

HARTG080: Seeing Through Materials: Matter, vision and transformation in the Renaissance

Professor Alison Wright.
alison.wright@ucl.ac.uk

View Online



1.

Christy Anderson, Anne Dunlop and Pamela H. Smith. Introduction. In: Anderson C, Dunlop A, Smith PH, eds. *The Matter of Art: Materials, Practices, Cultural Logics, c. 1250-1750*. Vol *Studies in design*. Manchester University Press; 2015:1-17.

2.

Lehman AS. The matter of the medium: some tools for an art-theoretical interpretation of materials. In: Anderson C, Dunlop A, Smith PH, eds. *The Matter of Art: Materials, Practices, Cultural Logics, c. 1250-1750*. Vol *Studies in design*. Manchester University Press; 2015:21-41.

<https://contentstore.cla.co.uk/secure/link?id=51ed7412-149d-e711-80cb-005056af4099>

3.

Caroline, Walker, Bynum. Visual Matter. In: *Christian Materiality: An Essay on Religion in Late Medieval Europe*. Zone Books; 2011:37-123.

<https://contentstore.cla.co.uk/secure/link?id=b3ff84dd-109a-e711-80cb-005056af4099>

4.

Alexander, Nagel and Christopher, S. Wood. Plural Temporality of the Work of Art. In: *Anachronic Renaissance*. Zone Books; 2010:7-19.

<https://contentstore.cla.co.uk/secure/link?id=411eec44-1a9d-e711-80cb-005056af4099>

5.

Conforti M. The idealist enterprise and the applied arts. In: A Grand Design: The Art of the Victoria and Albert Museum. V & A with The Baltimore Museum of Art; 1997:23-47.
<https://contentstore.cla.co.uk/secure/link?id=dc228003-259d-e711-80cb-005056af4099>

6.

Patricia Allerston. Consuming problems : worldly goods in Renaissance Venice. In: The Material Renaissance. Vol Studies in design. Manchester University Press; 2007:11-46.
<https://contentstore.cla.co.uk/secure/link?id=d05e8cb5-edb7-e711-80cb-005056af4099>

7.

Belozerskaya M. The powers of gold and precious stones. In: Luxury Arts of the Renaissance. Thames & Hudson; 2005:47-87.
<https://contentstore.cla.co.uk/secure/link?id=980191b2-1f9d-e711-80cb-005056af4099>

8.

Medieval & Renaissance Galleries - Victoria and Albert Museum.
<http://www.vam.ac.uk/page/m/medieval-and-renaissance-galleries/>

9.

Heidi C. Gearhart. Introduction: Theophilus, On Diverse Arts, prologue 1. In: Theophilus and the Theory and Practice of Medieval Art. The Pennsylvania State University Press; 2017:1-13.
<https://contentstore.cla.co.uk/secure/link?id=51788ec7-03c6-e711-80cd-005056af4099>

10.

Cennini C, Broecke L. Cennino Cennini's Il Libro Dell'arte: A New English Translation and Commentary with Italian Transcription. Archetype Publications Ltd; 2015.

11.

Cennini C, Herringham CJP. The Book of the Art of Cennino Cennini: A Contemporary Practical Treatise on Quattrocento Painting. G. Allen & Unwin; 1899.

12.

Smith, Pamela H. The Body of the Artisan. In: The Body of the Artisan: Art and Experience in the Scientific Revolution. ; 2004:95-128.

<https://quod.lib.umich.edu/cgi/t/text/pageviewer-idx?c=acls;cc=acls;rgn=full%20text;idno=heb06680.0001.001;didno=heb06680.0001.001;view=image;seq=00000105;node=heb06680.0001.001%3A5.2>

13.

Smith PH. The Body of the Artisan: Art and Experience in the Scientific Revolution. University of Chicago Press; 2004.

14.

Smith PH. Historians in the Laboratory: Reconstruction of Renaissance Art and Technology in the Making and Knowing Project. Art History. 2016;39(2):210-233.

doi:10.1111/1467-8365.12235

15.

Bucklow S. Lead white's mysteries. In: Anderson C, Dunlop A, Smith PH, eds. The Matter of Art: Materials, Practices, Cultural Logics, c. 1250-1750. Vol Studies in design. Manchester University Press; 2015:141-159.

16.

Smith PH. The matter of ideas in the working of metals in early modern Europe. In: Anderson C, Dunlop A, Smith PH, eds. The Matter of Art: Materials, Practices, Cultural Logics, c. 1250-1750. Vol Studies in design. Manchester University Press; 2015:42-67.

17.

