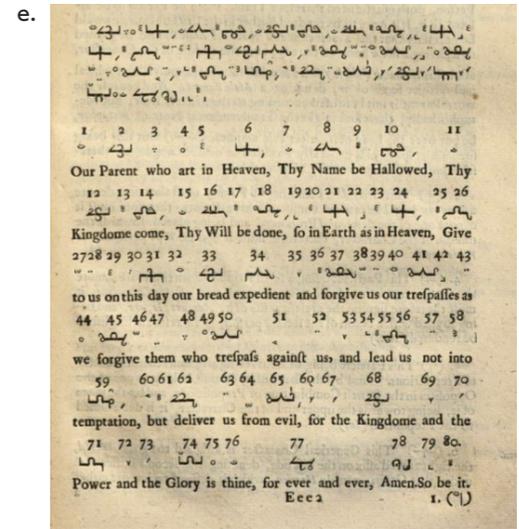


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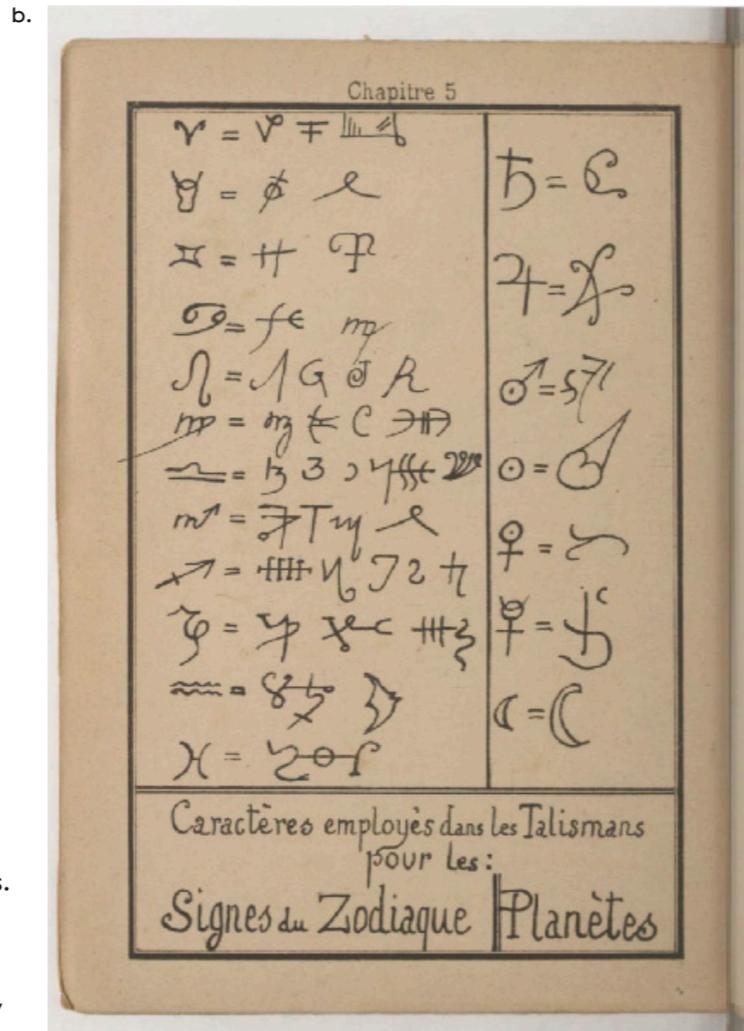
a. Martin Frobenius, (1719-1769), amusement microscopique de l'esprit et des yeux.  
 b. Le phénomène de la lumière, auteur inconnu, Allemagne, 1895.  
 c. Polarisation chromatique de la lumière, auteur inconnu, Allemagne, 1895.  
 d. Benjamin Beff, Les modèles mathématiques de l'évolution de la conscience humaine à travers les formes géométriques, 1887.



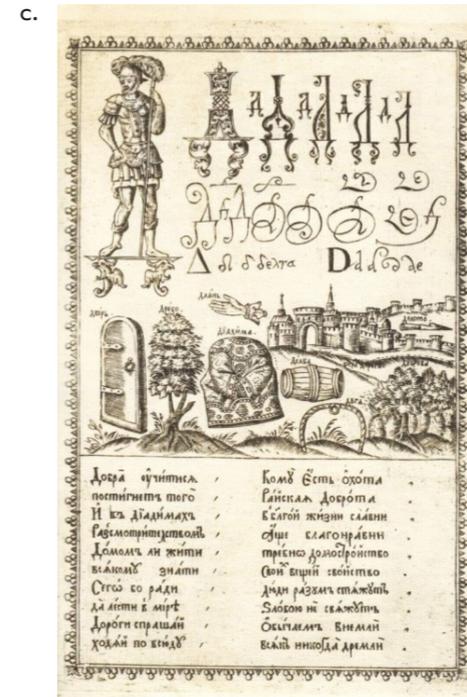
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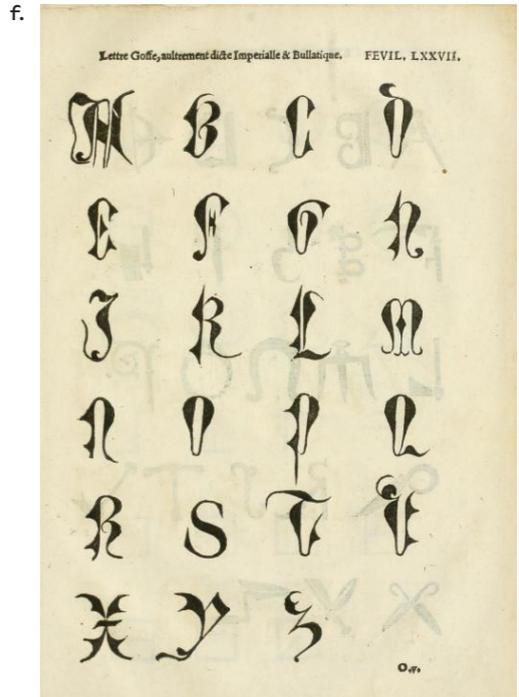
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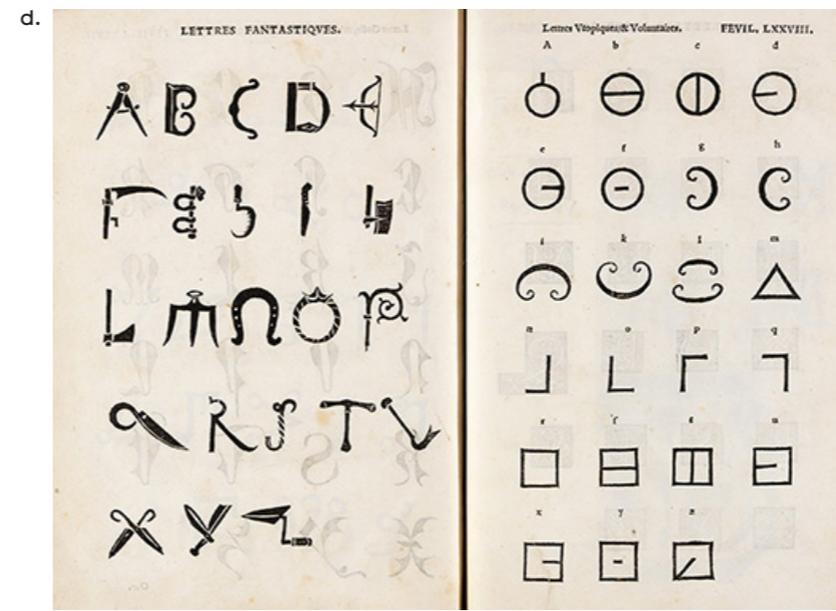
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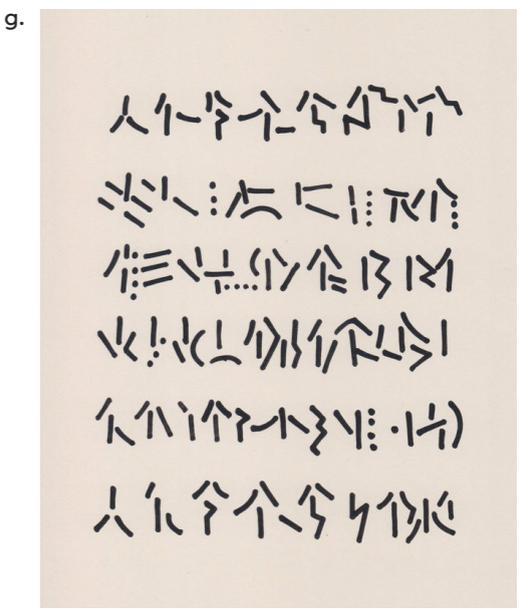
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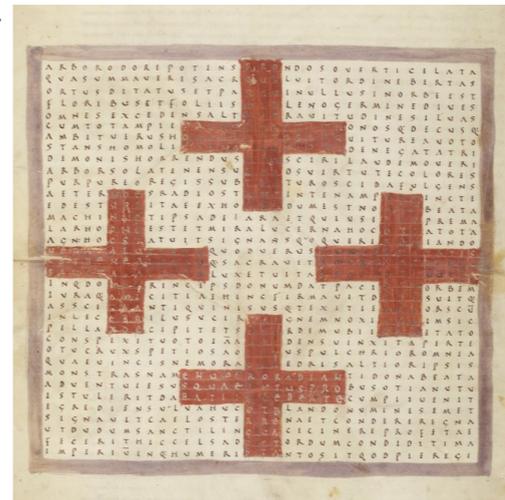
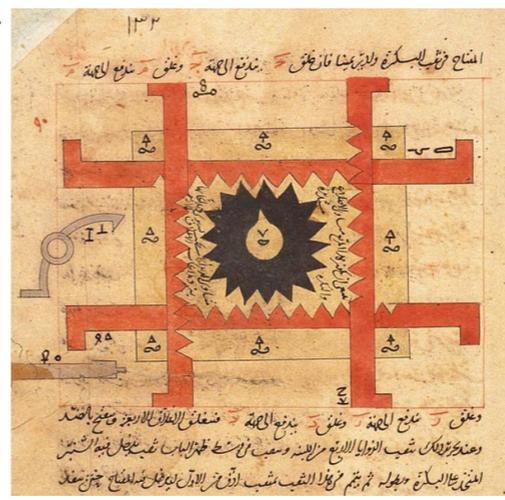
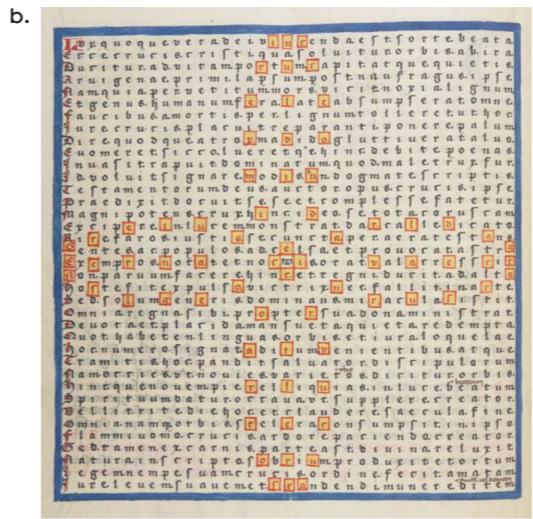
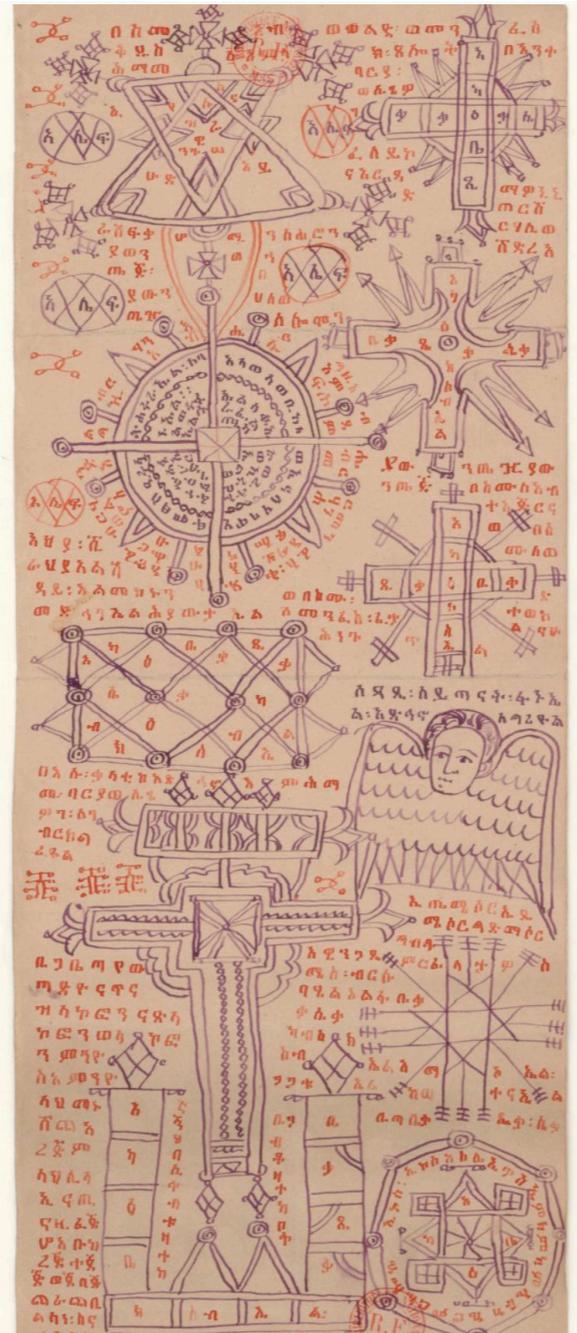
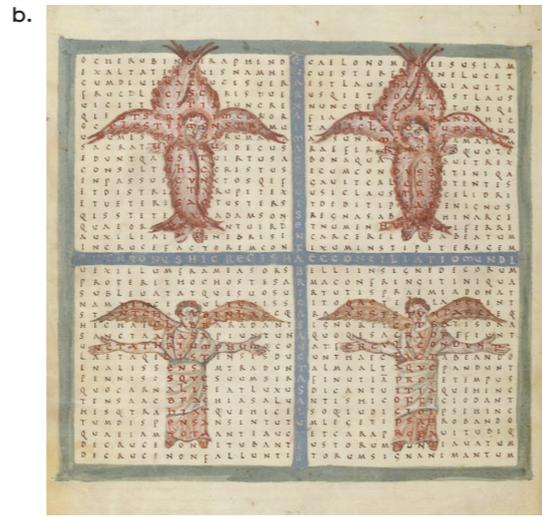


d.



g.

- a. Cône en terre cuite avec inscriptions élamites linéaires datant d'environ 2500-2300 av. J.-C.
- b. *Traité élémentaire de science occulte, mettant chacun à même de comprendre et d'expliquer les théories et les symboles employés par les anciens, par les alchimistes, les francs-maçons, Papus*, monographie imprimée, 1888.
- c. Leonty Bunin, *Alphabet book*, 1694.
- d. Geoffroy Tory, (1480-1533), *Lettres fantastiques*.
- e. John Wilkins, (1614-1672), *Langage philosophique*.
- f. Geoffrey Tory Champfleury, *Lettre Goffe*, 1529.
- g. Mirtha Dermisache, *recherches typographiques, sans titre*, 1970.



a.

b.

b.

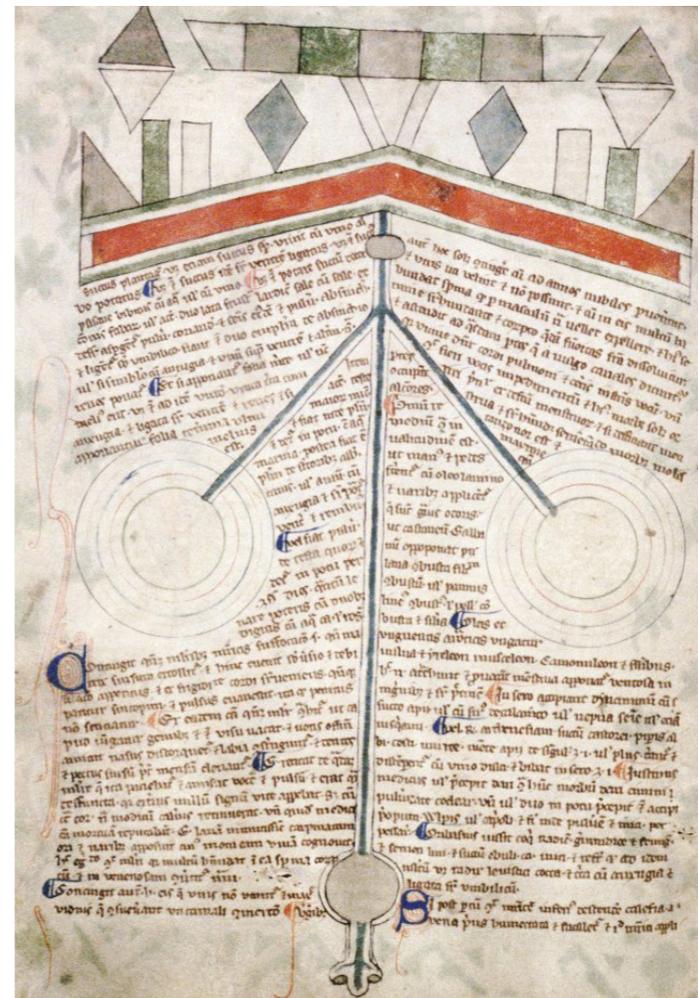
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d.

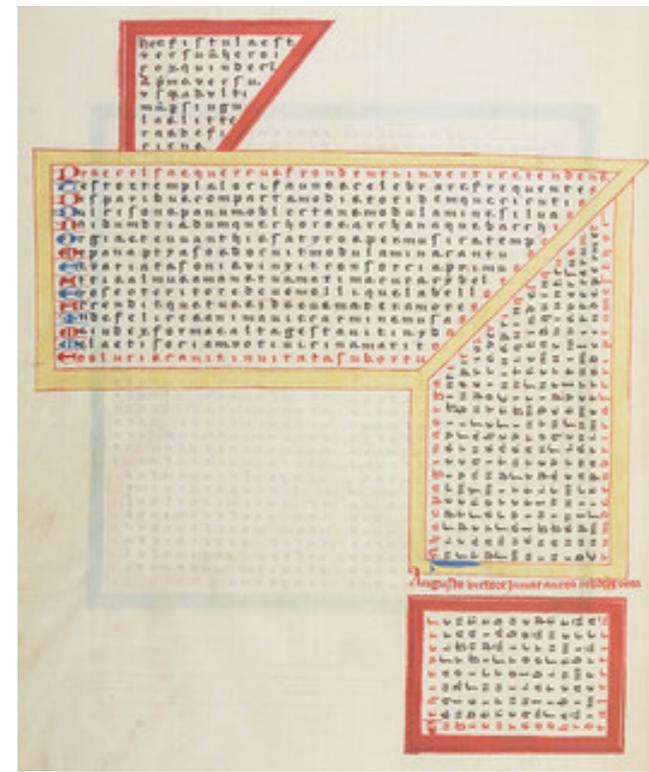
a. Talismans, Ethiopie, XX<sup>e</sup> siècle.  
 b. Rabanus Maurus, *De laudibus sanctae crucis*, 810-814.  
 c. Manuscrit arabe sur la machine, auteur anonyme.  
 d. Arbre des vertus, manuscrit médiéval.



a.

