Dessiner la technique: Pensée et discours visuels (XVIe–XXe siècles) [Drawing technology: Visual thought and discourse (16th–20th centuries)] ed. by Jérôme Baudry and Valérie Nègre (review)

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like social credit and social capital will be of interest to those trying to make sense of the interplay (and decoupling) between discourses and outcomes, as well as between events and their interpretation. It remains to be seen how this national case compares to patterns of scientific publication (and secrecy) elsewhere during the same period, as well as to broader patterns of science (as) communication.

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Dessiner la technique: Pensée et discours visuels (XVIe–XXe siècles) [Drawing technology: Visual thought and discourse (16th–20th centuries)]

Edited by Jérôme Baudry and Valérie Nègre. Paris: Presses des Mines, 2024. Pp. 256.

This book is the result of two study days held at the Société d'encouragement pour l'industrie nationale in Paris and the Société des arts in Geneva in October and December 2020. It includes a rich introduction by the two editors that provides a general framework for the vast question of the graphic representation of technical knowledge from the early modern to contemporary periods. There are ten contributions, each of which is followed by a bibliography, with a further general bibliography at the end of the book—in order to facilitate reading and avoid redundancy, perhaps a single general bibliography would have sufficed. The essays provide useful and original additions to the abundant existing literature on the subject (P. Dubourg Glatigny and H. Vérin, eds., *Réduire en art*, 2008; D. Lamberini, "Machines in Perspective," 2003; F. Camerota, "Perspectiva Mechanica," 2006; W. Lefèvre, ed., *Picturing Machines 1400–1700*, 2004). They include little-known French cases (for example, Patricia Subirade's contribution introduces us to the polyhedral figure of the architect-engineer François Cuenot) and studies of the seventeenth and eighteenth centuries, which have received less attention than the fifteenth and sixteenth centuries, when the first attempts to formalize technical drawing were made in conjunction with humanism, which "liberalized" technical knowledge, and then with printing and the "reduction to art."

The originality of this collection also lies in the fact that it deals with disciplines that have received less attention, such as town planning, mining engineering, horse-drawn carriages, and aviation. Ammélie Dessens presents

the fundamental role of drawing in all its forms (machine sketches, mine plans, building projections, topographical surveys, or geological sections) at the École des Mines of Paris; Benjamen Bothereau looks at public lighting in eighteenth-century Paris and shows that beauty is essential in demonstration drawings for the institutions; Thomas Preveraud examines car drawings in French patents in the nineteenth century, emphasizing that their aesthetic component remains fundamental, as does the place of the model; and Marcos Camolezi revisits the fascination of invention drawings in relation to the engineer Etienne Oehmichen, who worked on free flight in imitation of birds and presented his flying machines at the Collège de France in the twentieth century, despite having no doctorate or teaching experience.

In addition, the book's quality lies in the wide range of subjects it examines: It deals in detail with technical drawing for inventing, understanding, manufacturing, teaching, and conserving. Frédéric Métin examines the teaching of mathematics and drawing in French military schools through the lens of the art of fortification. He describes the pedagogical—and more broadly, didactic—choices of a series of teachers, often affiliated with the same institution, over a wide period, from the end of the sixteenth century to the eighteenth. Pascal Brioist addresses the difficult question of the usefulness of Leonardo da Vinci's drawings in relation to their aesthetic character. To do so, he compares the notion of *disegno* in the Renaissance to that of our current "design." He shows very effectively that the link between beauty and utility is present in both polysemous terms but that they are distinguished in particular by the idea of reproducibility, absent in da Vinci's work.

The social and economic aspects surrounding the production of technical drawings are also addressed, particularly in the context of the Society of Arts in eighteenth-century London. In this context, Marina Giardinetti presents the graphic production of women in relation to their social role and milieu, which is distinguished from that of men by its artistic and decorative component; Yohann Guffroy examines the economic aspects of graphic production within the institution—the costs of learning, producing, and distributing drawings have helped transform its form, which is now linked to pragmatic rather than theoretical choices; and Daniel Blouin presents the Société d'encouragement pour l'industrie nationale in the nineteenth century, analyzing the relationship between the inventor and the institution in relation to the role of images.

My only reservation relates to the ambiguity in the formal presentation of the book, which hesitates between a collective work with the ambition of theorizing a question by articulating the general and the particular and the proceedings of study days that focus on a series of particular cases. The book falls into the second category, even if some of the authors have tried their hand at more general considerations, with their share of sometimes rather abrupt shortcuts and simplifications, which are inevitable given the breadth of the subject.

This book has the great merit of giving a voice to young researchers as well as specialists in technical and mathematical education, who successfully complement the field of vision of historians and art historians.

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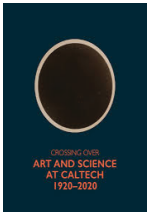
Crossing Over: Art and Science at Caltech, 1920–2020

Edited by Peter Sachs Collopy and Claudia Bohn-Spector. Pasadena: Caltech Library/ Los Angeles: Getty Foundation, 2024. Pp. 320.



Crossing Over is the companion publication to an exhibition (2024) organized by the Caltech Library and sponsored by the Getty Foundation as part of "PST ART: Art & Science Collide" (2019–24), an ambitious initiative exploring "past and present connections between art and science." Coming from an institution of science, the book is an unusual entry in the program and offers revealing perspectives on art-science relations.

Though the editors cite a biogenetic referent for the title, its broader implication is unmistakable: A divide between the two cultures of art and science is taken as given (Snow, *The Two Cultures*, 1959), but can we crossbreed viable hybrid offspring? The metaphor is elegant, and the message is familiar: interdisciplinarity encourages dialogue and breeds innovation. Unlike MIT's Center for Advanced Visual Studies, or the Bell Labs–based Experiments in Art and Technology, Caltech was not a full participant in the 1960s Art and Technology movement. But it may better represent the functional, albeit uneven, relationship of art to science over the past century. This book sheds light on disciplinary correspondences even as it exposes inequalities at Caltech, where art and science do not collide so much as art is elided by science.

The book is organized into four distinct sections, or "movements," that include contributions from historians of science and art, archivists, artists, and critics. The first movement, "The Infinite Lawn" (from Italo Calvino's *Mr. Palomar*, 1983), focuses on ways in which the universe has been visualized through technologies like photography, telescopy, and digital detection. As historian Lois Rosson notes, artists were employed as interpreters to develop an aesthetic of "scientific plausibility" that translated scientific imagery into appealingly legible pictures—especially regarding space exploration—that became familiar in popular culture.