△1

Position and Context

Body



Geminus / 1545

Original



Remainder

Map



NYPL / 1864 / verso

Original



Remainder

Manuscript



Vivian Morris / 1936–1941

Original



Remainder

How do changes to an image’s context and arrangement affect how we read?

Sources and Republication

01 / NYPL record



Tertia ossium tabula
NYPL Digital Collections

02 / Vesalius, 1543



De humani corporis fabrica
Andreas Vesalius

03 / Geminus, 1545



Compendiosa totius
anatomie delineatio
Thomas Geminus

04 / Historical research

“complete redrawing and rearrangement of the illustrations”

Ars Anatomica / “Geminus”

Vesalius objected.

Tracing the image revealed a history of copying and rearrangement.

Setting, Text and Image



Woodcut with letterpress



Copper engraving



Vesalius / heading and body



Geminus / heading and body



Vesalius / landscape



Geminus / retained ground

The body keeps its pose while its surroundings change.
Printing and page layout alter the relationship between image and explanation.

Vesalius / 1543 / p.163 Geminus / 1545 / scan 35 Detail views enlarged

Many Pages, One Plate

Vesalius / source pages


p.211


p.212


p.214


p.219


p.238


p.239


p.252


p.253


p.279

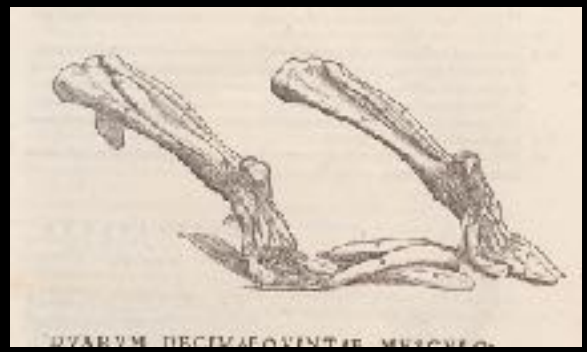

p.300


p.328

Geminus / one plate



The same pair of legs


Vesalius / p.211


Geminus / scan 95

Images once separated by pages become neighbours on a single plate.
What information does this grouping produce?

Vesalius / 1543 / eleven source pages Geminus / 1545 / scan 95 Display scale varies