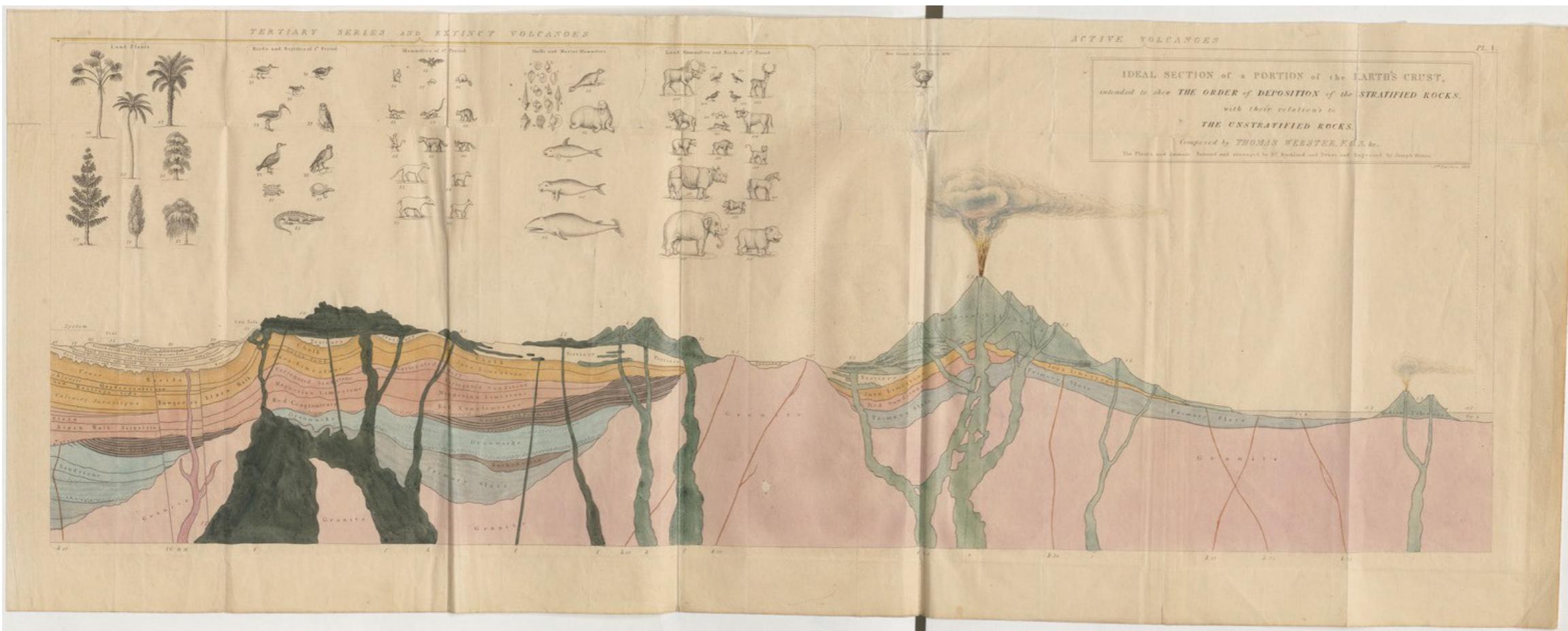
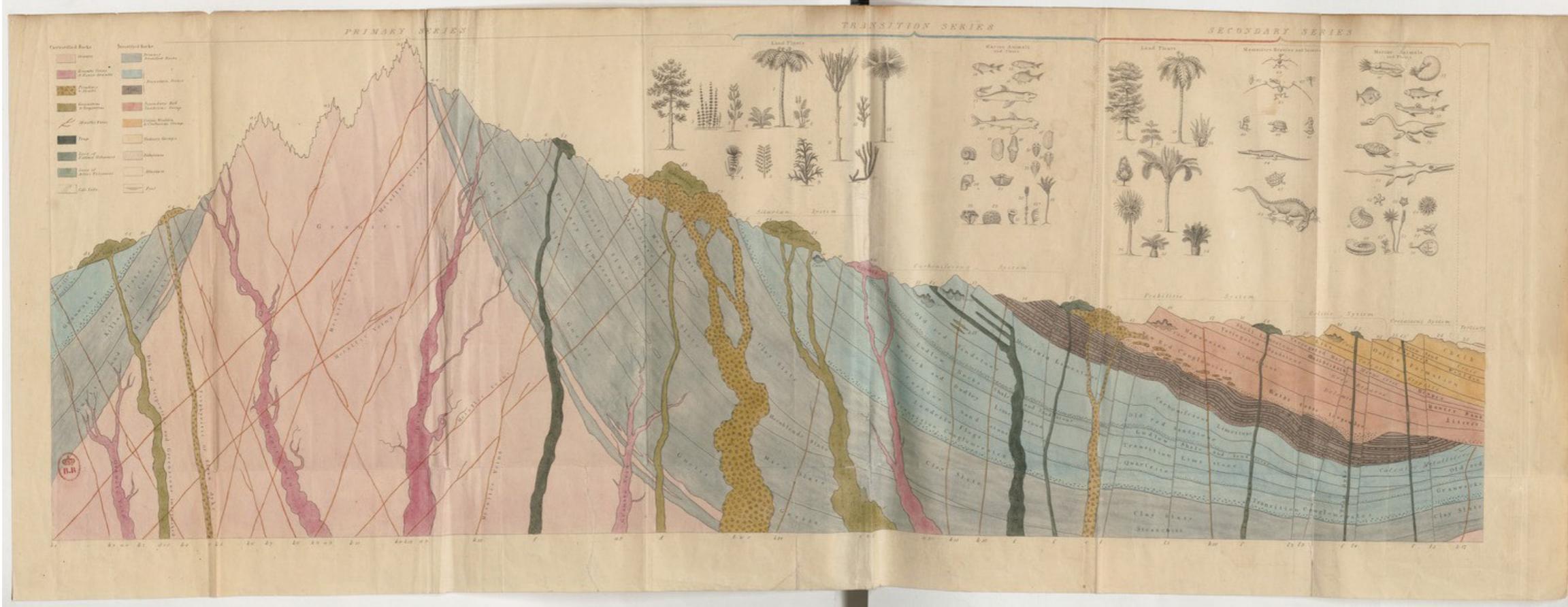


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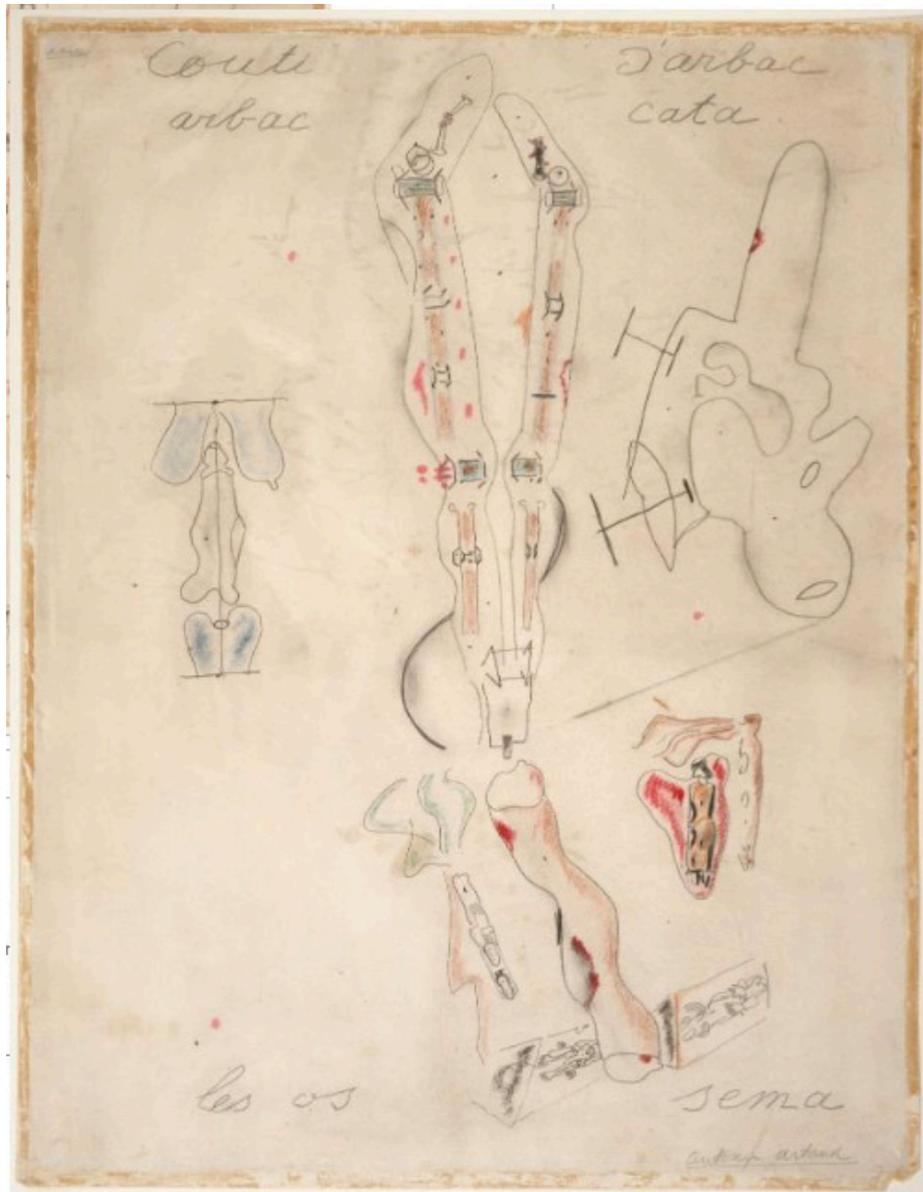


c.

a. Arbre des vertus, manuscrit médiéval.  
 b. Bibliothèques Bodleian, MS Ashmole 399, diagramme montrant le système musculaire.  
 c. Rabanus Maurus, *De laudibus sanctae crucis*, 810-814.



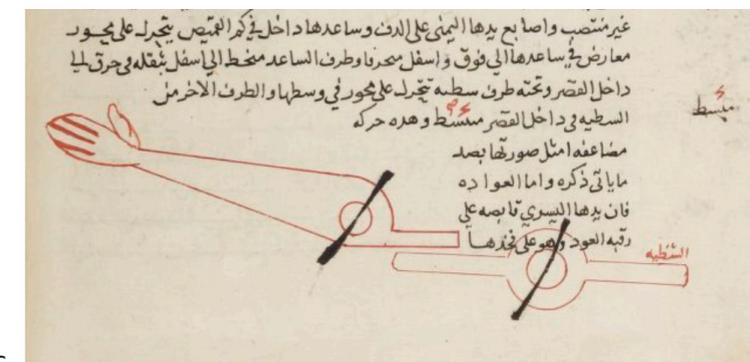
Buckland William, *La géologie et la minéralogie dans leurs rapports avec la théologie naturelle*, Tome 2, 1838.



a.

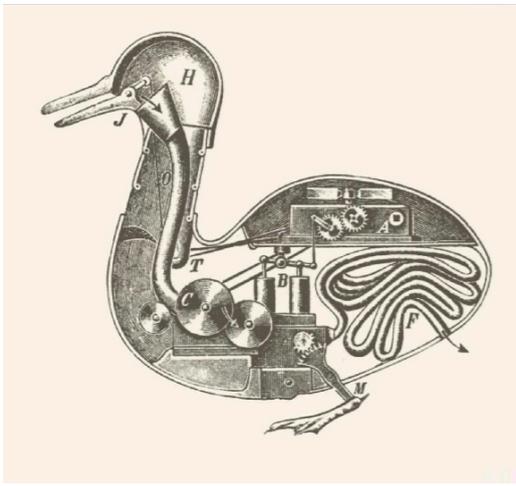


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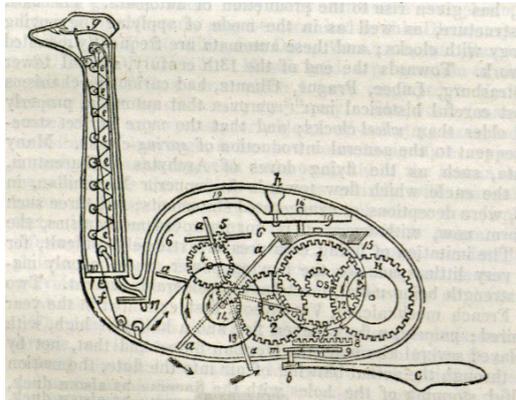


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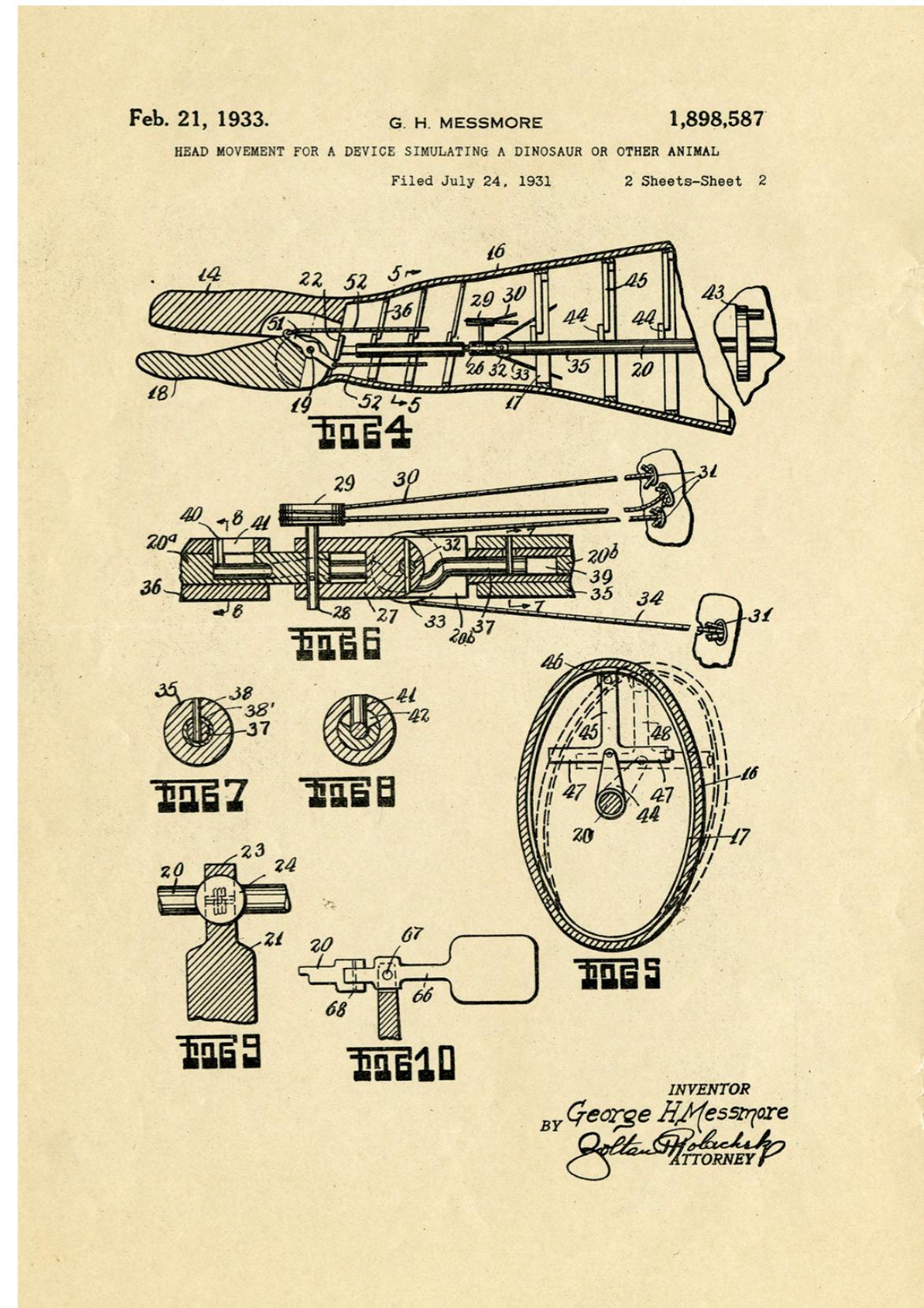
a. Antonin Artaud, *Couti l'anatomie*, 1945, mine graphique et craie de oculeur grasse sur papier, 65,4x50 cm, réalisé à l'hopital psychiatrique de Rodez.  
 b. Raoul Hausman, *L'Esprit de notre temps ou Tête mécanique*, 1919.  
 c. Ismail Al-Jazari, *Le manuscrit sur la connaissance des astuces d'ingénierie*, 1485.



a.

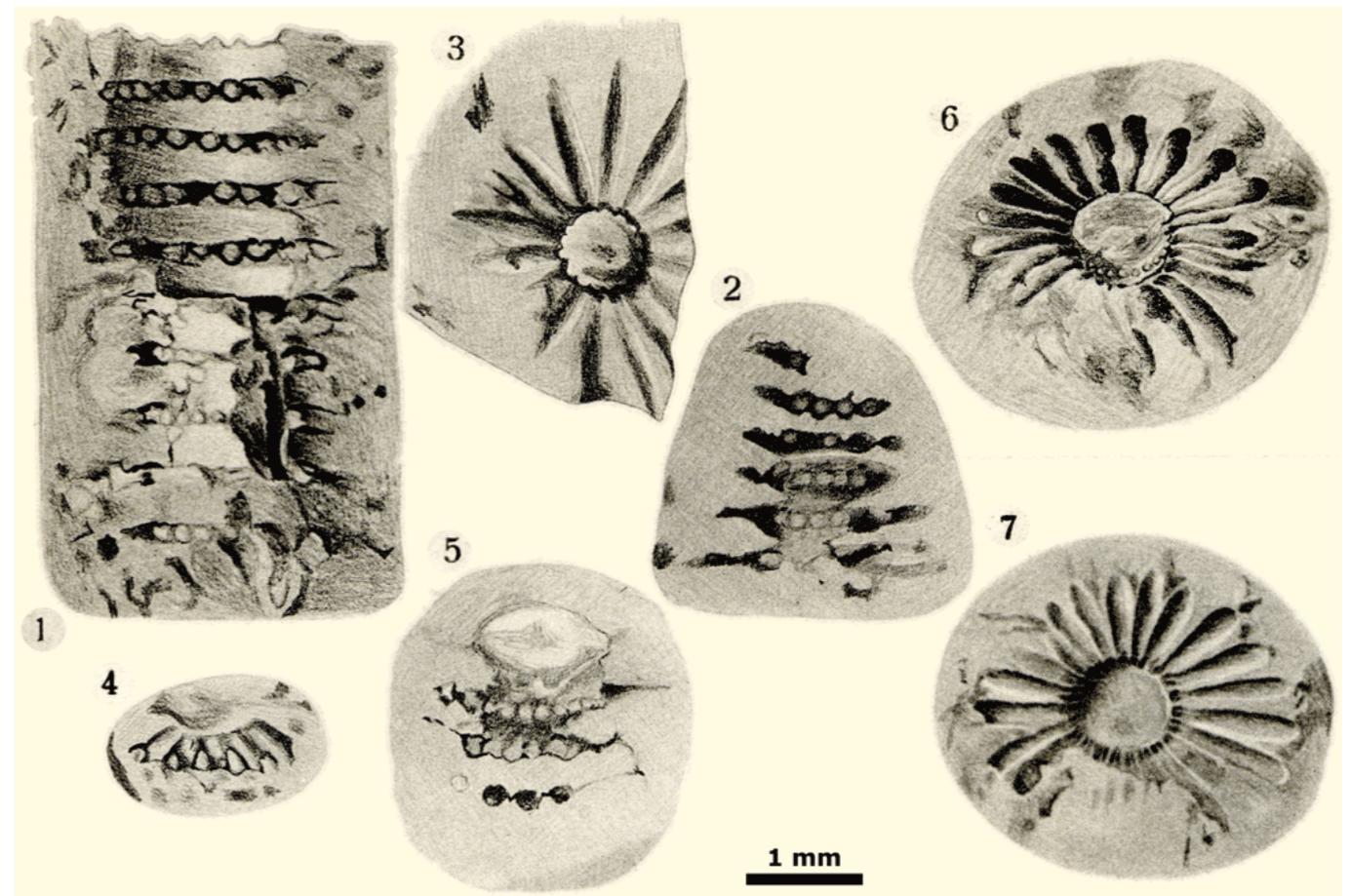
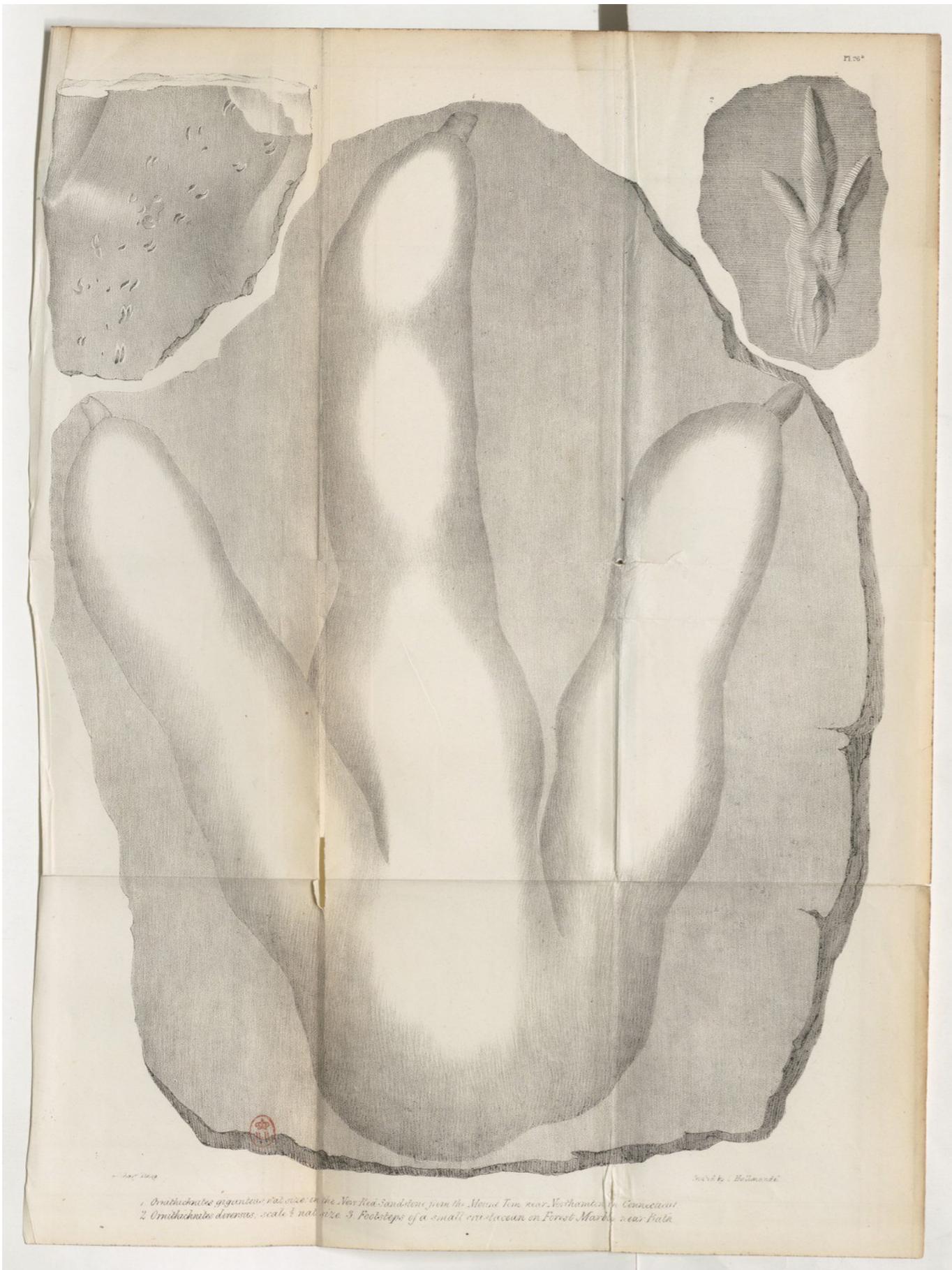