Pamela. H. Smith. What is a Secret? Secrets and Craft Knowledge in Early Modern Europe. In: Secrets and Knowledge in Medicine and Science, 1500-1800. Vol The history of medicine in context. Ashgate; 2011:47-66.

<https://contentstore.cla.co.uk/secure/link?id=aa77ca73-f9a1-e711-80cb-005056af4099>

18.

Nader El-Bizri. Classical optics and the perspectivae traditions leading to the Renaissance. In: Renaissance Theories of Vision. Vol Visual culture in early modernity. Ashgate; 2010:11-30.

<https://contentstore.cla.co.uk/secure/link?id=4884c8d5-f9a1-e711-80cb-005056af4099>

19.

Walter S. Melion. Introduction: Meditative Images and the Psychology of Soul. In: Image and Imagination of the Religious Self in Late Medieval and Early Modern Europe. Vol Proteus : studies in early-modern identity formation. Brepols; :1-36.

<https://contentstore.cla.co.uk/secure/link?id=46fd2b57-2800-e811-80cd-005056af4099>

20.

Klaus Krüger. Authenticity and Fiction: On the Pictorial Construction of Inner Presence in Early Modern Italy. In: Image and Imagination of the Religious Self in Late Medieval and Early Modern Europe. Vol Proteus : studies in early-modern identity formation. Brepols; :37-69.

21.

Cynthia, Hahn. Visio dei: Changes in Medieval Visuality. In: Visuality before and beyond the Renaissance: Seeing as Others Saw. Vol Cambridge studies in new art history and criticism. Cambridge University Press; 2000:169-196.

22.

Caroline, Walker Bynum. The power of objects. In: Christian Materiality: An Essay on Religion in Late Medieval Europe. Zone Books; 2011:125-176.

23.

Wright A. Tabernacle and Sacrament in fifteenth-century Tuscany. In: Carvings, Casts & Collectors: The Art of Renaissance Sculpture. V&A; 2013:42-57.

<https://contentstore.cla.co.uk/secure/link?id=fc64b864-faa1-e711-80cb-005056af4099>

24.

Faye Tudor. "All in him selfe as in a glass he sees": Mirrors and vision in the Renaissance.

In: Renaissance Theories of Vision. Vol Visual culture in early modernity. Ashgate; 2010:171-186.
<https://www.taylorfrancis.com/books/e/9781317066408/chapters/10.4324%2F9781315605319-15>

25.

Rayna Kalas. The Technology of Reflection: Renaissance Mirrors of Steel and Glass. *Journal of Medieval and Early Modern Studies*. 2002;32(3):519-542.
<https://muse.jhu.edu/article/16519>

26.

Meiss M. Light as Form and Symbol in Some Fifteenth-Century Paintings. *The Art Bulletin*. 1945;27(3). doi:10.2307/3047010

27.

Zorach R. *The Passionate Triangle*. University of Chicago Press; 2011.

28.

Damisch H. *The Origin of Perspective*. MIT Press; 1994.

29.

Thomas Golsenne. L'Annonciation de Carlo Crivelli et le problème de l'ornement. *Studiolo*, 1, 2002, p 149-176.
http://www.academia.edu/23687905/LAnnonciation_de_Carlo_Crivelli_et_le_probl%C3%A8me_de_lornement

30.

Daniel Arasse. Crivelli. In: *L'Annonciation Italienne: Une Histoire de Perspective*. Hazan; 1999:188-195.

31.

Daniel Arasse. intarsia Annunciation in the Sacristy of Florence cathedral. In: L'Annonciation Italienne: Une Histoire de Perspective. Hazan; 1999:168-172.

32.

Simons P. Saliency and the Snail: Liminality and Incarnation in Francesco del Cossa's Annunciation (c. 1470). In: Religion, the Supernatural and Visual Culture in Early Modern Europe. Brill; 2015:303-329. doi:10.1163/9789004299016_016

33.

Ilya Kabakov. About Installation. Art Journal.
<http://www.tandfonline.com/doi/abs/10.1080/00043249.1999.10791966>

34.

Elkins J. Curved Foundations: Complexity in Italian Intarsia. In: The Poetics of Perspective. Cornell University Press; 1994:128-133.
<https://contentstore.cla.co.uk/secure/link?id=fe049748-9ba2-e711-80cb-005056af4099>

35.

Margaret, Haines & Giuseppe, Marchini. Archaeology and analysis of the side wall revetments. In: The 'Sacrestia Delle Messe' of the Florentine Cathedral. Cassa di Risparmio di Firenze; 1983:81-97.

36.

Sassi L, Shore M. Renaissance Intarsia: Masterpieces of Wood Inlay. First edition. (Trevisan L, ed.). Abbeville Press Publishers; 2012.