Nerves I–IV

Four source pages



Vesalius / scan 442



Vesalius / scan 443

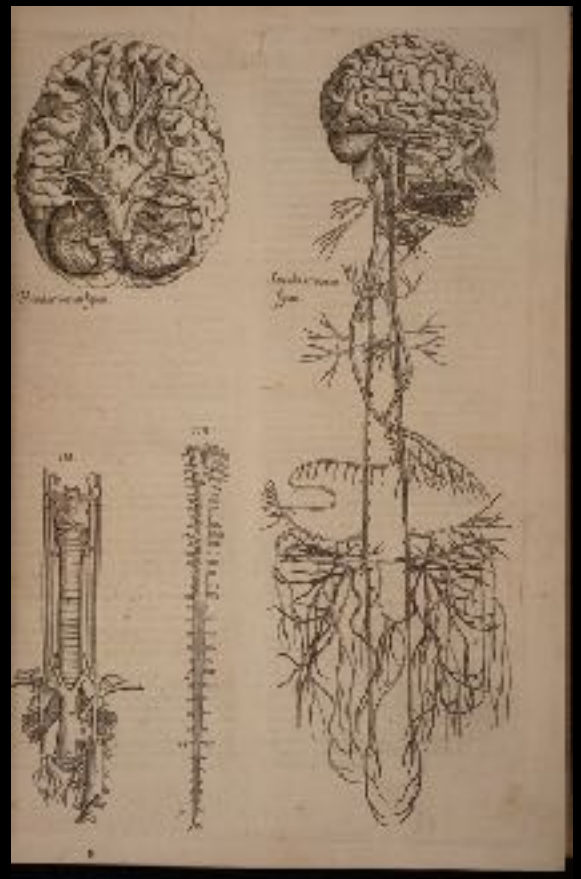


Vesalius / scan 452



Vesalius / scan 455

One plate



Brain and nerves / detail



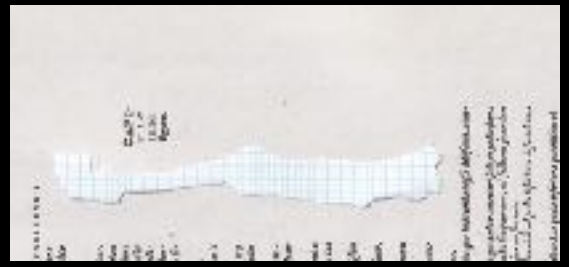
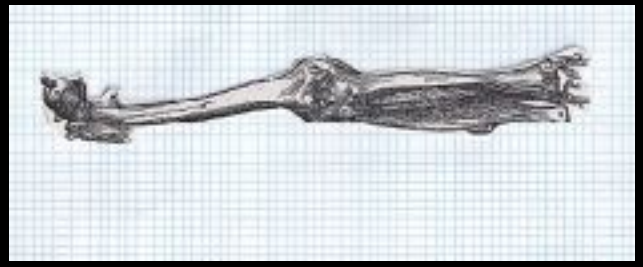
Vesalius / scan 443



Geminus / scan 123

A recognisable figure enters another arrangement.
Its new neighbours offer a different route through the page.

Cutting as Reading

	Original / detail	Remaining sheet	Removed image
Legs			
Arm 90° view			
Tools			

The hole records a former position. The blue grid makes edges and gaps comparable.
My cutting adds another editorial decision to the history of these images.