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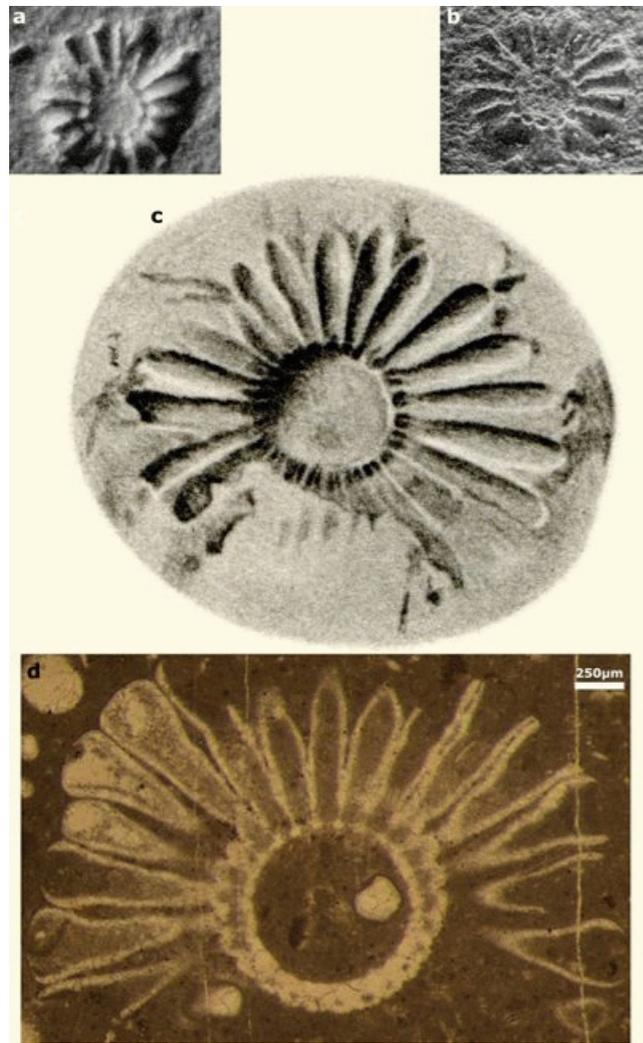


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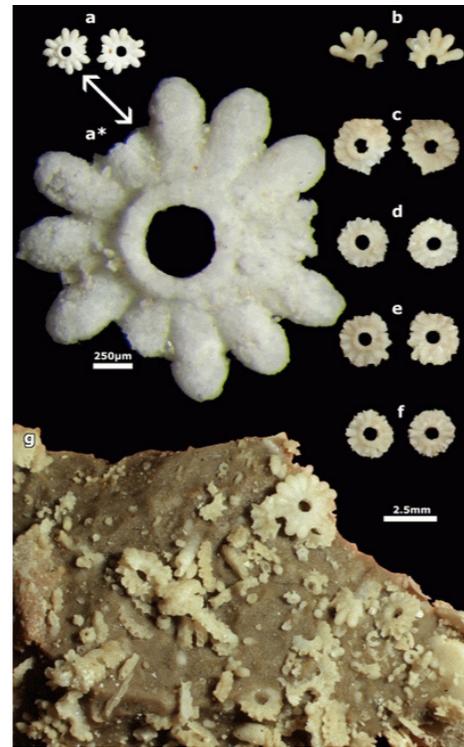
a. Jacques Vaucanson, Schéma du « Canard digérateur », 1739.  
 b. Figuration du canard de Vaucanson par Andrew Ure, 1839.  
 c. Dessin pour un brevet américain, «Mouvement de la tête pour un appareil simulant un dinosaure ou un autre animal», 1933.



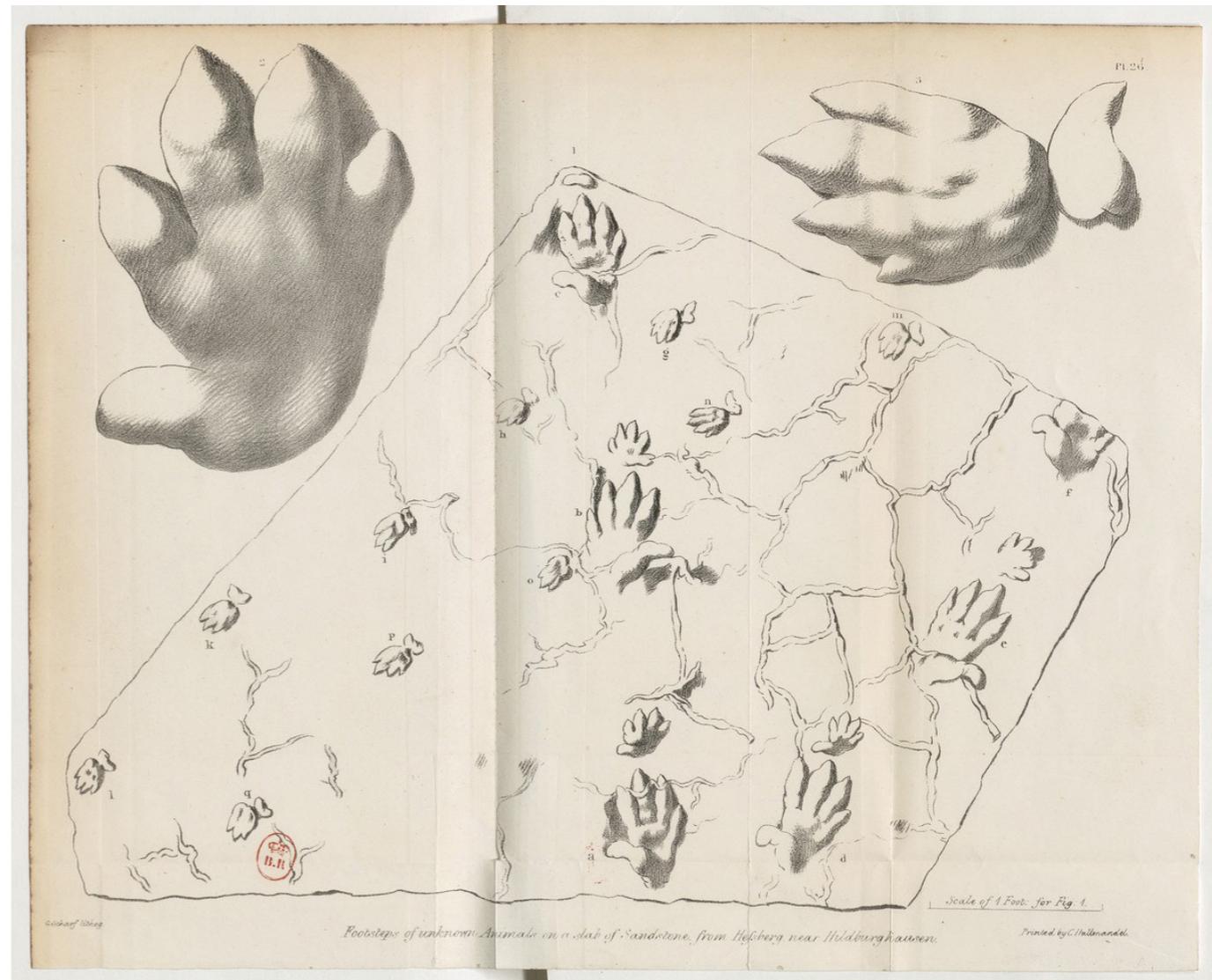
a. Buckland William, *La géologie et la minéralogie dans leurs rapports avec la théologie naturelle*, 1838.  
 b. Observations de quelques actinopores (chlorophytes, polyphysacées), Collection Jacques Emberger.



a.

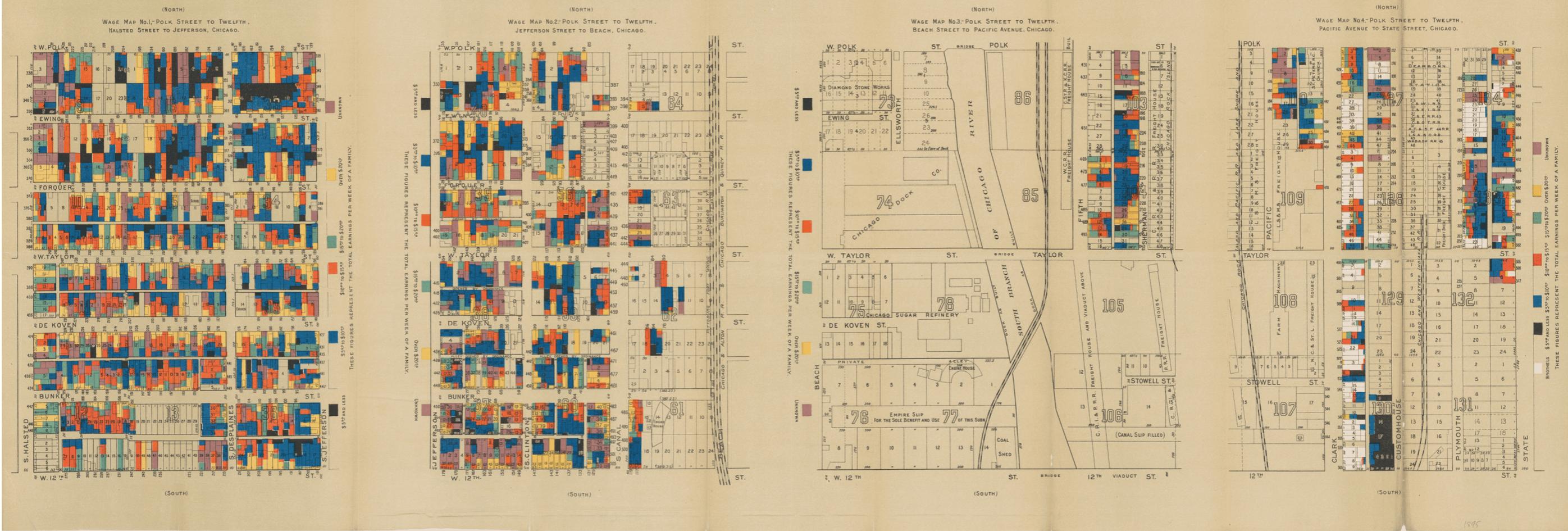


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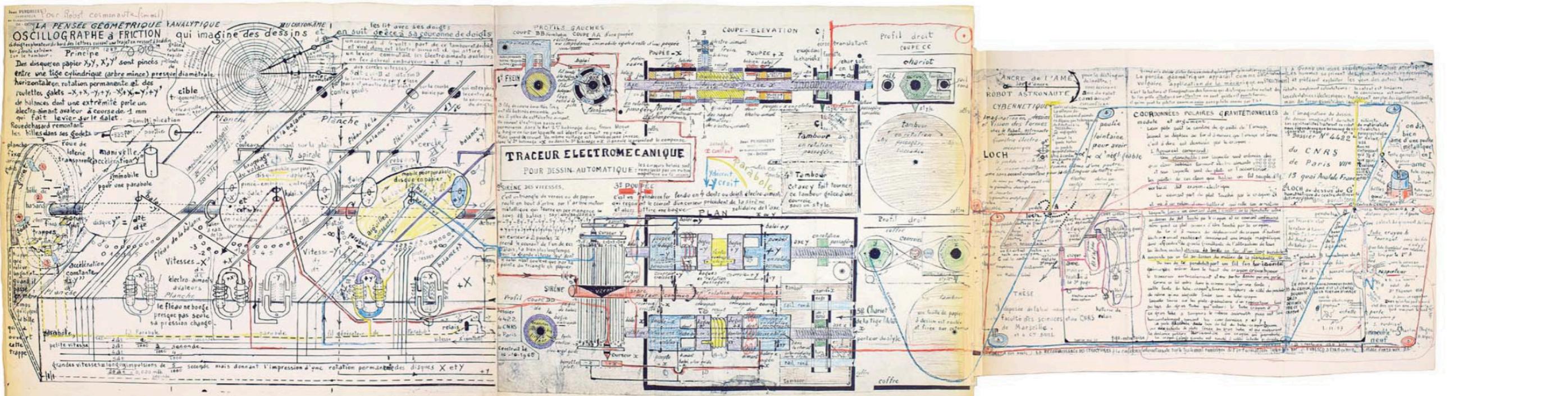


c.

a. *Actinoporella harrazaensis*, J. Emberger, 1956.  
 b. Morceau de roche après lessivage à l'acide, *Actinoporella lucasi*, *Salpingoporella annulata* et *Coscinoconus*, J.Emberger, 1956.  
 c. Buckland William, *La géologie et la minéralogie dans leurs rapports avec la théologie naturelle*, 1838.

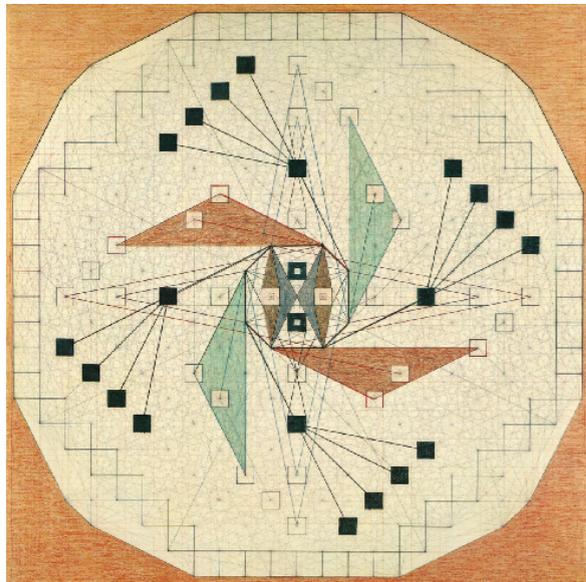


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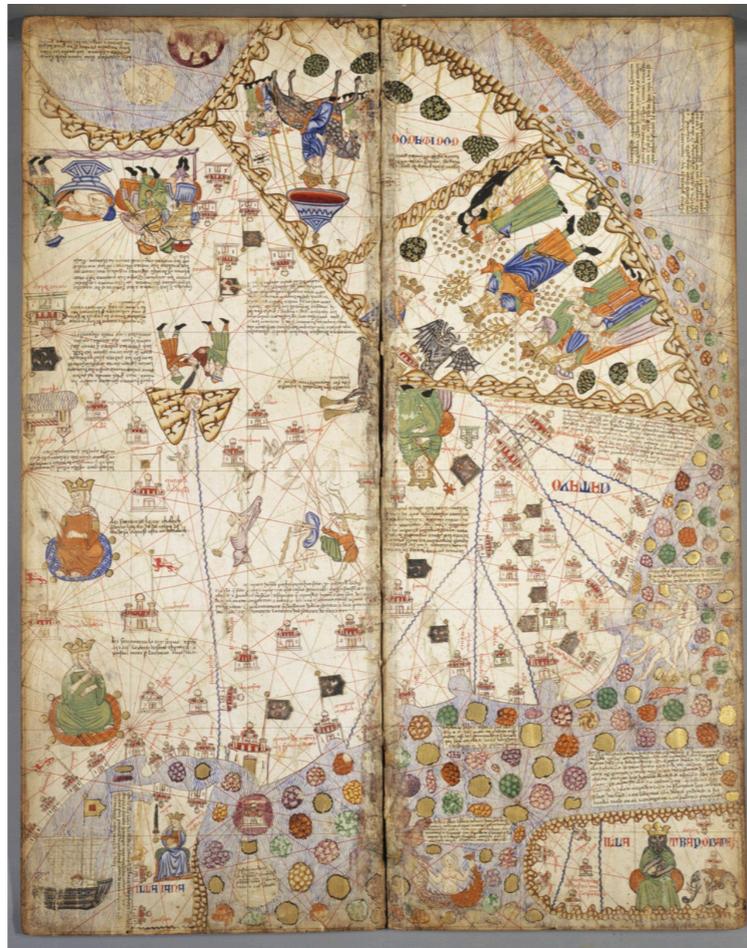


