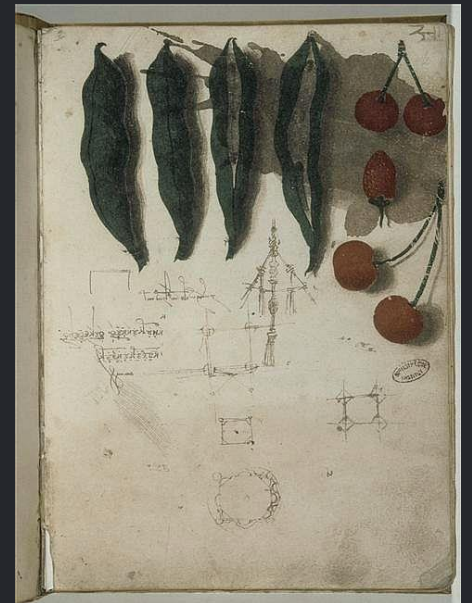
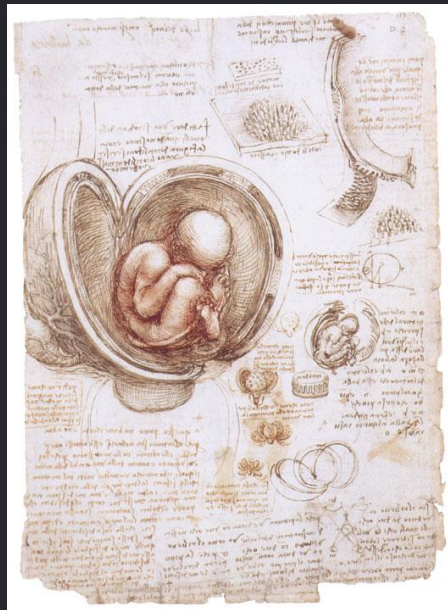
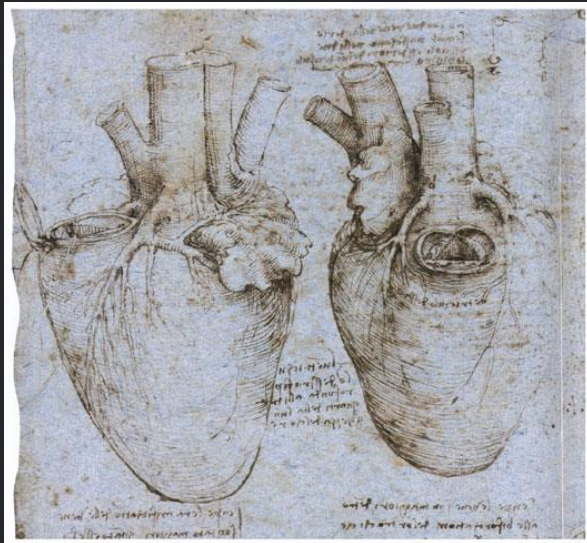
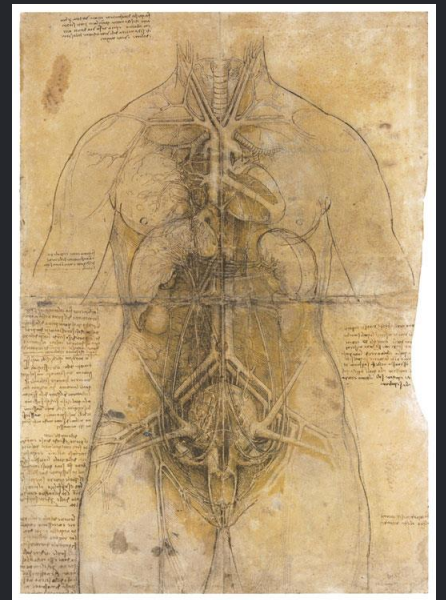
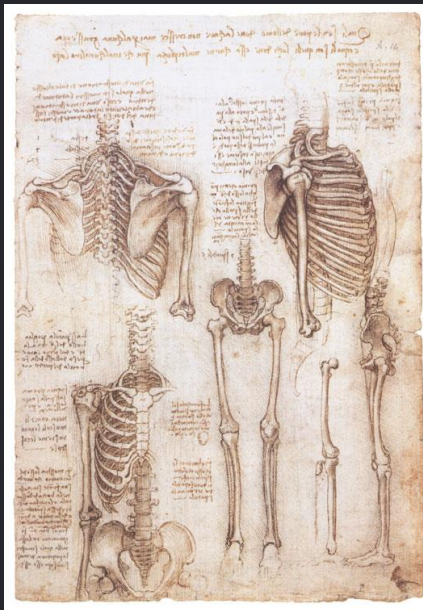
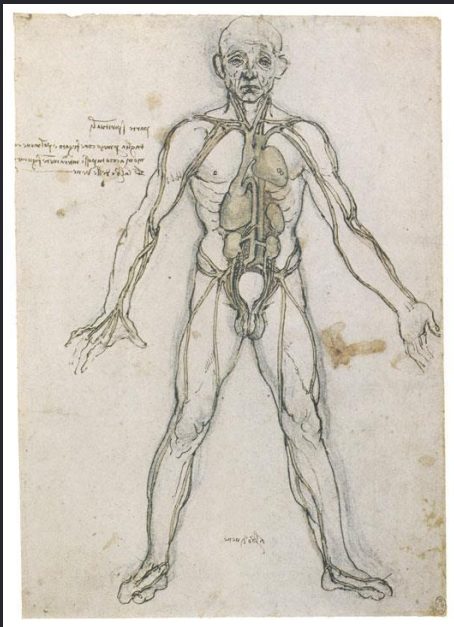


