

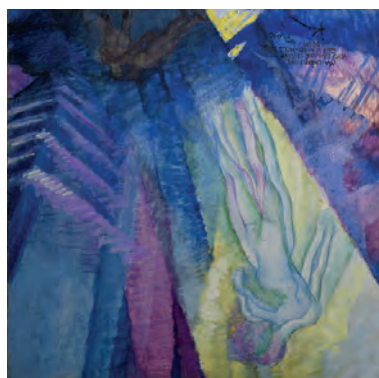


Taddeo Zuccaro, *The House of Sleep*, 1562-66, fresco, © 75 cm, Caprarola, Palazzo Farnese, Aurora Room.

The Institut National d'Histoire de l'Art (INHA), based in Paris, France, aims to consolidate and promote research in art history and heritage studies. Its main mission is the advancement of scholarly research and international cooperation in these fields. The INHA sets up research and educational programs, it provides a unique collection of resources and documentation with its library, and it publishes several book series in art history.



Marie-Guilhemine Benoist, *Portrait of a Black Woman*, 1800, oil on canvas, 81 x 65 cm, Paris, Musée du Louvre (2508), © RMN-Grand Palais (Musée du Louvre) / Gérard Blot.
Caravage, *The Cardsharps*, ca. 1595, oil on canvas, 94.2 x 130.9 cm, Fort Worth, Kimbell Art Museum (AP 1987.06), © Kimbell Art Museum, Fort Worth, Texas.
Felix Vallotton, *The Billiard*, 1902, oil on cardboard, 67 x 52 cm, private collection.



Robert Smithson, *Broken Circle*, 1971, © ca. 23 m, Emmen (Netherlands), © Holt/Smithson Foundation/ADAGP, Paris, 2020, © Photo Gilles A. Tiberghien, 1992.
Franz Kupa, *The Dream*, 1909, oil on cardboard, 31.3 x 32 cm, Bochum, Kunstmuseum Bochum (2054), © Presseamt der Stadt Bochum/Lutz Leitmann, © ADAGP, Paris, 2020.
Part of a sculptural group featuring a boy biting a fragmentary arm, known as *The Cannibal*, 2nd-1st century BCE, marble, 68.58 x 90 x 58 cm, London, The British Museum (1805.0703.Z), © The Trustees of the British Museum, Londres



DITS

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IN ART HISTORY

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The series **Dits** brings together essays in art history written

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They explore, in a compact format, vital questions that illuminate

images, objects, buildings, and places.

Language: French

11 × 16.5 cm

(4.33 × 6.5 in)



THE TIME OF THE RUIN

VICTOR BURGIN

In 1948, among lush gardens overlooking the Bosphorous, on the European side of Istanbul, architect Sedad Hakkı Eldem built a café bringing together Ottoman and modern western architecture. Open to all, regardless of class or gender, this locale symbolized the young Turkish republic's democratic ideals. What remains of it today? Dismantled and relocated, the café, like the gardens that surrounded it, has given way to a luxury hotel-resort. The breathtaking view which Istanbulites once enjoyed freely is now reserved for the affluent. Victor Burgin, in his telling, resuscitates the building's story. Bringing into consideration the urban change which one finds in metropolitan centers around the world, he offers a definition of the ruin specific to the capitalist era.

2022
64 p. | ill. | 9 €
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THE CANNIBAL: INVESTIGATION OF AN ANCIENT SCULPTURE

VÉRONIQUE DASEN

A sculptural group features a young boy sitting on the ground biting a human arm. Discovered in 1678 in a Roman imperial villa (3rd century CE), it has never ceased to intrigue art historians and archaeologists who initially identified the boy as a "cannibal." Based on material evidence and an extensive corpus of textual and iconographic material, the author meticulously examines the symbolic and cultural function of a sculpture whose aesthetic questions as much as it instructs. She thus engages in a veritable investigation into ancient representations of violence and play, as well as into the value system of Roman society.