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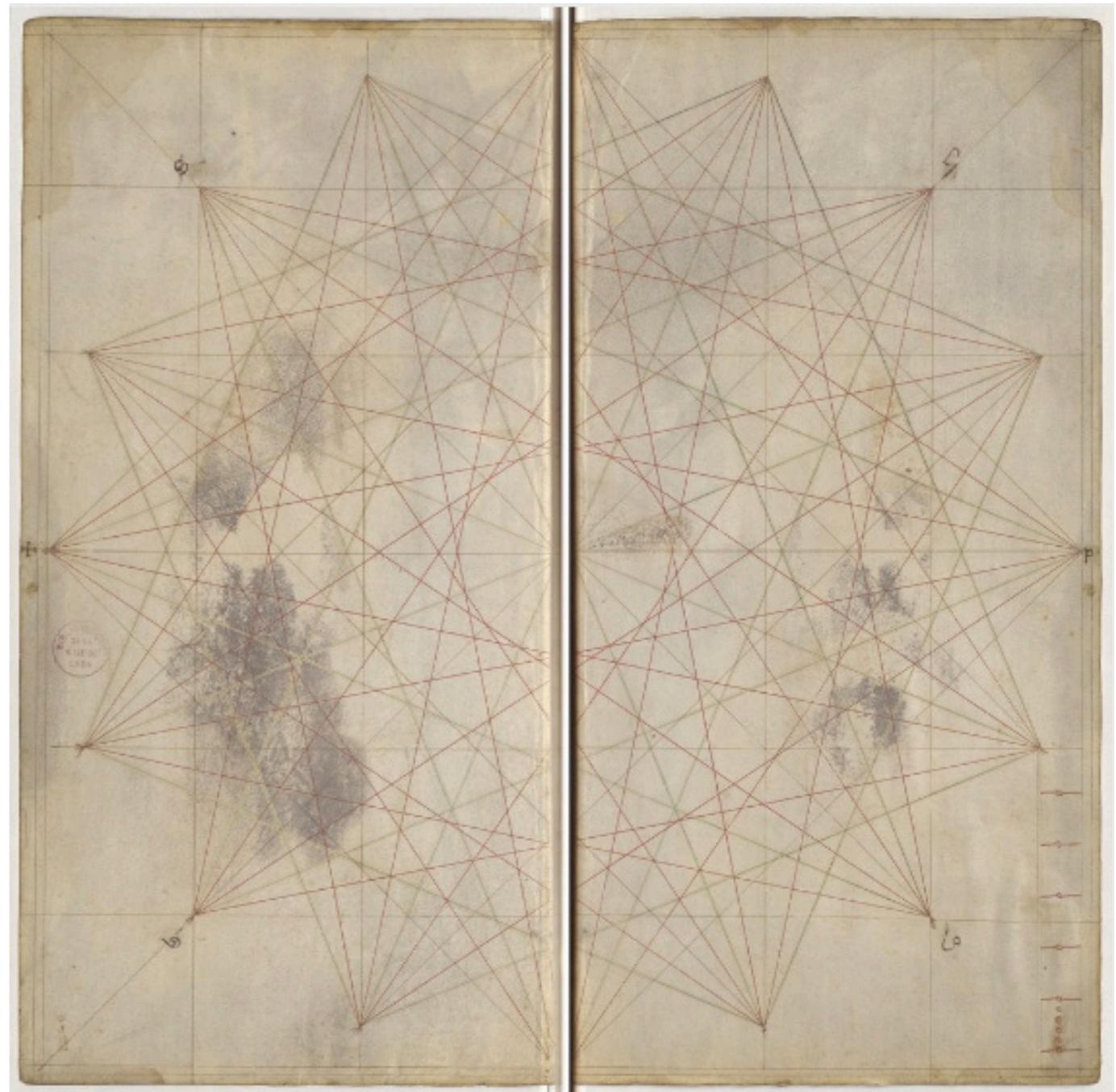
a. "Chicago Wage Maps," Florence Kelley, 1895.  
b. Jean Perdrizet, 1979.



a.

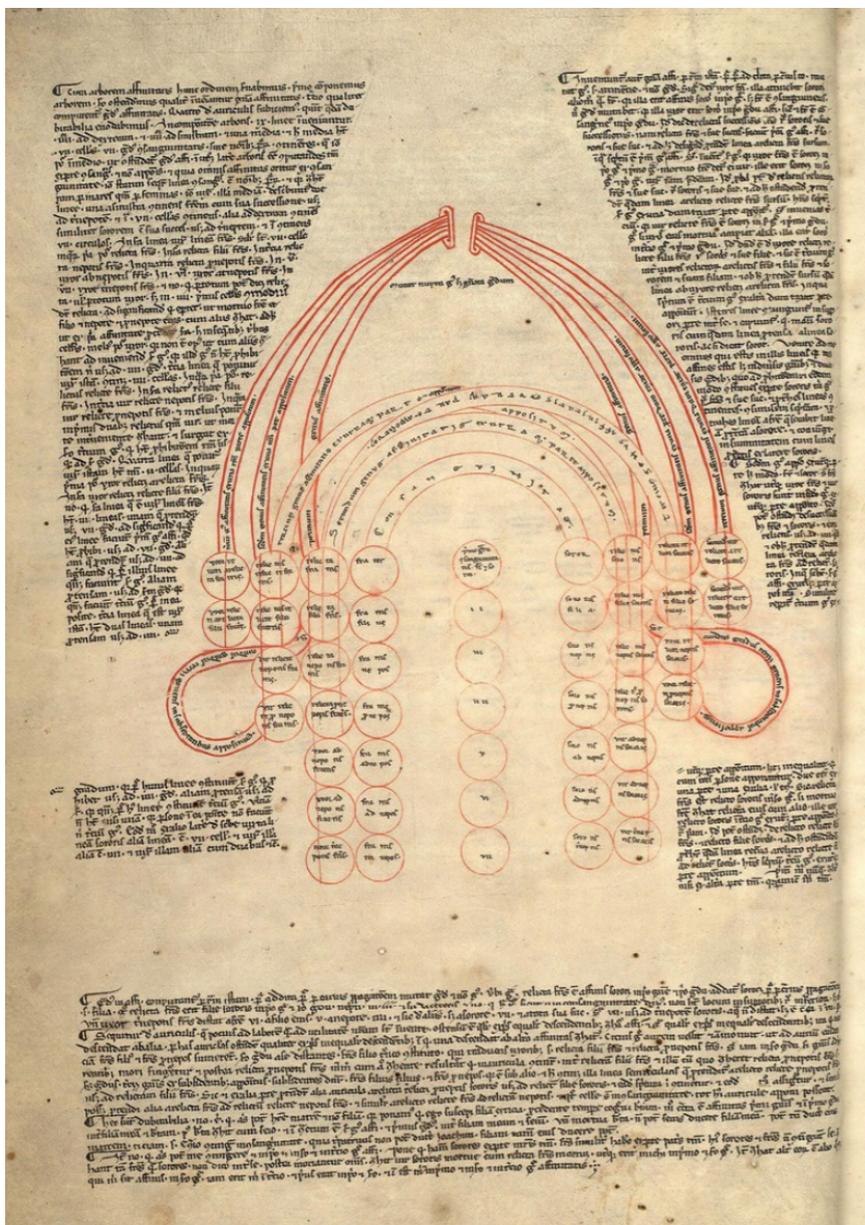


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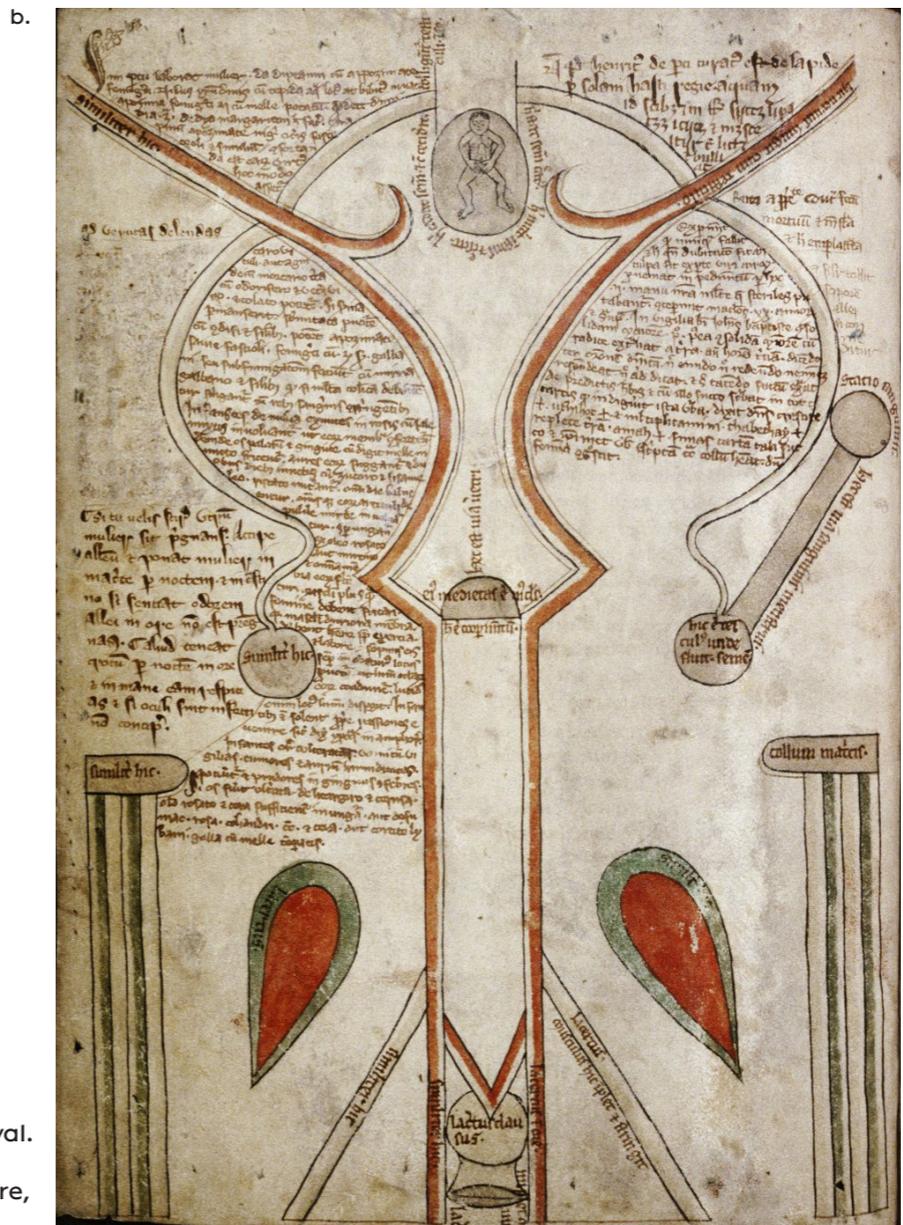


c.

a. Emma Kunz, work n°004.  
b. Mappemonde, 1375.  
c. Marteloire, *Atlas de la Méditerranée et des côtes atlantiques de l'Europe*, Petrus Vesconte de lanua.

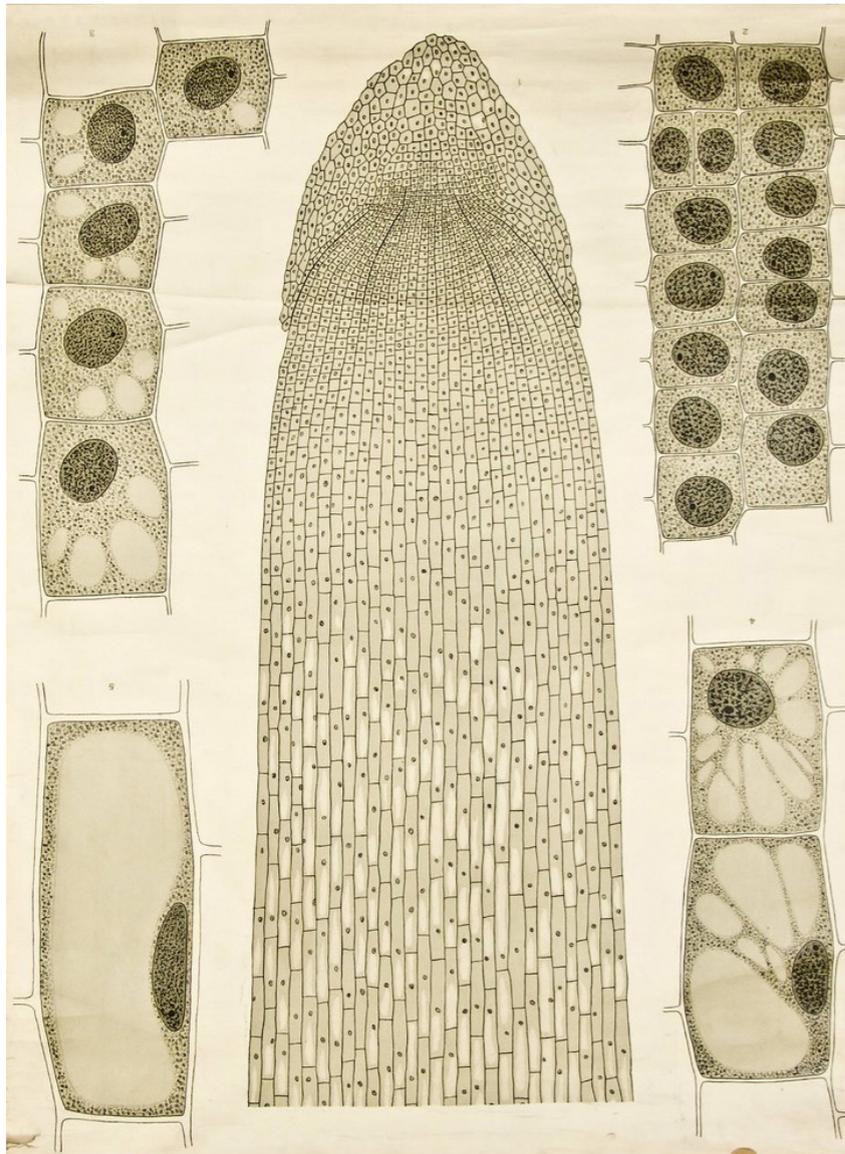


a.



b.

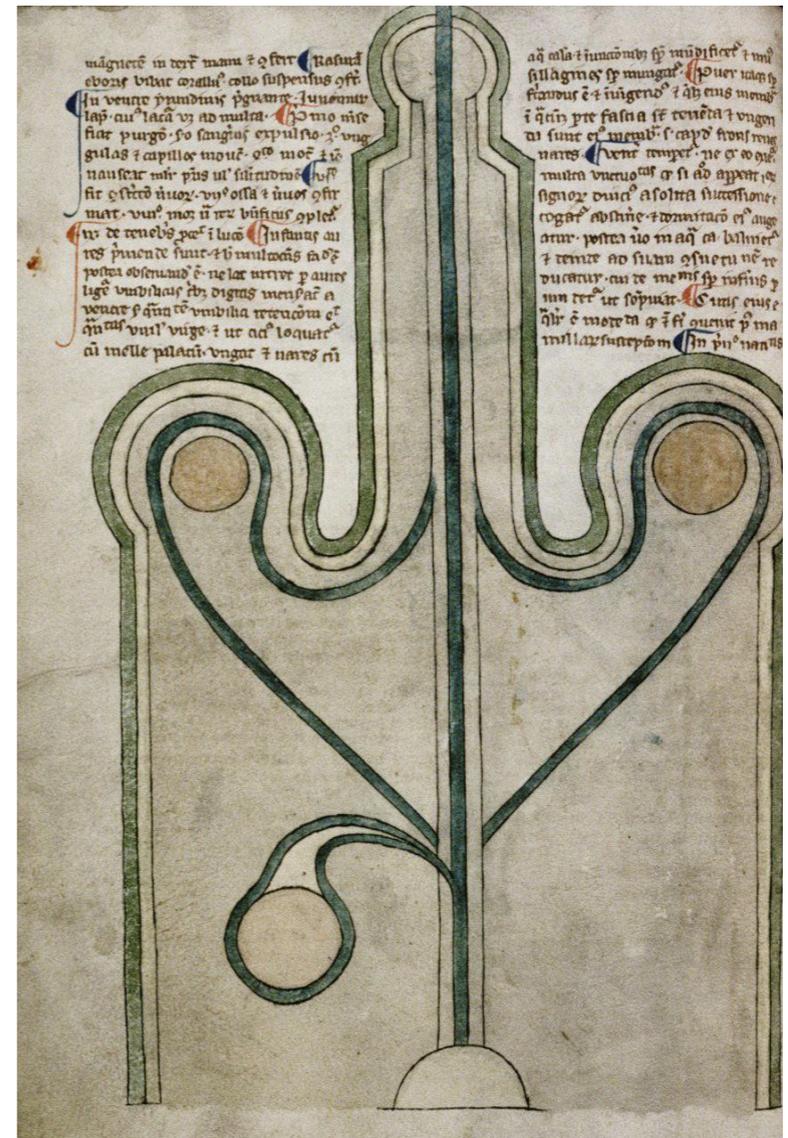
a. Arbre des vertues, manuscrit médiéval.  
 b. Anatomie médicale masculine, ici schéma de l'utérus, Bodleian, Angleterre, 1992.



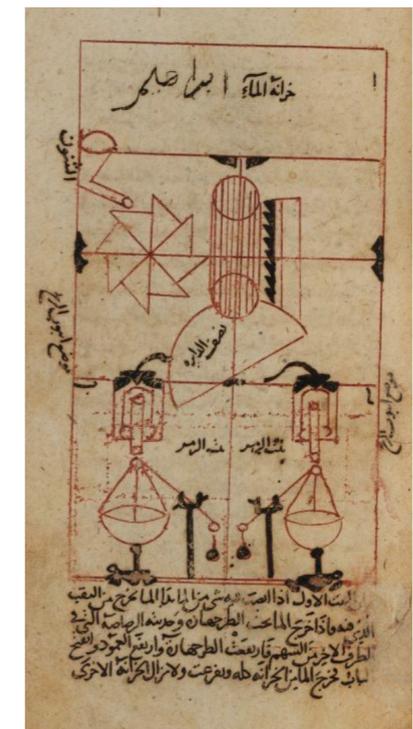
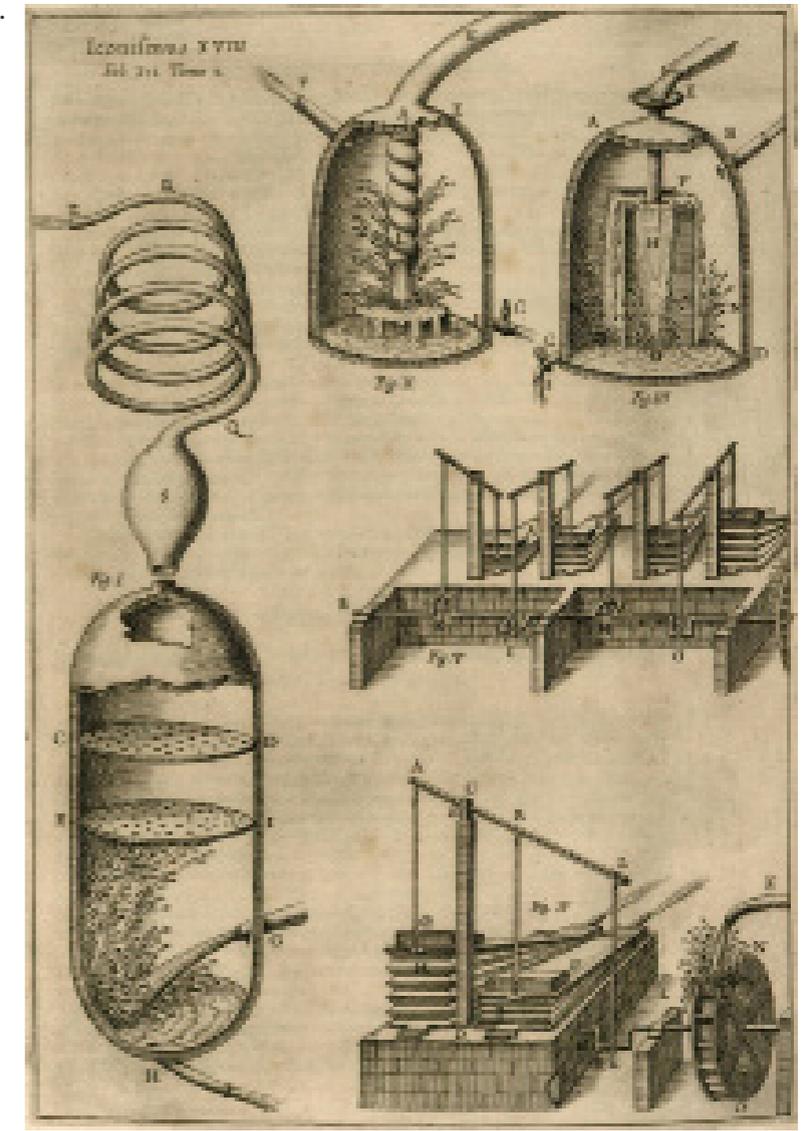
a.

a. Visualisation des cellules nucléaires, Anatomia Vegetal, Wachsmuth, 1929.