Fragment Atlas



01



02



03



04



Cut edge / legs



05



06



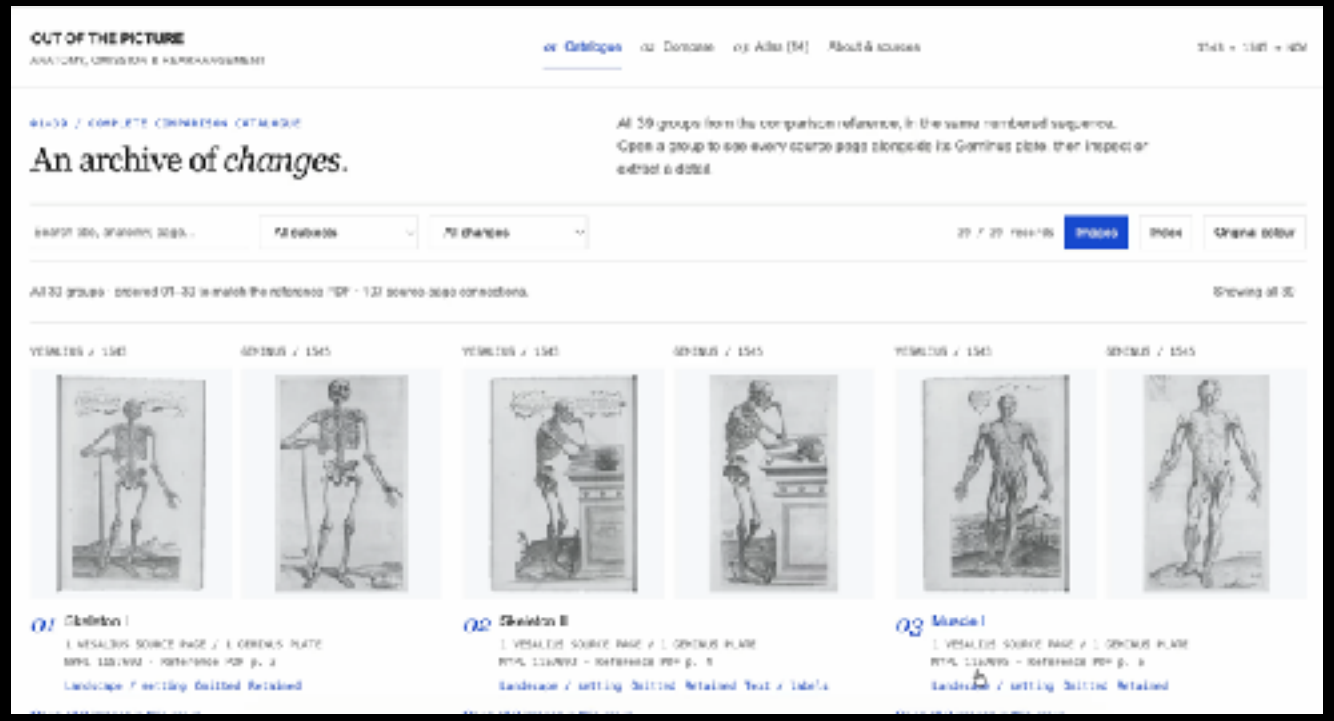
07



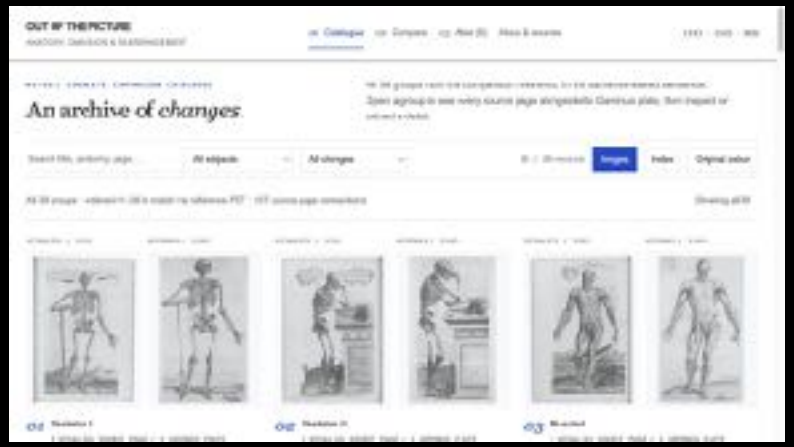
Cut edge / arm

Fragments keep their labels and cut edges.
The grid reveals the spacing I introduce.

A Comparative Archive



Pair comparison



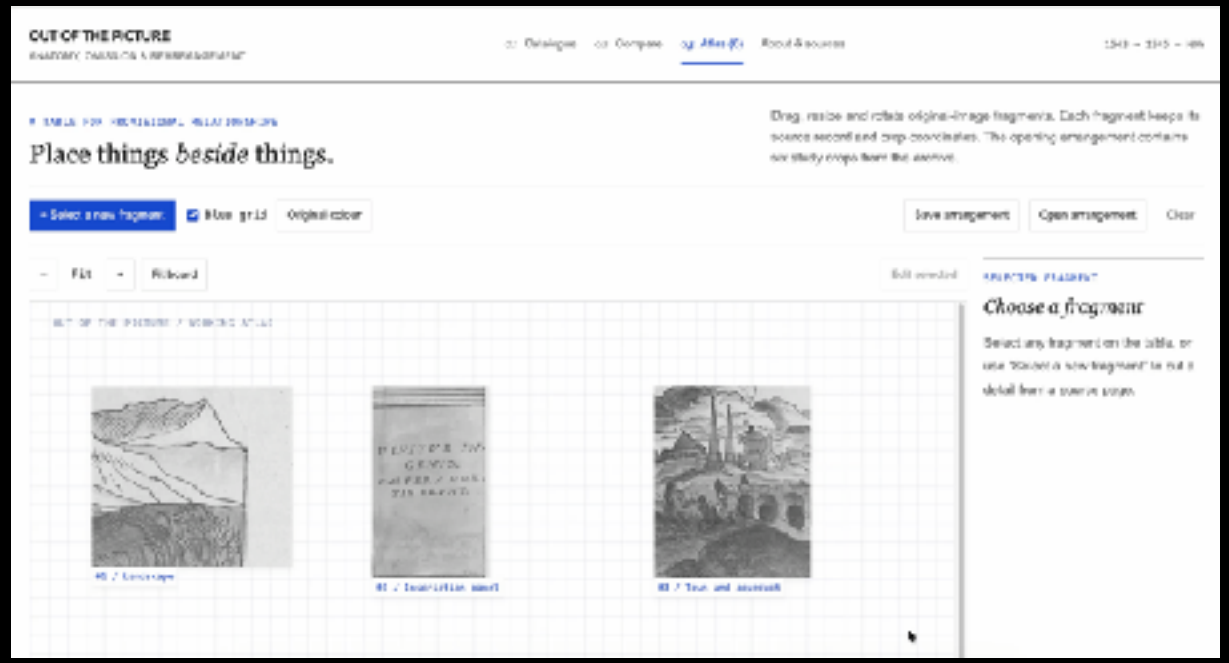
Catalogue



All source pages in a group

Readers can follow a comparison back to its sources.
The catalogue connects groups, pages and corresponding details.