Leonardo da Vinci and the Graphic Experimentation

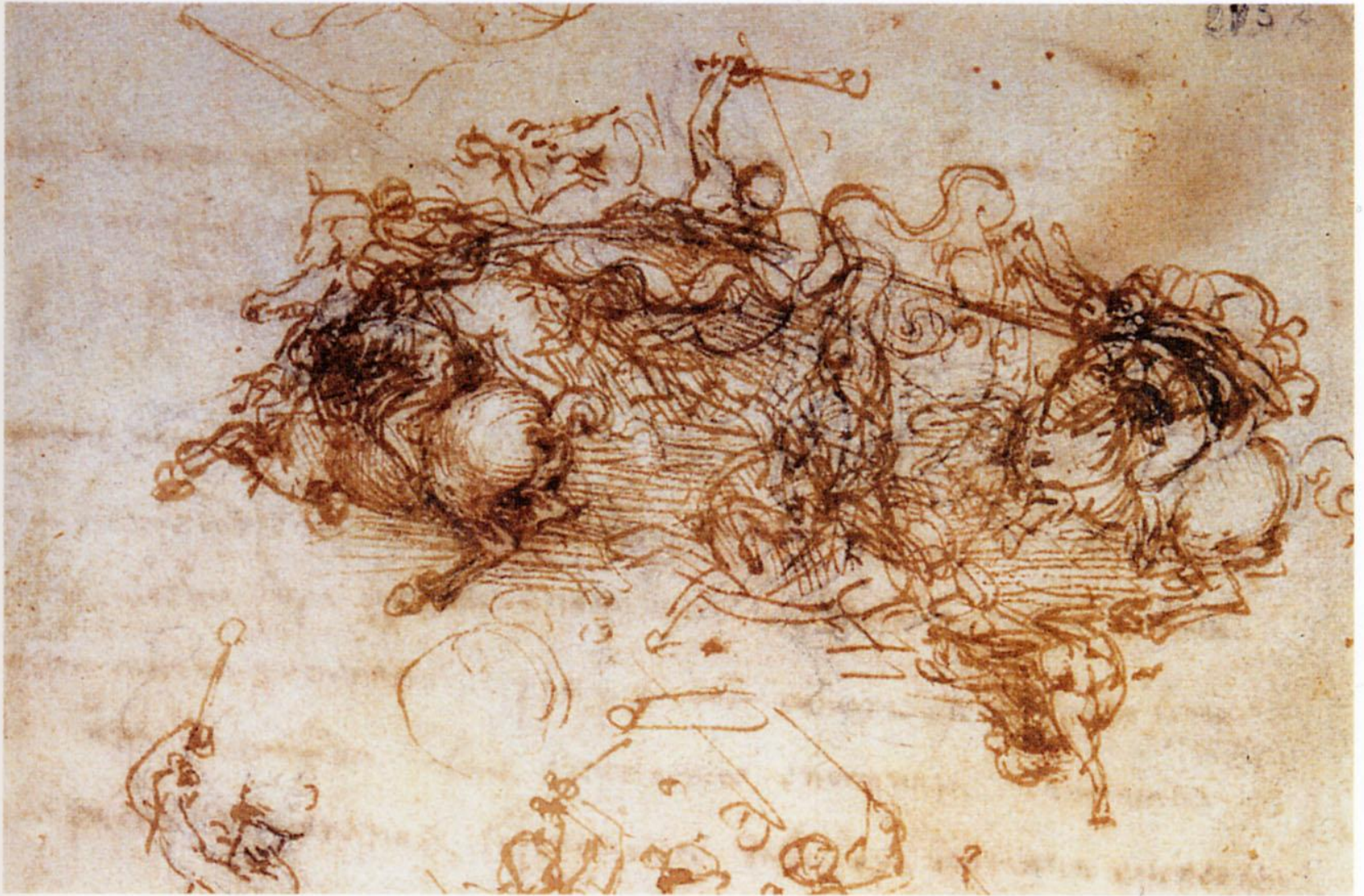


Jérémie Koering
CNRS/Centre André Chastel



Études anatomiques des épaules d'un homme, vers 1509-1510, Windsor, Royal Collection