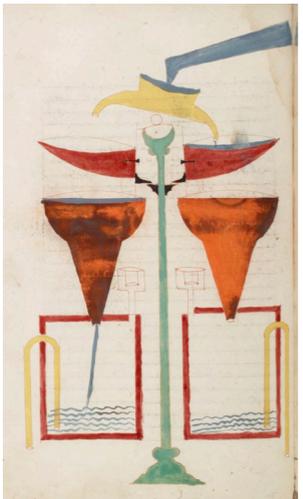
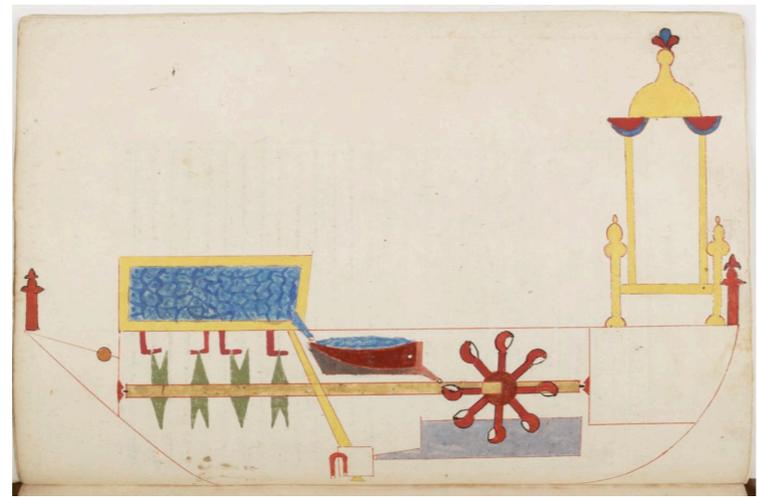
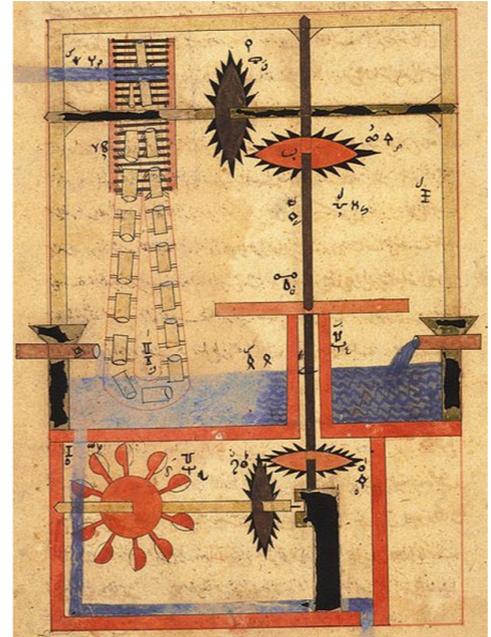
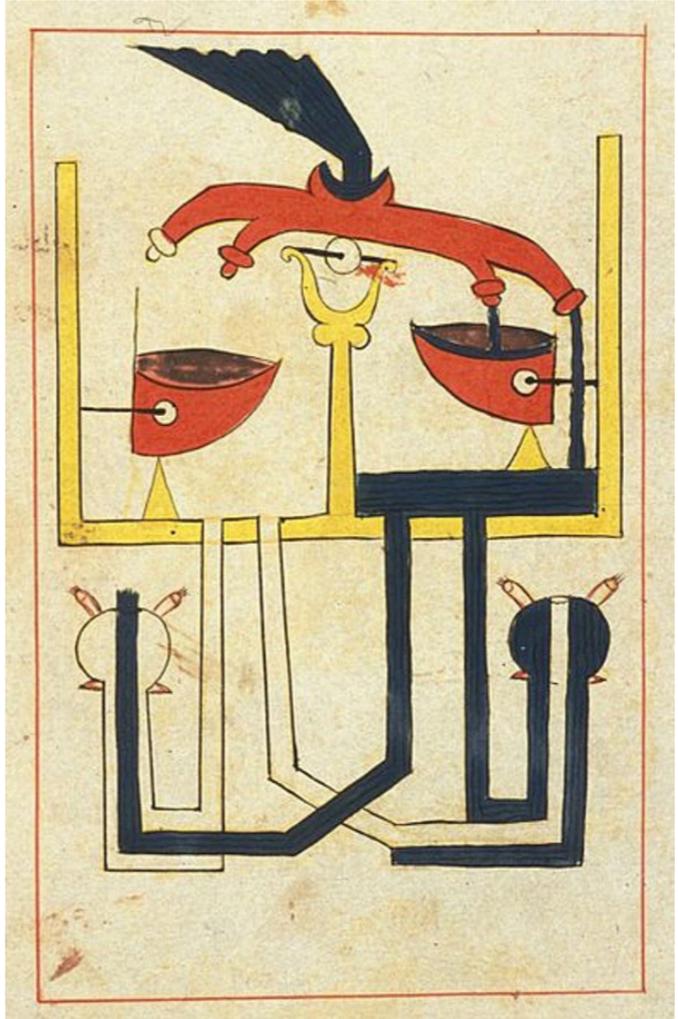
b.



b. Anatomie médicale masculine, Bodleian, Angleterre, 1992.



a. Ismail Al-Jazari, *Le manuscrit sur la connaissance des astuces d'ingénierie*, 1485.  
 b. Manuscrit arabe sur les machines, auteur anonyme.  
 c. Athanasius Kircher, *Musurgia Universalis*, 1650.

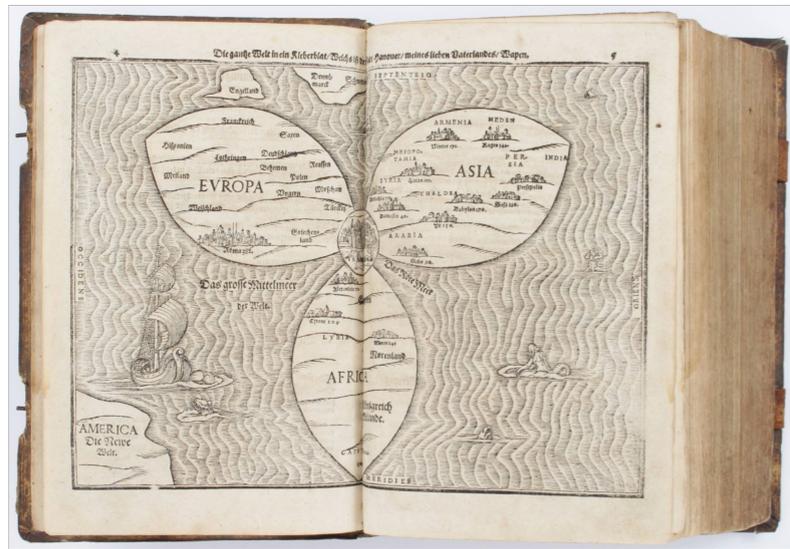


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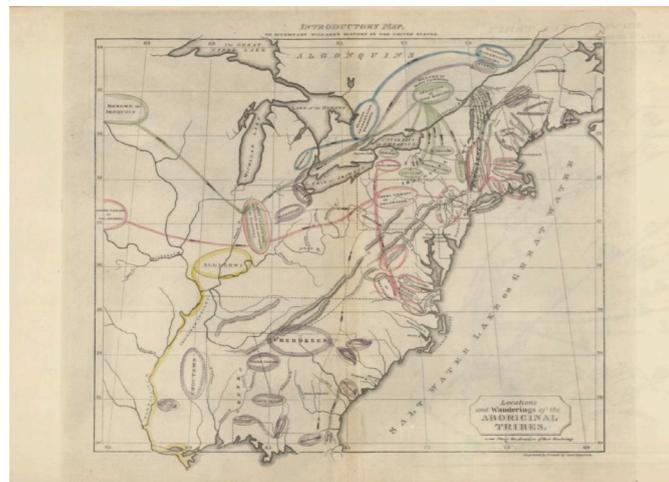
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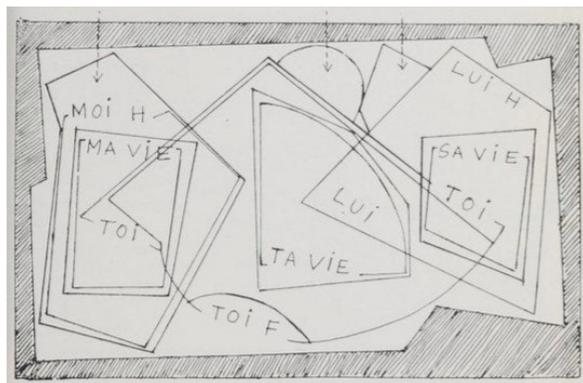
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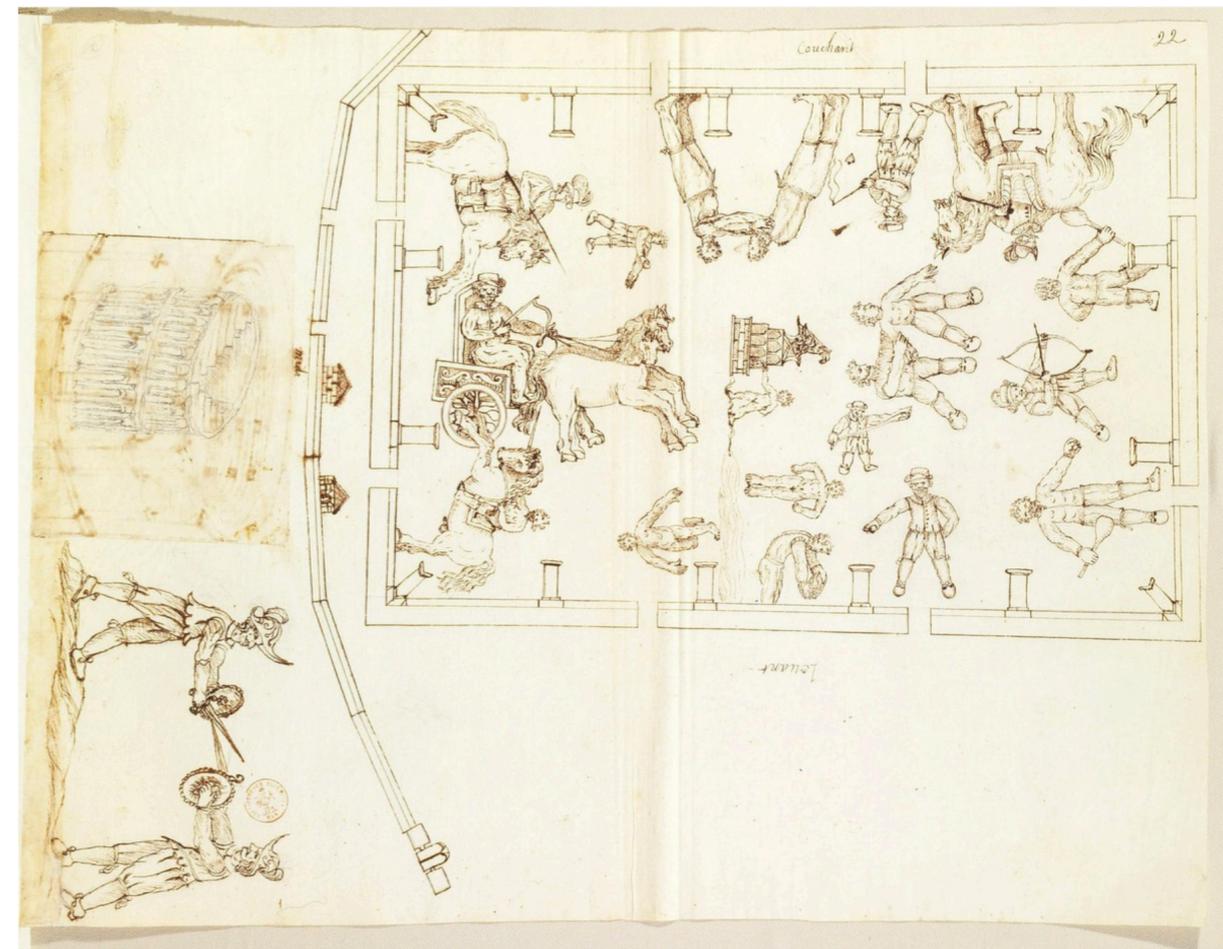
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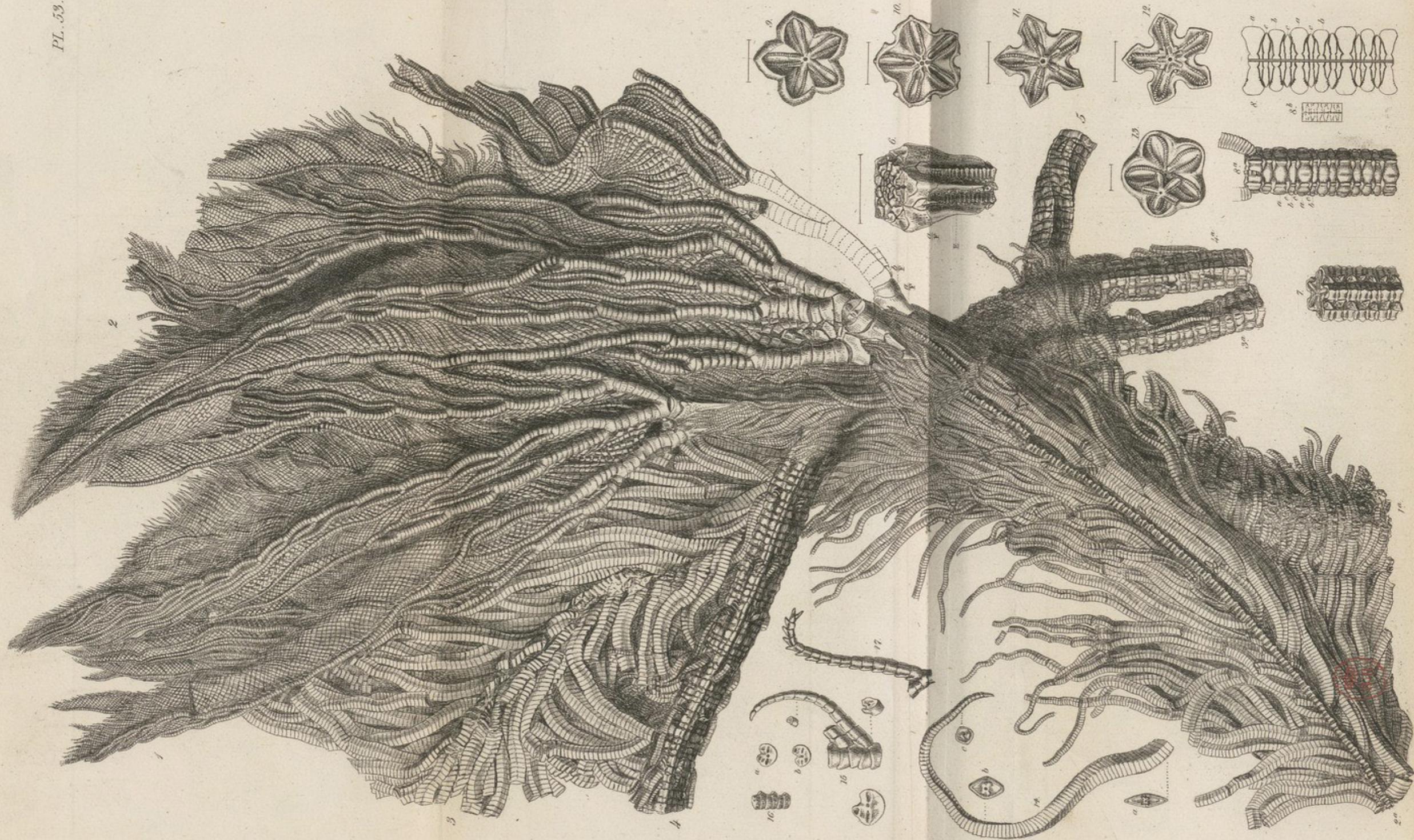


c.



d.

a. Heinrich Bünting, *Le temple à l'ombilic du monde, Itinerarium sacrae Scripturae*, 1568.  
 b. Cartographie des tribues aborigènes.  
 c. Palanc, (1928-2015), *L'Amoureux isolé, déchiffrement*, Collection de la Compagnie de l'Art Brut de Lausanne.  
 d. Illustration et plan du champ de Mars, XVII<sup>e</sup> siècle.

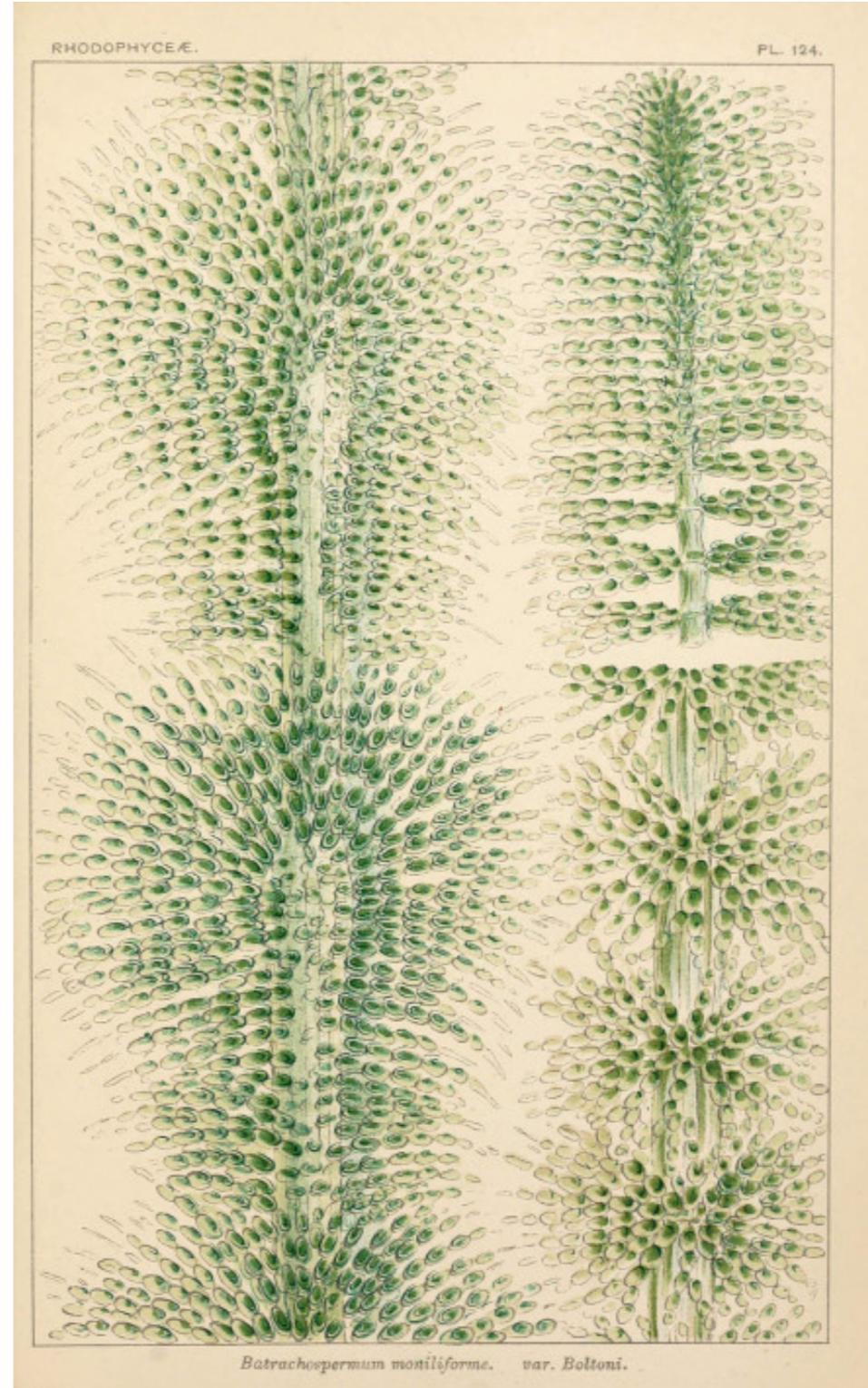


PENTACRINITES BRIAREUS. FROM THE LIAS AT LYME REGIS, DORSET. IN THE COLLECTION OF PROFESSOR SEDGWICK

a.