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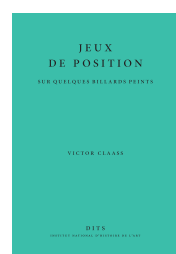


FROM GRANDVILLE TO TOPOR: THE FANTASY OF DRAFTSMEN

LAURENT BARIDON

Since the 19th century, some illustrators have become distinguished through a paradoxical practice: conceiving images which, while specifically tied to a text, tend to liberate themselves from it. These "draftsmen" (whom the author dubs *dessinateurs*) demand to be taken as creators of drawing—inverting the hierarchy which confers primacy to the author or, sometimes, themselves writing the texts which come to "illustrate" their images. The author of this essay shows how this process of visual empowerment has often been characterized by the choice of an aesthetic fantasy which offers the reader, in lieu of a literal illustration of the text, an enigma to decipher.

2022
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POSITIONAL GAMES: ON SOME PAINTED BILLIARDS

VICTOR CLAASS

Jean Siméon Chardin, Edgar Degas, Vincent van Gogh, and Jacqueline de Jong are among the numerous artists who have taken up the motif of billiards. Originally practiced in salons by European aristocracy before taking over bourgeois interiors and common bars in the 19th century, this game of skill and chance is the origin of an iconography as rich as it is unexpected. Leaning on the visual and social history of this pastime, the author unpacks the evolution of its representations and compiles a corpus of works that prompts us to think about art history, following the expression of Michael Baxandall, as a "positional game" in perpetual reconfiguration.

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THE MILK OF IMAGES

OLIVIER LEPLATRE

Can images be made of milk? This original question guides a look at the representation of the food, wherein the hypothesis is made that milk constitutes one of the basic substances in the iconophagy of art. Beginning with an analysis of Jean de La Fontaine's fable *The Wolf and the Fox*, cast as a theoretical story, the author suggests finding an echo in many works—from Vincenzo Campi to Jeff Wall—that allow us to enumerate the main challenges of image-eating practices.

2021
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LUCRETIA ACCORDING TO REMBRANDT

HENRI DE RIEDMATTEN

We know the tragic history of Lucretia—but of her portrait, painted in 1666 by Rembrandt, we knew nothing until the day when a conservator discovered a trace on the canvas which had hitherto been hidden. Beginning with this clue, Henri de Riedmatten takes us on a search for meaning that gives the tableau depth and sincerity.

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RESTORING WORKS IN NATURE

GILLES A. TIBERGHIEIN

In the early 1960s, land art, a largely American but also European movement, put an emphasis on the use of natural elements—earth, water, air—which demonstrated the work's process and implicated a new conception of duration in art. Today, the restoration of these works raises unprecedented problems in art history. Through a meditation on the concept and practice of restoration, Gilles A. Tiberghien confronts the material and theoretical reality of land art and its conservation, showing how the work can become itself the principle of a restoration. The opposition between the manufactured character of the work and the infinite renewal of nature and life becomes itself inverted.

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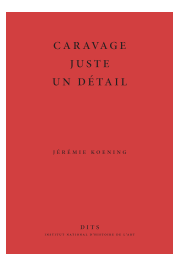


KUPKA'S DREAM: THE NAKED TRUTH OF PAINTING

PASCAL ROUSSEAU

Between 1906 and 1909, František Kupka painted *The Dream*, representing himself naked, reclined next to his wife, Eugénie. In the upper part, their two transparent, superimposed bodies seem to float in space, swimming in a series of colored planes. Under the influence of theosophical thought, which became widespread in artistic and intellectual circles at the turn of the 20th century, Kupka represented an idealized future, wherein one reads the premonition of the human race's "telepathic future." This work is also one of the first expressions of the artist's anarchist thought. The author therein detects the proclamation of a non-figurative painting as the end of the "big lie" in art and commerce.