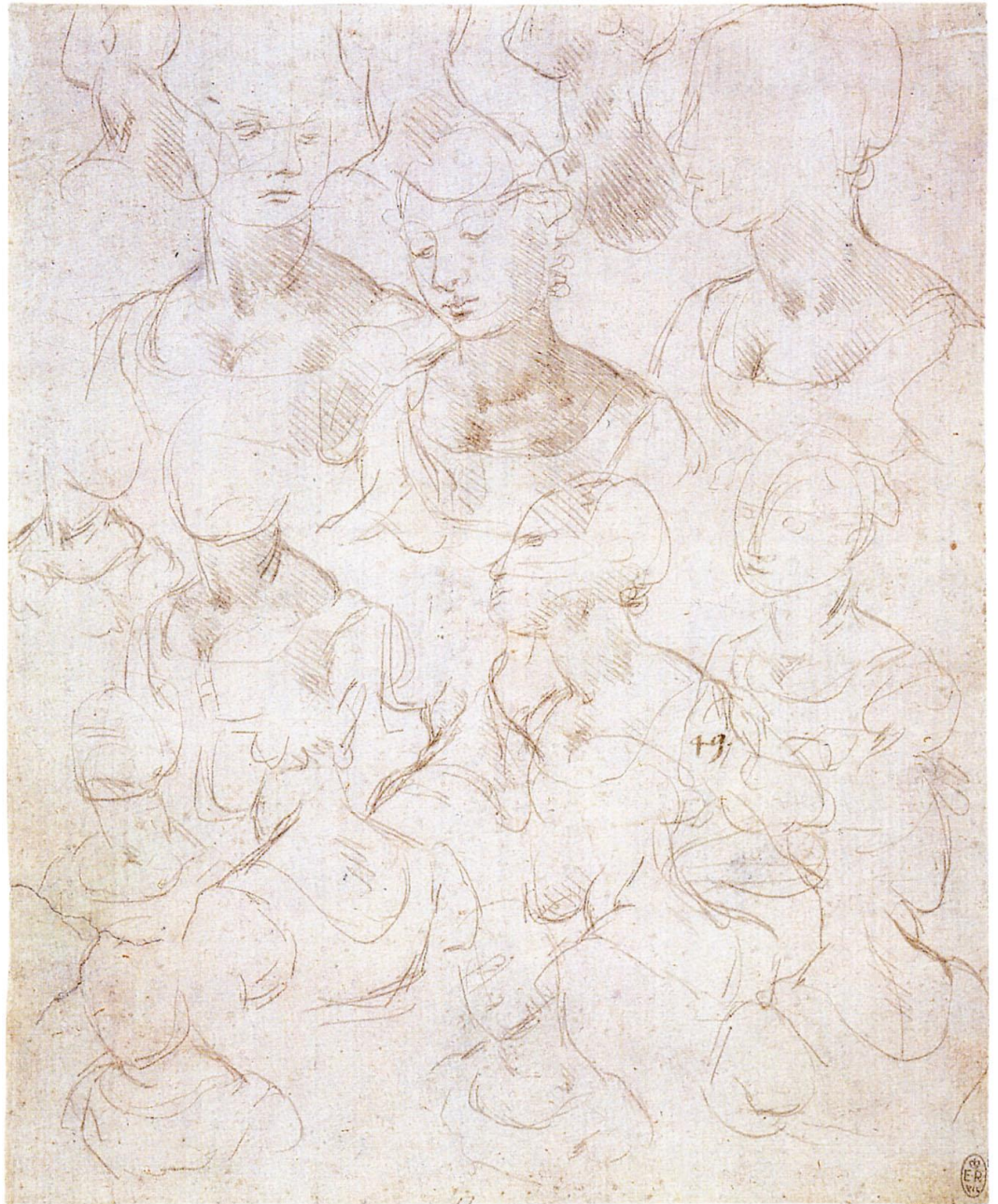


Etude pour la bataille d'Anghiari, vers 1504-1505, Venise, Accademia



Etude pour la bataille d'Anghiari, 1504-1505, Windsor, Royal Collection

*Études de la tête, du cou et
des épaules d'une jeune
femme, vers 1490 (Windsor
Castle, Royal Library)*



Études pour une nativité,
vers 1480 (New York,
Metropolitan Museum)





*Étude pour une Madone au chat, vers
1478-1481 (Londres, British Museum)*



Étude pour une Madone au chat,
vers 1478-1481 (Londres, British
Museum)



Étude de cheval cabré, 1503-
1504 (Windsor, Royal Library)



*Étude pour le monument de
Trivulzio, 1508-1511 (Windsor,
Royal Library)*



Leonardo da Vinci, *Treatise on Painting*, Princeton, 1956, p. 93

« Therefore, painter, compose roughly the members of your figures... for you will understand that if such an uncultivated composition or crude sketch is appropriate to its invention, so much the more will it satisfy when it is adorned with the perfection appropriate to its parts. I have in the past seen clouds and wall stains which have inspired me to beautiful inventions of other things. These stains, while wholly in themselves deprived of perfection in any part, did not lack perfection in regard to their movements or other actions... »