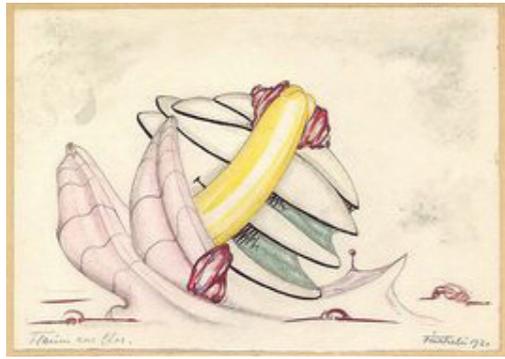


b.

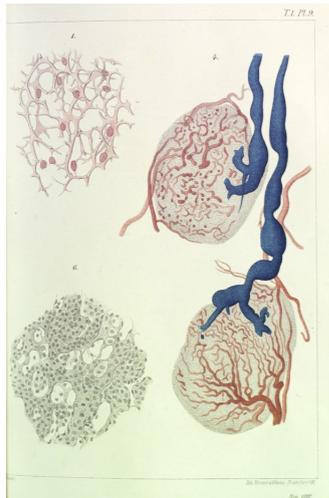


c.

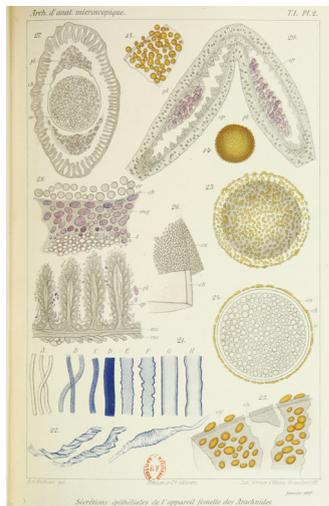
a. Adrien Majewski, main de Majewski, 1900.  
 b. Jacob von Narkievicz, Main électrifiée posée sur une plaque photographique, épreuve à la gélatine argentique, 18,1 x 12,9 cm, Fonds Camille Flammarion, Société astronomique de France, 1896.  
 c. M. C. Cooke, Batrachospermum moniliforme, Algues d'eau douce britanniques.



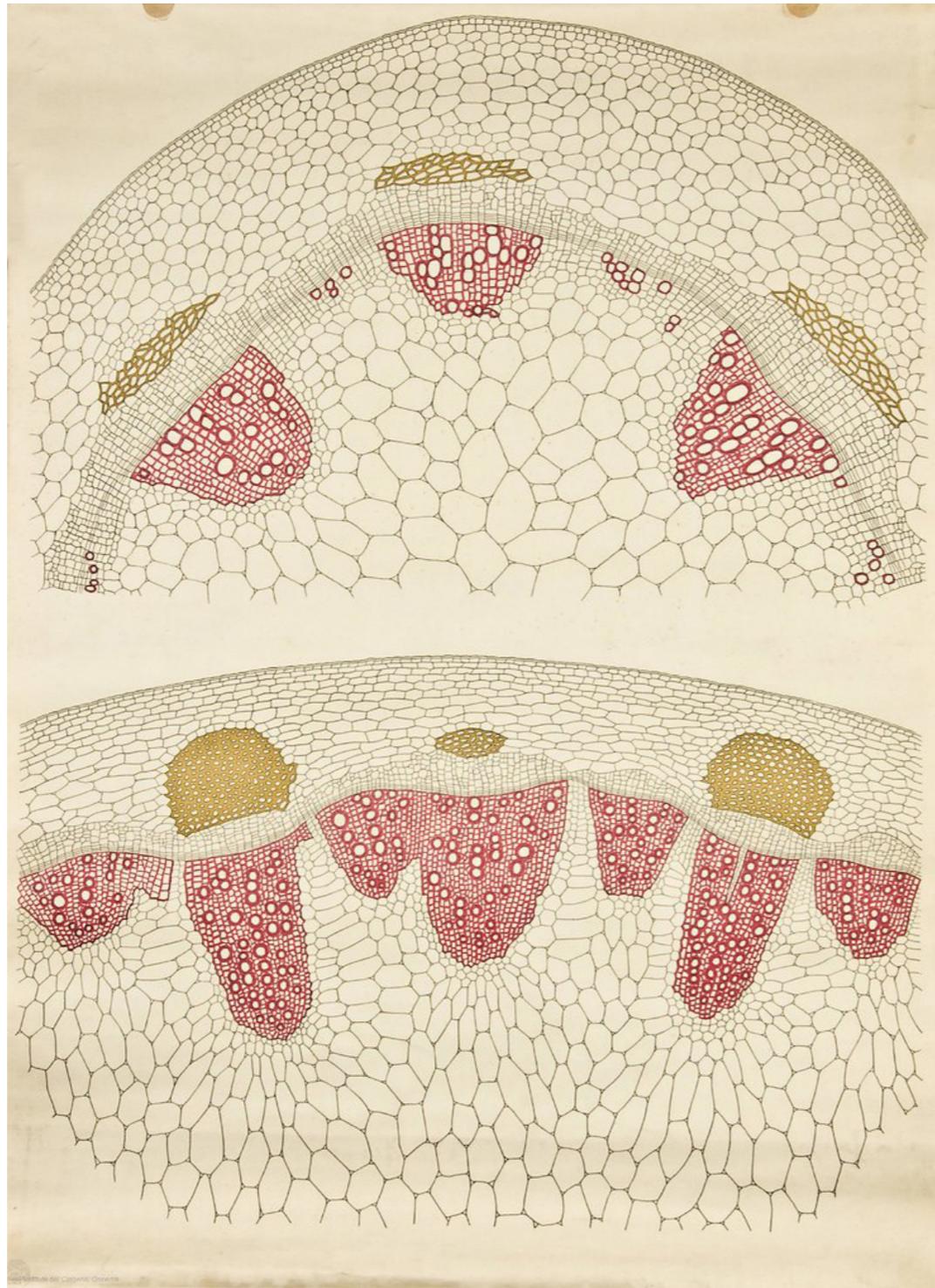
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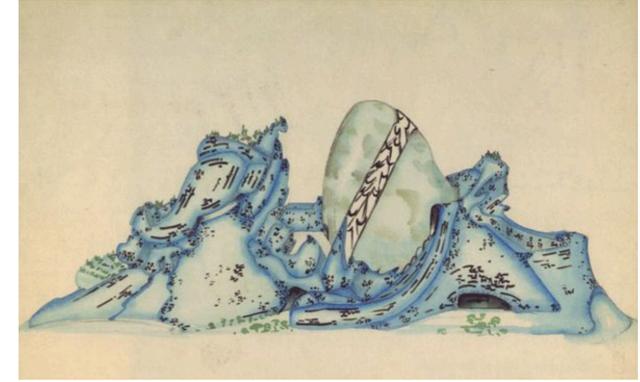
b.



b.



c.

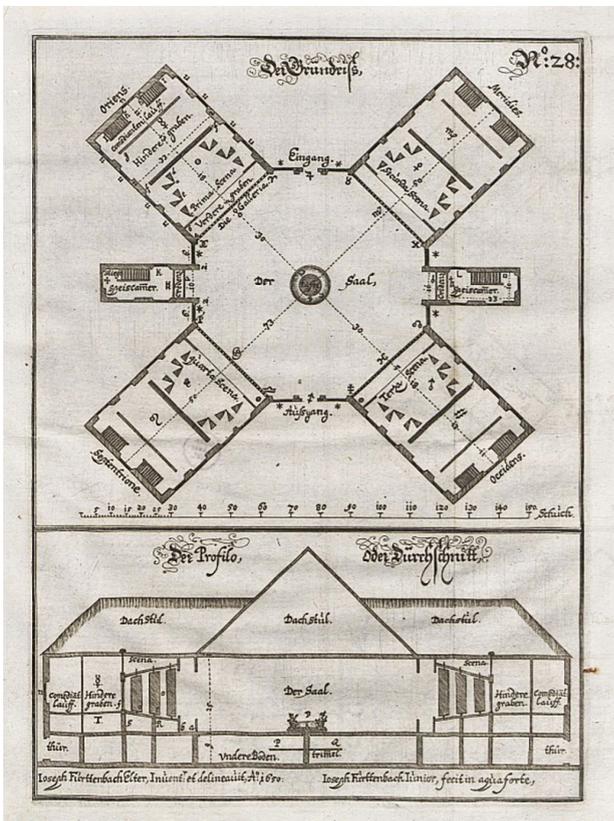


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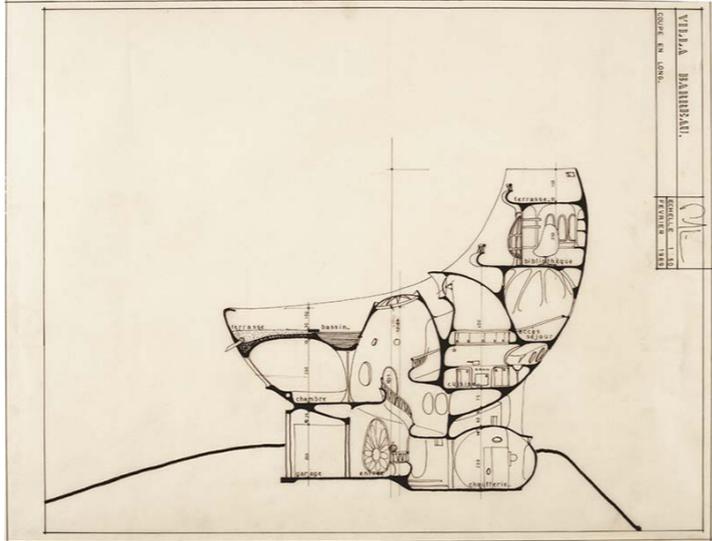


b.

a. Hermann Finsterlin.  
 b. Louis Ranvier, Archives d'anatomie microscopique, 1897.  
 c. Visualisation des cellules nucléaires, Anatomia Vegetal, Wachsmuth, 1929.



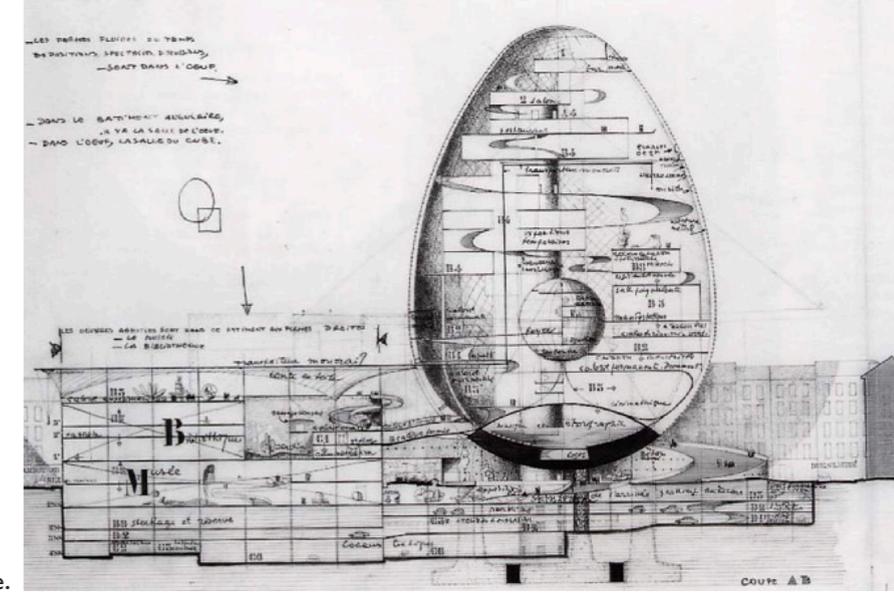
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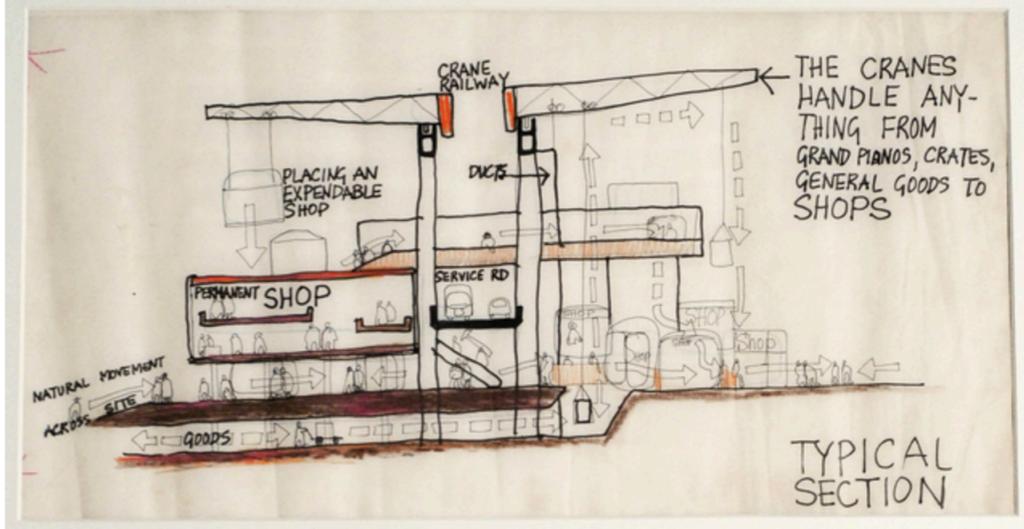
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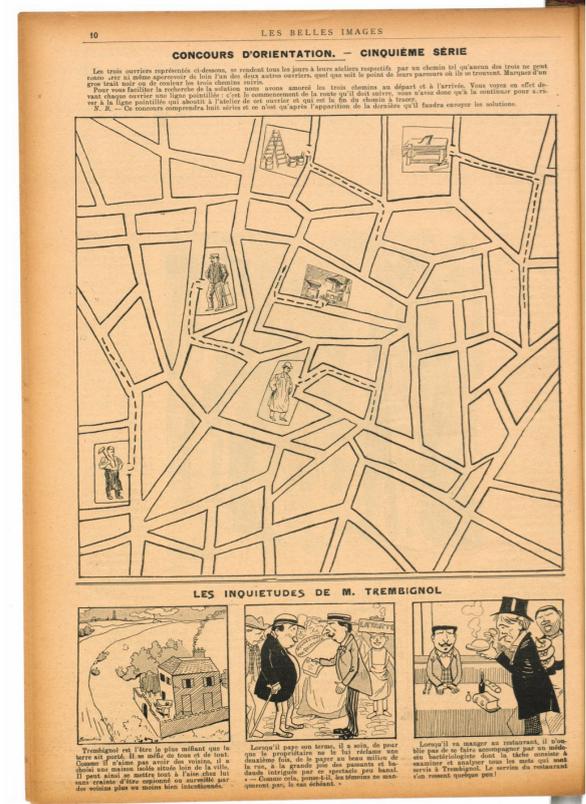
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e.

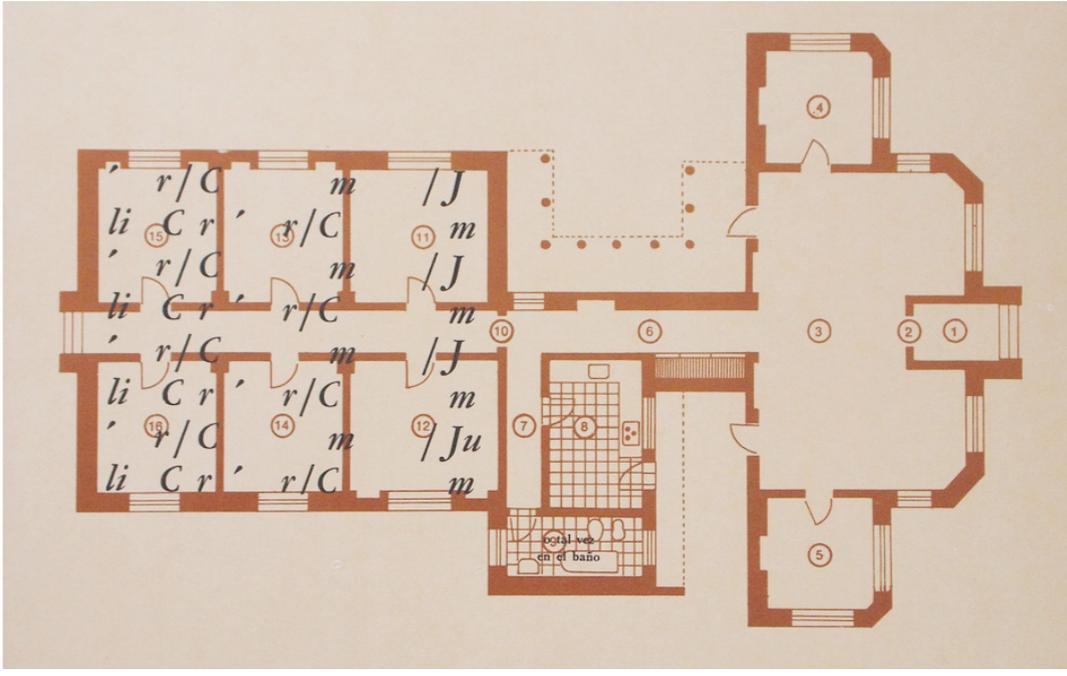


f.