37.

Christina, Neilson. The Meaning of Wood in Early Modern European Sculpture. In: Anderson C, Dunlop A, Smith PH, eds. The Matter of Art: Materials, Practices, Cultural Logics, c. 1250-1750. Vol Studies in design. Manchester University Press; 2015:223-239.

38.

Rab, Hatfield. The Tree of Life and the Holy Cross: Franciscan Spirituality in the Trecento and the Quattrocento. In: Christianity and the Renaissance: Image and Religious Imagination in the Quattrocento. Syracuse University Press; 1990:132-160.

39.

Thompson NM. The Franciscans and the True Cross: The Decoration of the Cappella Maggiore of Santa Croce in Florence. *Gesta*. 2004;43(1):61-79.
<http://www.jstor.org/stable/25067092>

40.

Taking the Measure of Relics of the True Cross.
<http://www.catholiceducation.org/en/controversy/common-misconceptions/taking-the-measure-of-relics-of-the-true-cross.html>

41.

Anne-Sophie Lehman. The matter of medium: some tools for an art-theoretical interpretation of materials. In: Anderson C, Dunlop A, Smith PH, eds. *The Matter of Art: Materials, Practices, Cultural Logics, c. 1250-1750*. Vol Studies in design. Manchester University Press; 2015:21-41.
<https://contentstore.cla.co.uk/secure/link?id=51ed7412-149d-e711-80cb-005056af4099>

42.

Roy A, White R. Van Eyck's technique: The myth and the reality, I and II. In: *Investigating Jan van Eyck*. Brepols; 2000:97-105.
<https://contentstore.cla.co.uk/secure/link?id=7ab5ef4a-df56-e911-80cd-005056af4099>

43.

Jill, Dunkerton. North and South: Painting Techniques in Renaissance Venice. In: *Renaissance Venice and the North: Crosscurrents in the Time of Dürer, Bellini and Titian*. Thames & Hudson; 1999:92-103.
<https://contentstore.cla.co.uk/secure/link?id=38bf55c5-a9a2-e711-80cb-005056af4099>

44.

Lorenzo, Lazzarini. The Use of Color by Venetian Painters, 1488-1580: Materials and Technique. In: Color and Technique in Renaissance Painting: Italy and the North. Augustin; 1987:115-136.

45.

The National Gallery, London. <https://www.nationalgallery.org.uk/>

46.

Anne-Sophie Lehman. The matter of medium: some tools for an art-theoretical interpretation of materials. In: Anderson C, Dunlop A, Smith PH, eds. The Matter of Art: Materials, Practices, Cultural Logics, c. 1250-1750. Vol Studies in design. Manchester University Press; 2015:21-41.
<https://contentstore.cla.co.uk/secure/link?id=51ed7412-149d-e711-80cb-005056af4099>

47.

Roy A, White R. Van Eyck's technique: The myth and the reality, I and II. In: Investigating Jan van Eyck. Brepols; 2000:97-105.
<https://contentstore.cla.co.uk/secure/link?id=7ab5ef4a-df56-e911-80cd-005056af4099>

48.

Jill, Dunkerton. North and South: Painting Techniques in Renaissance Venice. In: Renaissance Venice and the North: Crosscurrents in the Time of Dürer, Bellini and Titian. Thames & Hudson; 1999:92-103.
<https://contentstore.cla.co.uk/secure/link?id=38bf55c5-a9a2-e711-80cb-005056af4099>

49.

Lorenzo, Lazzarini. The Use of Color by Venetian Painters, 1488-1580: Materials and Technique. In: Color and Technique in Renaissance Painting: Italy and the North. Augustin; 1987:115-136.

50.

Arthur Lucas and Joyce Plesters. Titian's 'Bacchus and Ariadne'. National Gallery Technical Bulletin. 1978;2:25-47. <http://www.jstor.org/stable/42616250>

51.

Philip, Ball. Time as Painter: The Ever-changing canvas. In: *Bright Earth: The Invention of Colour*. Vintage; 2008:283-305.

<https://contentstore.cla.co.uk/secure/link?id=560dd6e5-a7a2-e711-80cb-005056af4099>

52.

The National Gallery, London. <https://www.nationalgallery.org.uk/>

53.

Colonna F, Godwin J. *Hypnerotomachia Poliphili: The Strife of Love in a Dream*. [2nd ed.]. Thames & Hudson; 2005.

54.

Hills P. *Venetian Colour: Marble, Mosaic, Painting and Glass, 1250-1550*. Yale University Press; 1999.

55.