The Viewer as Editor



01 / Select



Source selection

02 / Cut



A separate fragment

03 / Arrange



A different neighbour

04 / Trace



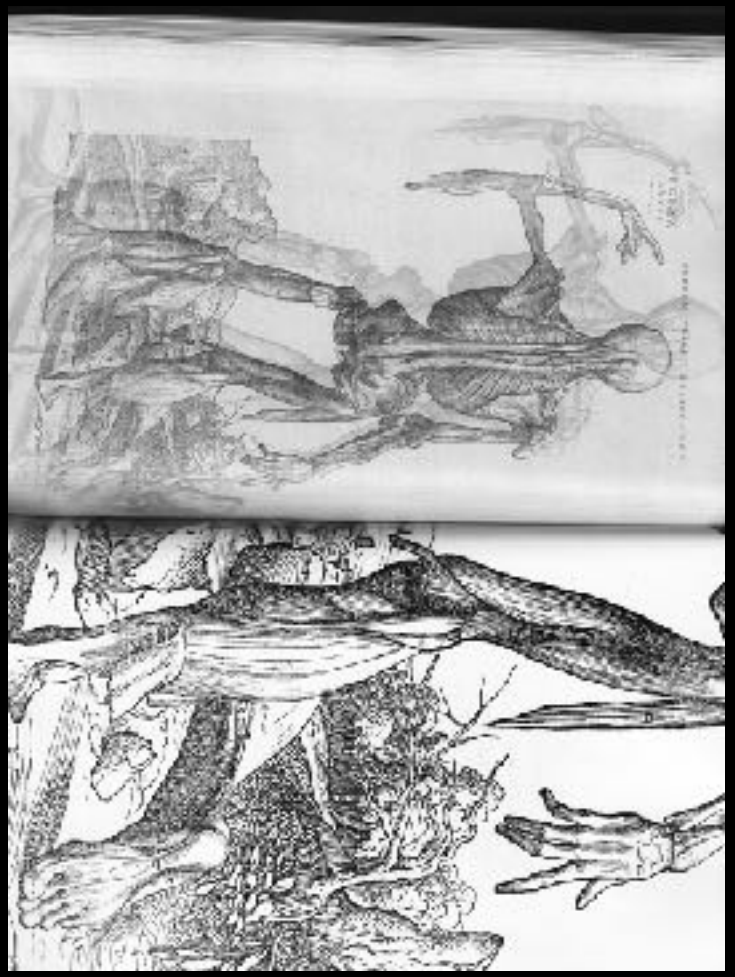
Source and crop record

A reader can select and rearrange the same fragment while keeping its source.
Each choice adds another position to the work.