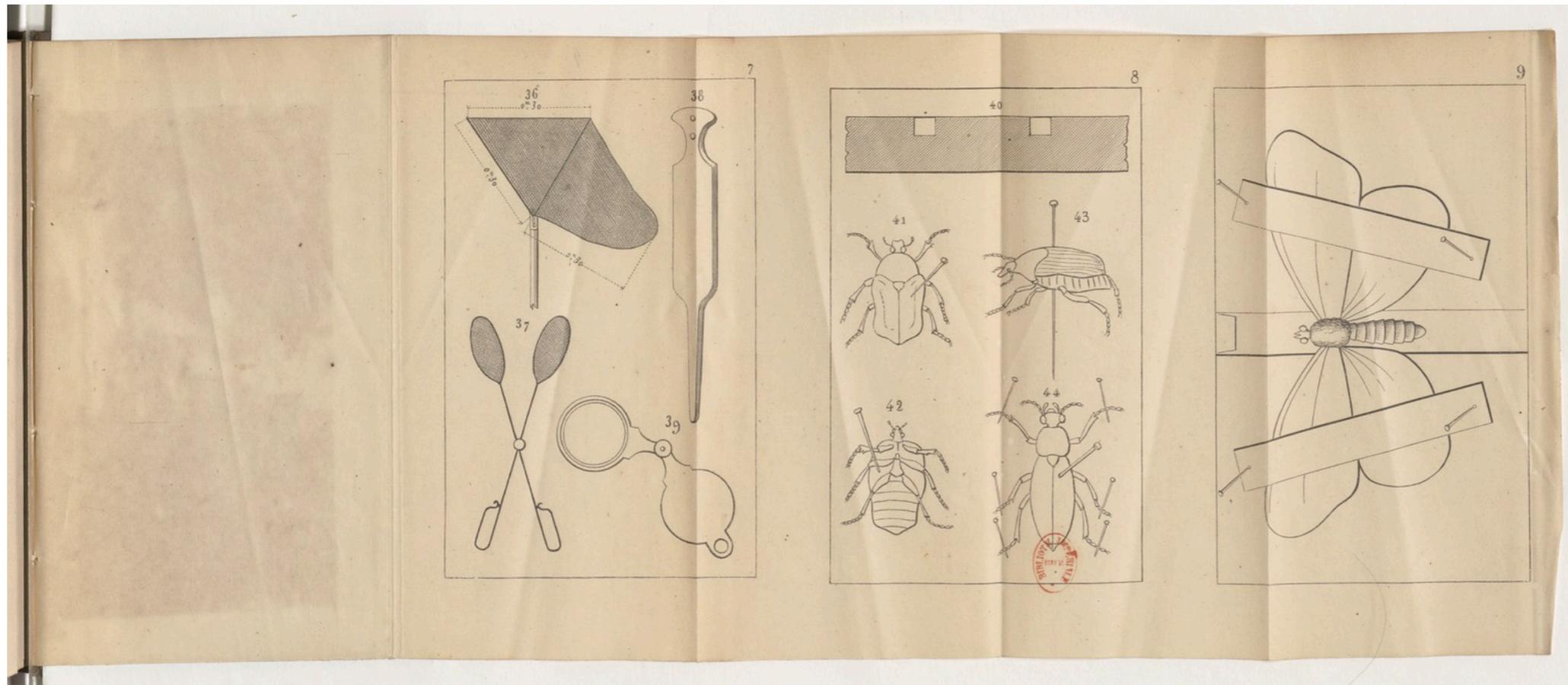


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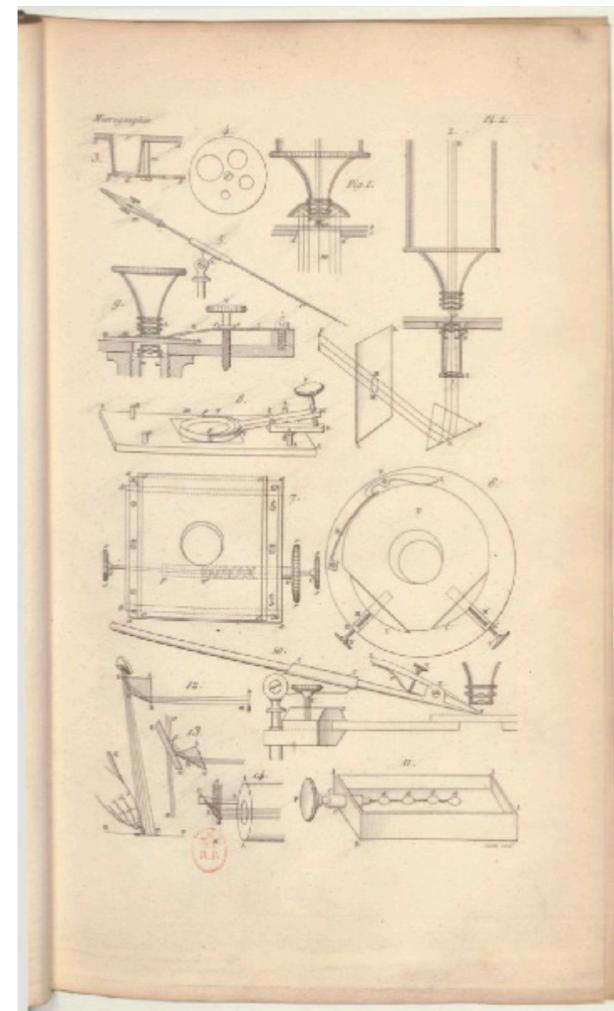
- a. Joseph Furttenbach, The Theatre as Machine.
- b. Plan illustré, Magasine, Les Belles images, 1905.
- c. Pascal Häusermann, Villa Barreau, 1969.
- d. David Greene, Archigram, *Living Pod*, 1966.
- e. André Bruyère, Maison «oeuf», 1969.
- f. Peter Cook, Archigram, *Projet de centre commercial avec unités mobiles*, 1972.
- g. Julio Cortazar illustré par Juan Fresan, *House Taken Over*, 1969.



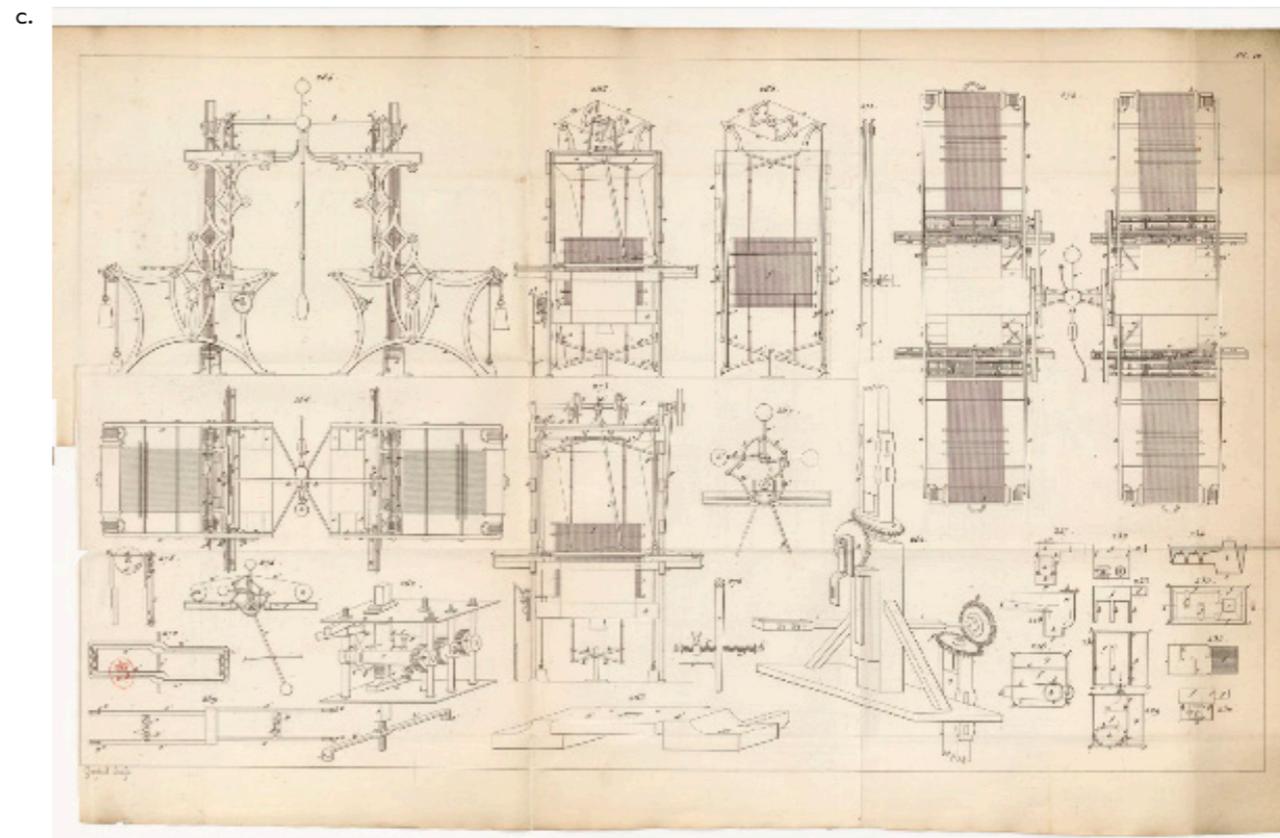
g.



a.



b.

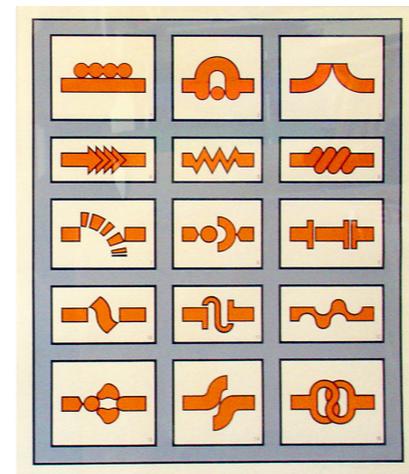
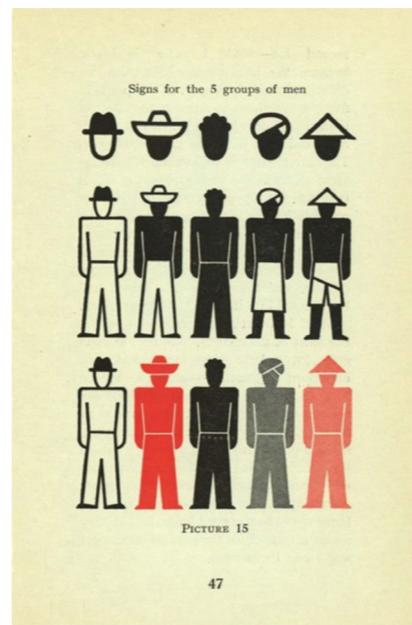
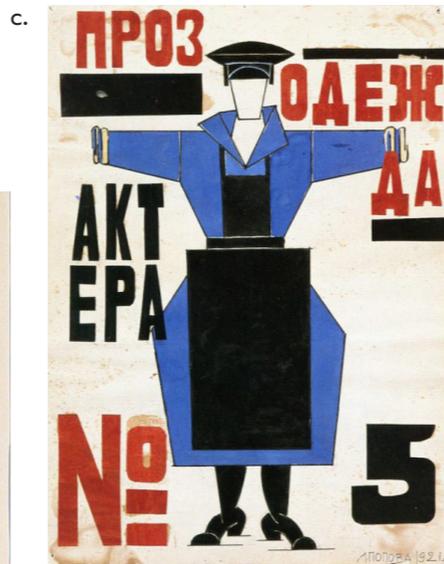


c.

a. Michel-Aristide Perrot, *Le chasseur d'insectes*, Instruction pour découvrir, prendre, préparer et conserver les insectes, 1860.

b. *Nouveau manuel complet de l'observateur au microscope*, Félix Dujardin, 1842-1843.

c. *Nouveau manuel complet de la soierie*, Alexandre Devilliers, 1839.

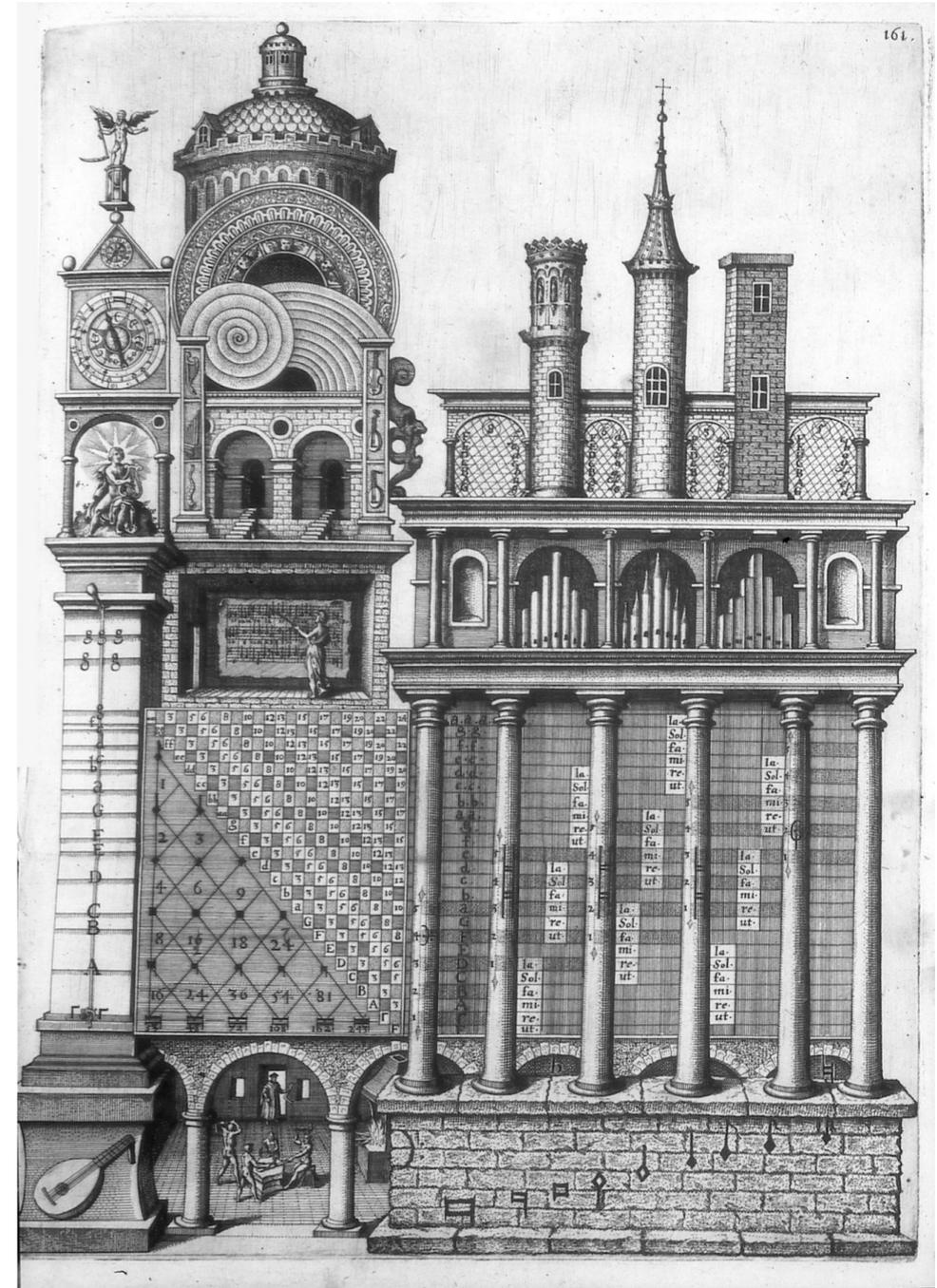


a. Varvara Stepanova, design de costume, 1922.  
 b. Sophie Taeuber-Arp, Entwurf für ein Kostüm, (Design for a Costume, No. 60), 1922.  
 c. Lioubov Popova, recherche de costume, 1921.  
 d. Otto Neurath, Isotype, 1937.  
 e. Varvara Stepanova, unisex sports uniform, 1923.  
 f. Opus IX pour Stuart Dempers, *Ornamentik*.  
 g. Natalia Gontcharova et Larionov, Editions «la Cible», 1920.

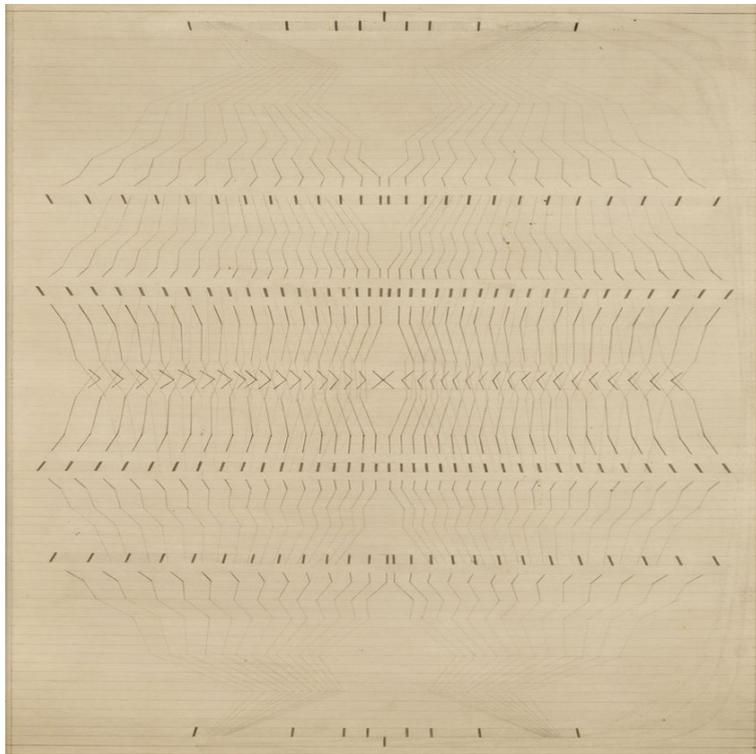


a.

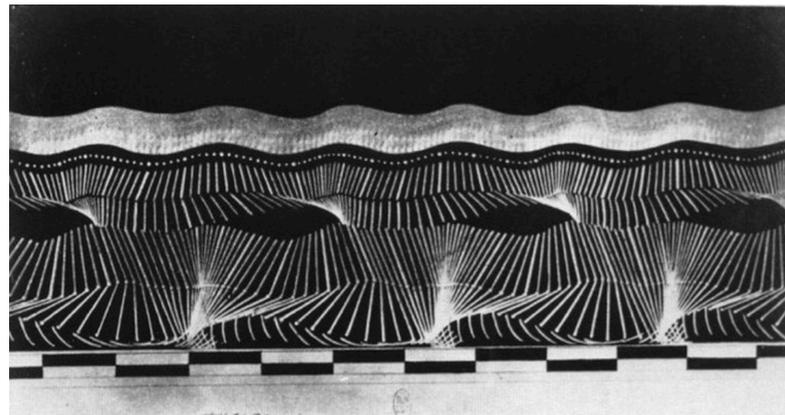
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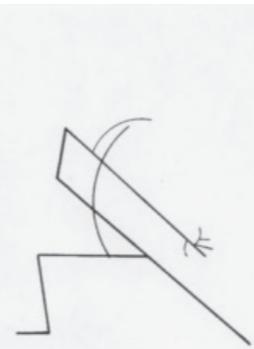
a. Aldo Rossi.  
b. Robert Fludd, (1574-1637), architecture as a Mnemonic Device, Temple de la musique.