*Étude pour sainte Anne, la Vierge et
l'Enfant, vers 1500 (recto-verso,
Londres British Museum)*





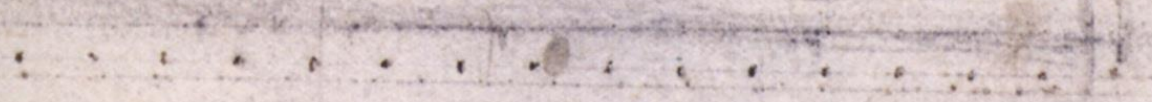




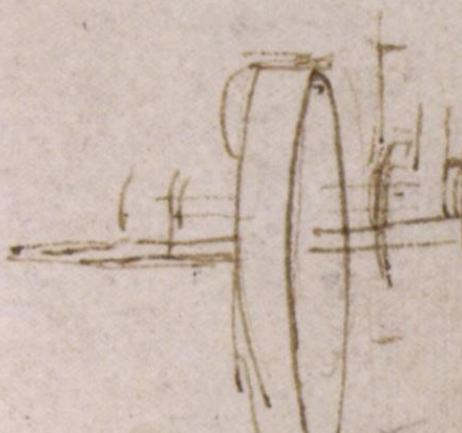
Masolino da Panicale et Masaccio,
Sant'Anna Metterza, c. 1424, Florence,
Uffizi







Les heures de la
dormir, le
lundi d'aujourd'hui



*Sainte Anne, la Vierge et l'Enfant
Jésus, Londres, National Gallery,
vers 1501-1502*





*Étude pour sainte Anne, la
Vierge et l'Enfant, vers 1501-
1502, Venise, Accademia*



*Étude pour sainte Anne, la
Vierge et l'Enfant, vers 1501-
1502, Venise, Accademia*





WRITING SCIENCE

TOWARD A HISTORY OF EPISTEMIC THINGS

*Synthesizing Proteins
in the Test Tube*



Leonardo da Vinci, *Treatise on Painting*, Princeton, 1956, p. 93

« It should not be hard for you to stop sometimes and look into the stains of walls, or the ashes of a fire, or clouds, or mud, or like things, in which, if you consider them well, you will find really marvelous ideas. The mind of the painter is stimulated to new discoveries, the composition of battles of animals and men, various compositions of landscapes and monstrous things, such as devils and similar créations, which may bring you honnour, because the min dis stimulated to new inventions by obscure things. »