The Publication



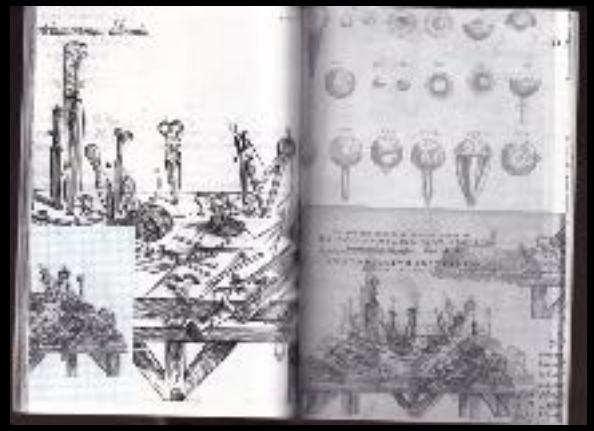




Reading the Archive



Cutting record



Fragment and composite



Leg / detail

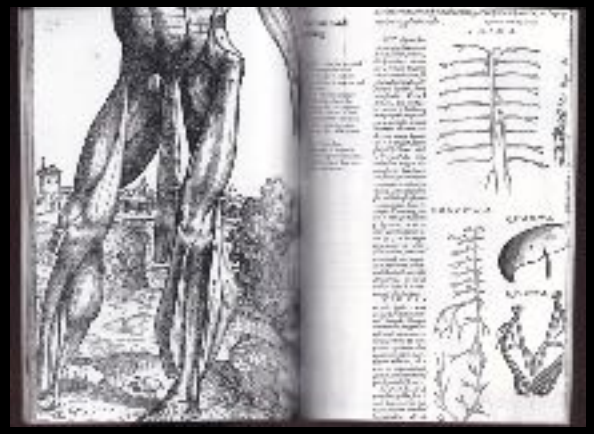
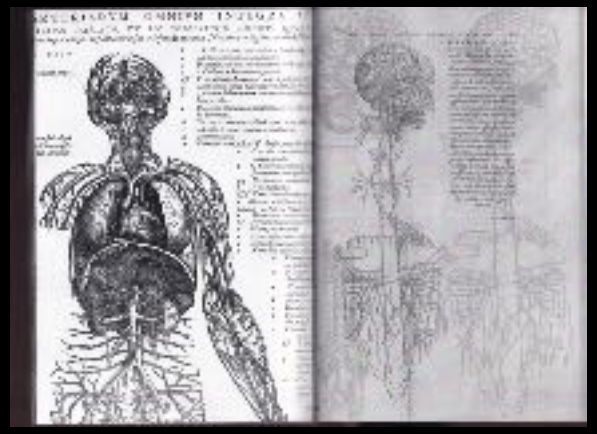


Image and text



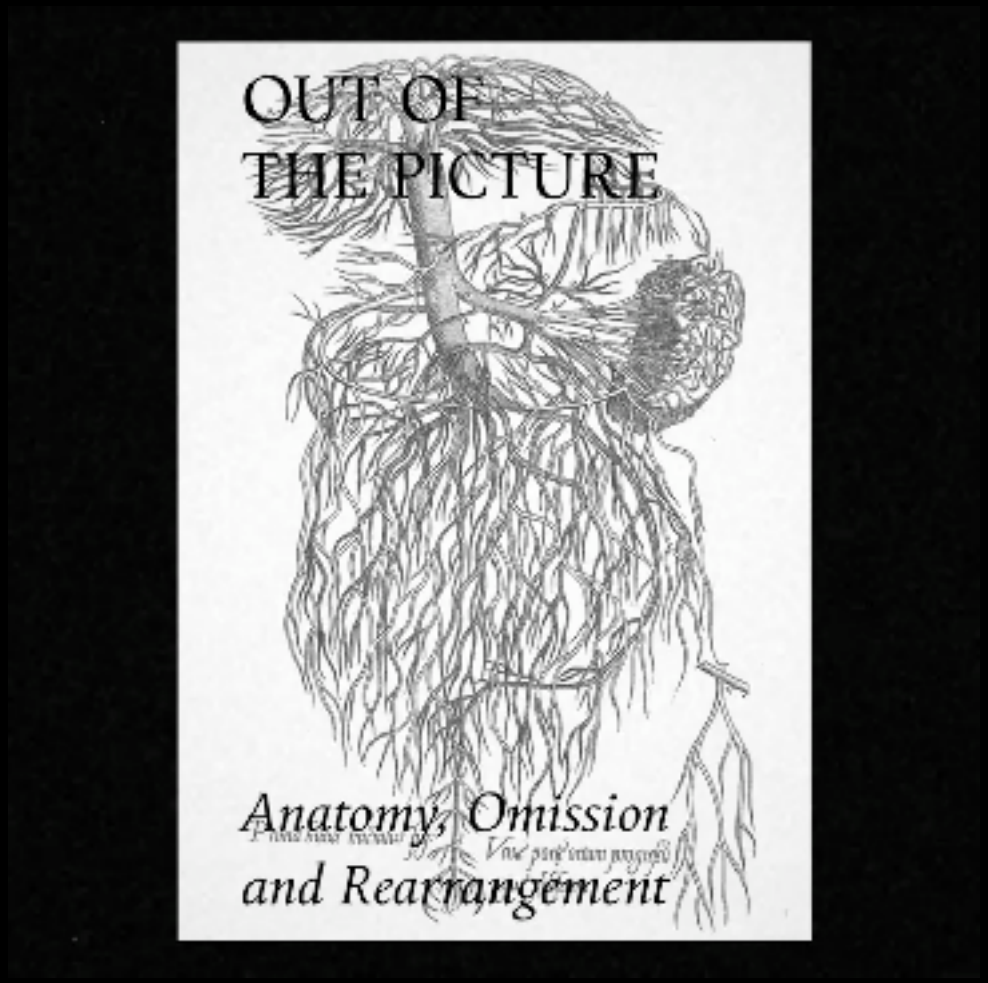
Nerve overlay



Nerves / detail

The publication gathers the comparisons into a chosen sequence.
Page turns, scale and overlap shape what the reader can see together.