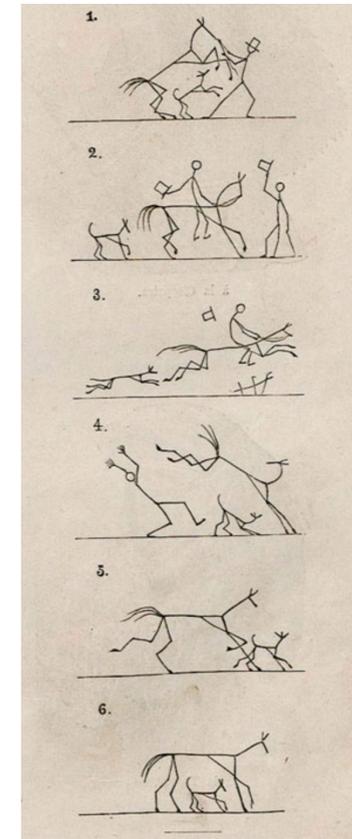
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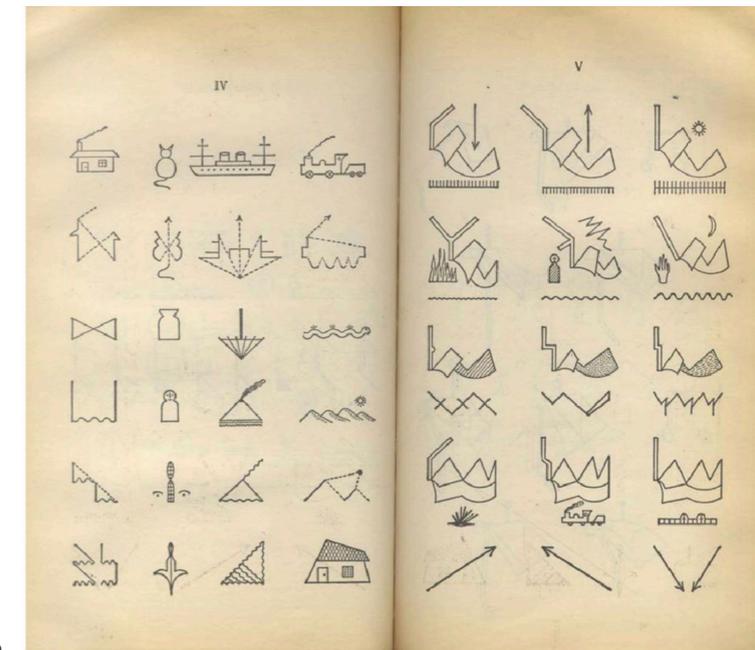
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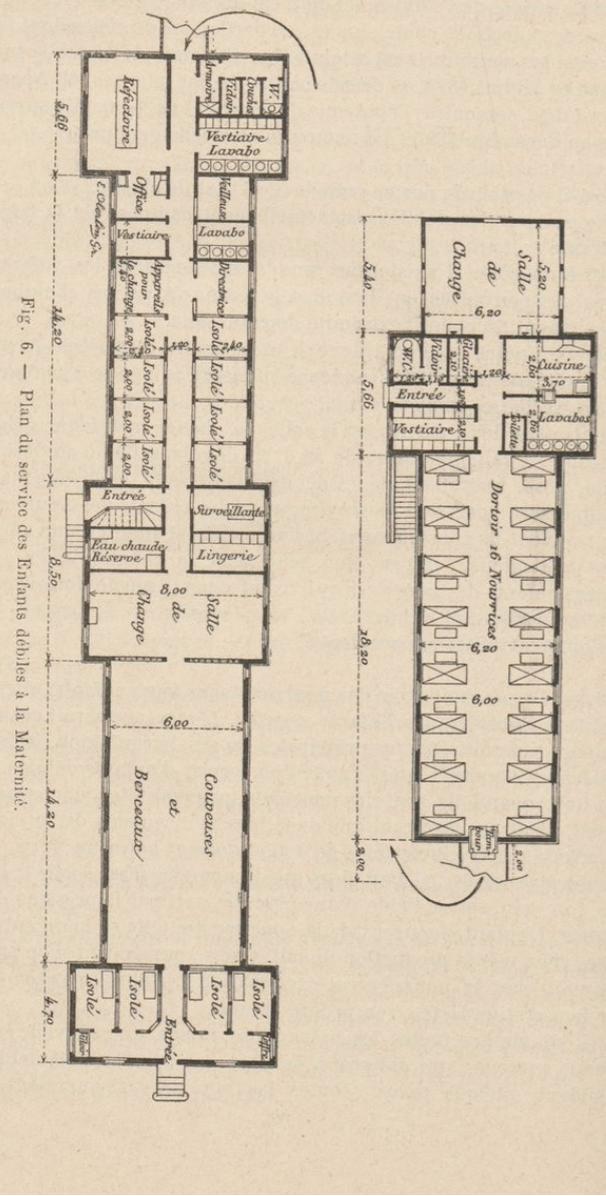


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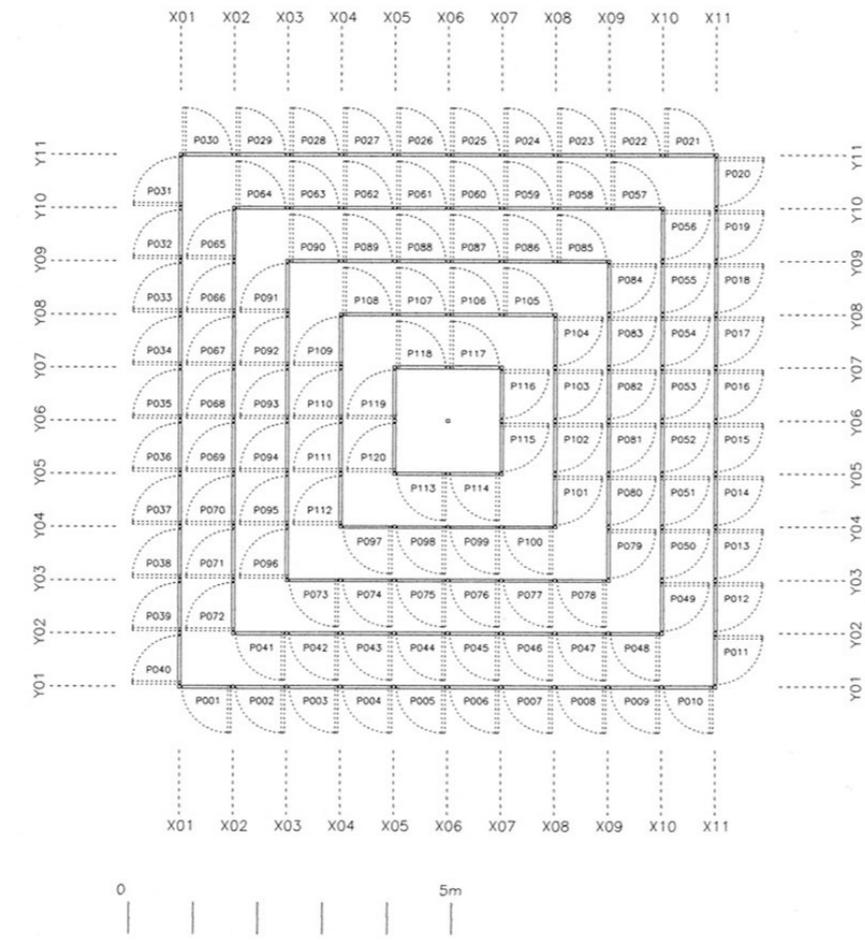


e.

a. Nasreen Mohamedi.  
 b. Etienne Jules Marey, *Etude chronophotographique de la locomotion humaine*, vers 1885.  
 c. Charlotte Rudolph et Kandinsky, «*Courbes de danse*» paru dans le journal artistique *Das Kunstblatt*, 1926.  
 d. *Fiegende Blatter*, vol. 52, n° 1284 et n° 1285, 1870.  
 e. Raymond Queneau, *narrations pictographiques, «... et la forme se perd»*, et «*Montagne Pyrénées*», 1950.

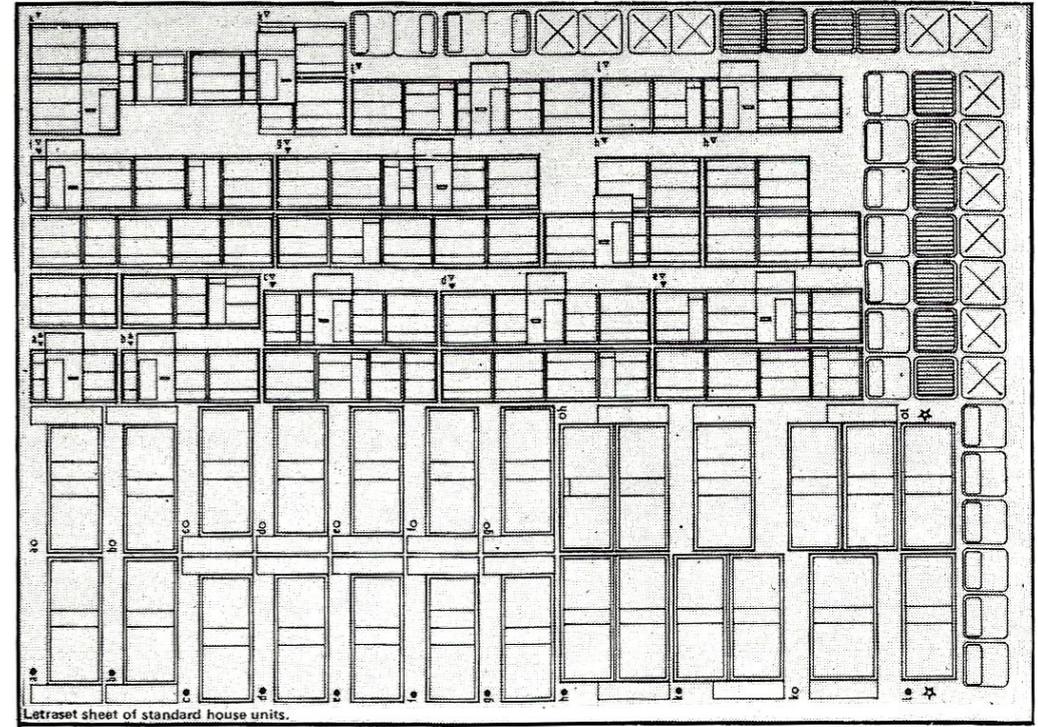


a.

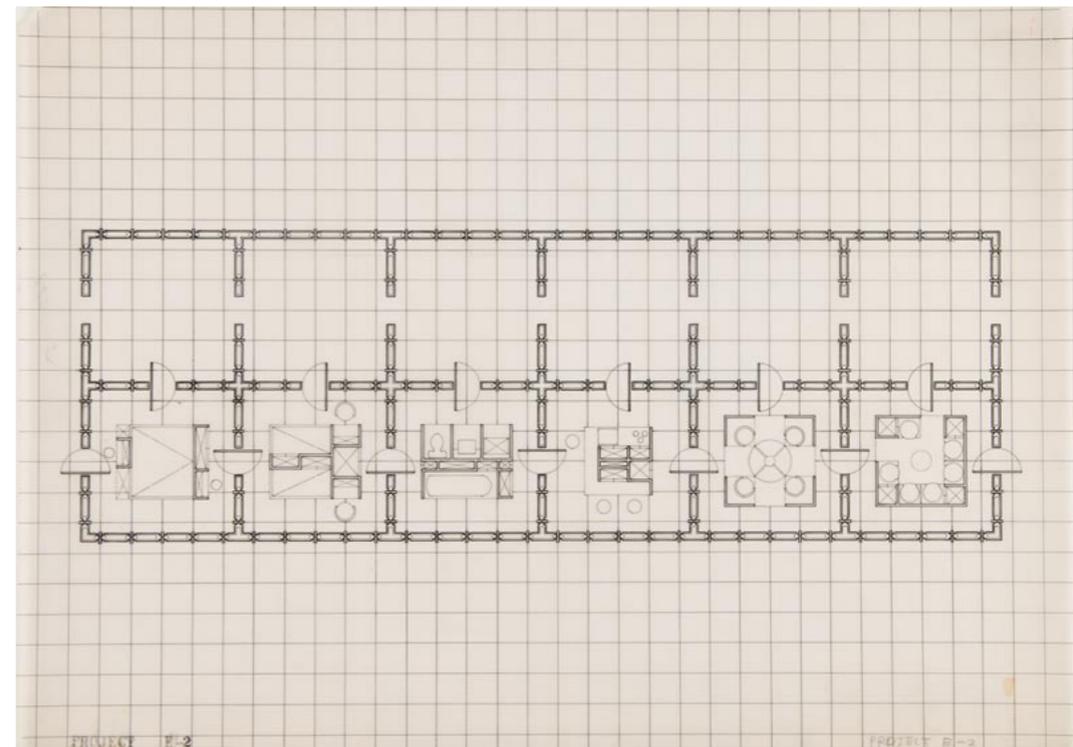


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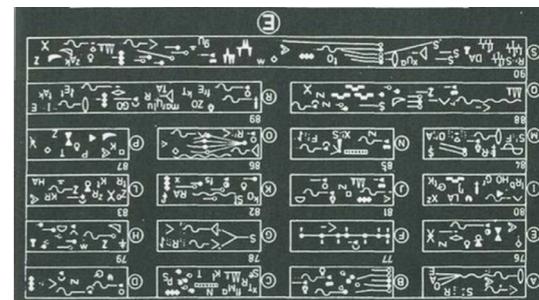
c.



d.



e.



a. Plan d'institution hospitalière, Obstétrique, grossesse, accouchement, 1896.

b. Pezo Von Ellrichshausen, 120 Doors, 2003.

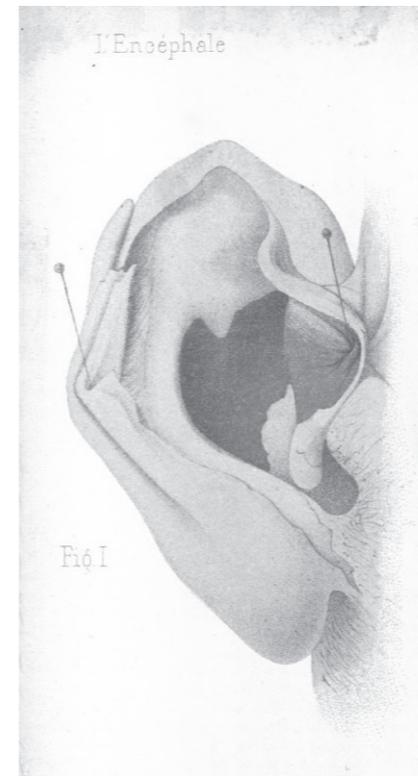
c. Cedric Price, 'Housing Research', 1971.

d. Hiromi Fujii, Materializing Abstract Space, Project E-2, 1968-1971.

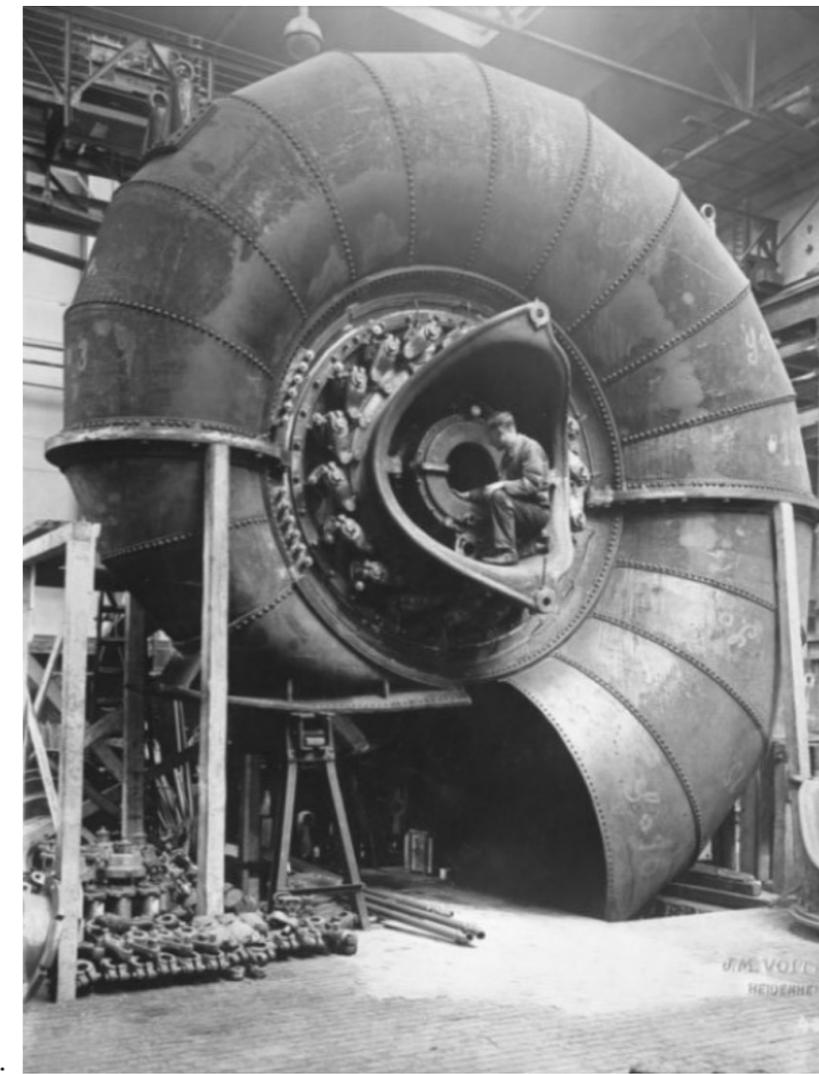
4. Schémas Bélier AR-300 Hey 2, Electronotes.



a.



c.



d.



b.

e.



a. Athanasius Kircher, Musurgia Universalis, 1650.

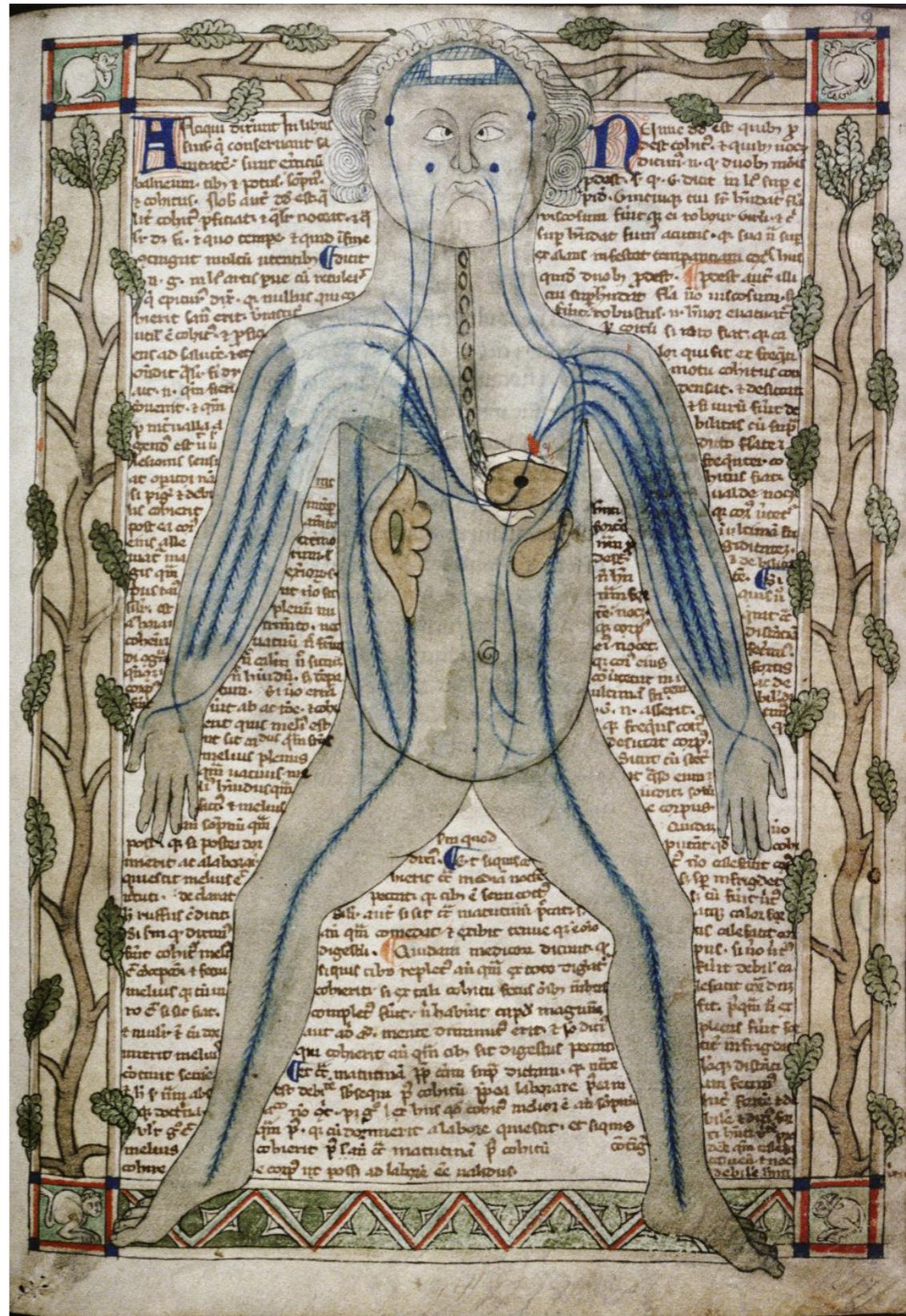
b. Localisateur acoustique de l'armée néerlandaise, «Waalsdorps». c. L'Encéphale, journal des maladies mentales et nerveuses, MM. B. Ball, et J. Luys, 1881.

d. La turbine Francis de la centrale d'Ardnacruscha, qui évoque l'anatomie de l'escargot de l'oreille interne.

e. Double cornet américain pour l'écoute du trafic aérien, 1921.



a.



b.

a. Juan de Valverde, Anatomie musculaire, figure tenant sa peau, 1586.  
b. Diagramme de l'anatomie masculine, le corps interne, XIII<sup>e</sup> siècle.

Recherche iconographique  
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Chloé Vanderstraeten

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