2020
64 p. | ill. | 8 €
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CARAVAGGIO: JUST A DETAIL

JÉRÉMIE KOERING

If one gets quite close to Caravaggio's painting *The Cardsharps*, you suddenly find, drawn on the collar of the player in the middle, a phallus. It is this which the author invites us to consider. Once we notice this detail, the painting's center of gravity immediately shifts and another reading arises. Was this detail consciously added by the artist or was it instead a Freudian slip, an involuntary trace of the paintbrush, or an aberration? Historian and art theorist, specialist of the Renaissance, Jérémie Koering pursues the poetic and pictorial transitions of 16th-century Italy to probe this detail. He brings the viewer into a vertiginous line of questioning—not over true or false but rather of the visible and invisible, the gaze and vision.

2019
64 p. | ill. | 8 €
978-2-917902-52-3



AN AFRICAN WOMAN AT THE LOUVRE IN 1800: THE MODEL'S PLACE

ANNE LAFONT

Who is the model for *Portrait of a Black Woman*, painted in 1800 by Marie-Guilhemine Benoist? This glorious presence imposes itself by its sovereign beauty. The painting was, however, realized by an artist whose political commitments brought her close to pro-slavery royalists. Anne Lafont, a historian of modern art, turns away from the artist's intentions to examine both the genealogy of portraits with people of color and the history of free black women, not to mention question the process of portrait-making. She also brings together the story of this woman with those of *métisse* women and *Créoles placées*, slaves who won their emancipation through games of alliance. In effecting a radical methodological displacement, the author offers a new reading of this painting.

2019
64 p. | ill. | 8 €
978-2-917902-51-6



THE HOUSE OF SLEEP

JEAN-CLAUDE LEBENSZTEJN

In 1562, the cardinal Alexandre Farnese commissioned Taddeo Zuccaro to execute a painted interior following an allegorical program for the summer room of his Caprarola Palace. Between the painter's preparatory drawing representing the House of Sleep and the finished fresco, a background detail disappeared from the composition... Forgetfulness, adaptation, or censure? Art historian Jean-Claude Lebensztejn takes up the traces of this blackout to restore the evolution of the representation of dreams and their symbolic value in the modern period.

2018
48 p. | ill. | 7 €
978-2-917802-45-5



THE LIBRARIAN'S APPEARANCE AND DISAPPEARANCE

YANN SORDET

What does one really see in Archimboldo's *The Librarian*? Yann SorDET, director of the Mazarine Library, pursues a reading of the painting as a book historian. An enigma emerges, intriguing the gaze at the same time as the image's mystery crumbles, decomposes, conceals from the gaze, draws away the more one gets close, the more one focuses on the details. In this text, the author, mobilizing an extraordinary erudition, brings new images, new stories, and new histories out of the painting. Each element, present or even absent from the tableau, inflects the narrative. In this work of analysis and deconstruction, which recalls all of the challenges of reading a painting, what is left of the librarian? And what if the librarian is not even a librarian? This study of a painted work is a veritable treatise on methodology.

2018
48 p. | ill. | 7 €
978-2-917802-43-1



TO OPEN BOOKS

GEORGES DIDI-HUBERMAN

This text is an adaptation of a lecture given by the philosopher and art historian Georges Didi-Huberman for the reopening of the INHA Library in 2017. The author commends the library's opening as an "open space—or, rather, an opening space, openable space, a workspace—for a hundred thousand billion articles, dissertations, or works of art history to come. This is to say that a library is much more than the sum of its own books. It is a dispositive for the engendering of ideas. It is a machine for inventing knowledge."

2017
48 p. | ill. | 7 €
978-2-917902-41-7



PIRANÈSE OR THE DEPTH OF HISTORY

ALAIN SCHNAPP

Piranese's engravings aggrandize or reduce monuments to delight, playing with the infinitely large and the infinitely small, twisting perspective and adjusting foregrounds as if the engraver, conscious of his effects, bent the monuments to his own desire to make them speak in his place. In this concise text, the archaeologist and cultural historian Alain Schnapp looks at the artist's representations of the Via Appia. He celebrates the analytical power of the engraver's line and sees in the drawings not only masterpieces of antiquarian art but archaeological studies *avant la lettre*.

2017
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