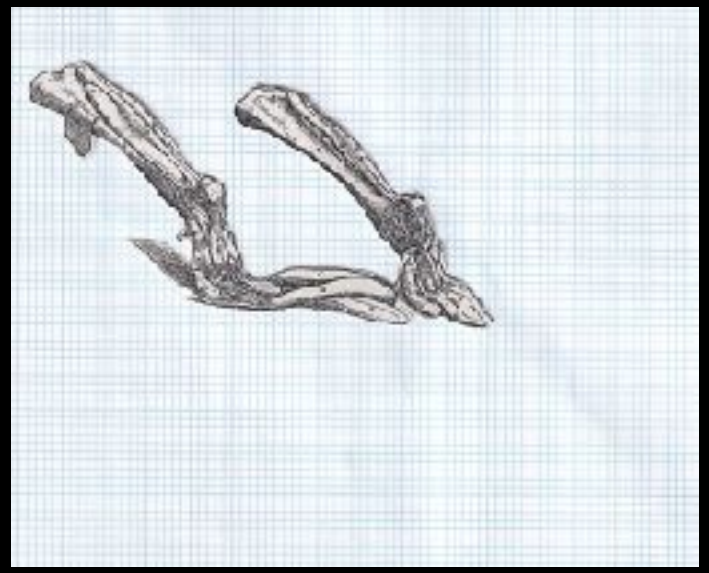
Moving Through the Archive



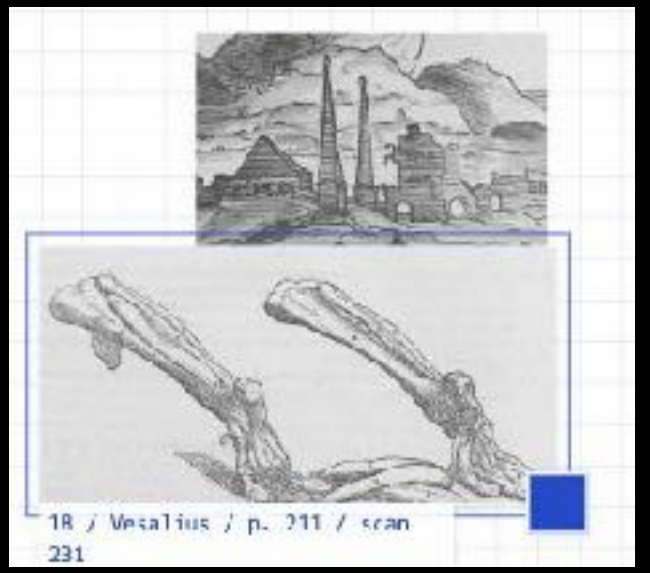
What Does Rearrangement Produce?



Historical plate



Physical cutting study



Reader’s arrangement

How does the position of an image within an arrangement affect the information it produces?

References

This week



Panels 6 & 77 · reconstruction, 2020

Aby Warburg

Bilderatlas Mnemosyne

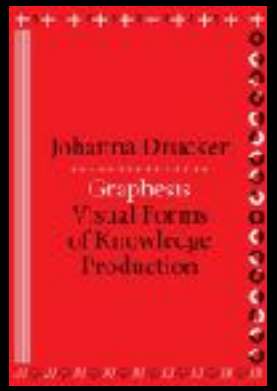
1927–1929 · unfinished



Frida Orupabo

Weather Girl

2021



Johanna Drucker

Graphesis: Visual Forms of Knowledge Production

2014

Earlier research



Jan van Toorn

Calendar 1972–1973

Mart.Spruijt

1972–1973



Taryn Simon

The Picture Collection

Folder: Chiaroscuro

2013

Primary sources

Andreas Vesalius



De humani corporis fabrica libri septem

1543

Basel: Oporinus

Thomas Geminus



Compendiosa totius anatomie delineatio, aere exarata

1545

London: Herford