John G. Hawthorne, Cyril Stanley Smith. *The Second Book: The Art of the Worker in Glass*. In: *On Divers Arts: The Foremost Medieval Treatise on Painting, Glassmaking and Metalwork*. Dover; 1979:45-74.

56.

Ruskin J, Morris J. *The Stones of Venice*. Faber; 1981.

57.

Pentcheva BV. *The Sensual Icon: Space, Ritual, and the Senses in Byzantium*. Pennsylvania State University Press; 2010.

58.

Virma, Passeri. Gold coins and gold leaf in early Italian Paintings. In: Anderson C, Dunlop A, Smith PH, eds. *The Matter of Art: Materials, Practices, Cultural Logics*, c. 1250-1750. Vol Studies in design. Manchester University Press; 2015:97-115.

59.

History of Art Portal. <https://hoaportal.york.ac.uk/hoaportal/medievalToModern.jsp>

60.

The National Gallery, London. <https://www.nationalgallery.org.uk/>

61.

Rebecca Zorach. Everything Swims with Excess: Gold and Its Fashioning in Sixteenth-Century France. *RES: Anthropology and Aesthetics*. 1999;(36):125-137. <http://www.jstor.org/stable/20167479>

62.

Alison, Wright. Crivelli's Divine Materials. In: Campbell SJ, ed. *Ornament & Illusion: Carlo Crivelli of Venice*. Paul Holberton Publishing; 2015:57-77. <https://contentstore.cla.co.uk/secure/link?id=0ff2e0e2-a5a2-e711-80cb-005056af4099>

63.

Georges Didi-Huberman. Introduction. In: *Fra Angelico: Dissemblance & Figuration*. University of Chicago Press; 1995:1-12. <https://contentstore.cla.co.uk/secure/link?id=dca97a11-a75a-e811-80cd-005056af4099>

64.

Georges Didi-Huberman. The Colours of Mystery. In: *Fra Angelico: Dissemblance & Figuration*. University of Chicago Press; 1995:13-101.

65.

Anne, Dunlop. On the origins of European painting materials, real and imagined. In: Anderson C, Dunlop A, Smith PH, eds. *The Matter of Art: Materials, Practices, Cultural Logics*, c. 1250-1750. Vol *Studies in design*. Manchester University Press; 2015:68-96.

66.

Alexander, Nagel and Christopher S. Wood. Neo-Cosmatesque. In: *Anachronic Renaissance*. Zone Books; 2010:185-194. <https://www-jstor-org.libproxy.ucl.ac.uk/stable/j.ctv1453n0p>

67.

Fabio Barry. Walking on Water: Cosmic Floors in Antiquity and the Middle Ages. *The Art Bulletin*. 2007;89(4):627-656. <http://www.jstor.org/stable/25067354>

68.

Amanda, Lillie. Sculpting the Air: Donatello's Narratives of the Environment. In: *Depth of Field: Relief Sculpture in Renaissance Italy*. Peter Lang; 2007:97-124. <https://contentstore.cla.co.uk/secure/link?id=74cfc804-00c6-e711-80cd-005056af4099>

69.

Wright A. 'Touch the truth'? Desiderio da Settignano, Renaissance relief and the body of Christ. *Sculpture Journal*. 2012;21(1):7-26. <https://search.proquest.com/docview/1027116269/fulltext/E33A5129F2D44C5FPQ/2?accountid=14511>

70.

Stokes A. *The Image in Form: Selected Writings of Adrian Stokes*. Vol *Icon editions*. First U.S. edition. (Wollheim R, ed.). Harper & Row, Publishers; 1972.

71.

Michael, Podro. Donatello and the Planes of Relief. In: *Depiction*. Yale University Press; 1998:29-60. <https://contentstore.cla.co.uk/secure/link?id=080722e6-37ba-e711-80cb-005056af4099>

72.

The Infra-red Reflectograms of Jan van Eyck's Portrait of Giovanni Arnolfini and his Wife Giovanna Cenami. Technical Bulletin. National Gallery, London.
http://www.nationalgallery.org.uk/technical-bulletin/billinge_campbell1995

73.

Campbell L. Rogier van Der Weyden in Context: Papers Presented at the Seventeenth Symposium for the Study of Underdrawing and Technology in Painting, Held in Leuven, 22-24 October 2009. Vol Underdrawing and technology in painting. Peeters; 2012.

74.

Recovering Titian: The Cleaning and Restoration of Three Overlooked Canvas Paintings | Technical Bulletin Vol 34 | National Gallery, London.
<https://www.nationalgallery.org.uk/technical-bulletin/vol-34-essay-2-2013>

75.

Louis, Marin. Depositing time in Painted Representation. In: On Representation. Vol Meridian. Stanford University Press; 2001:285-308.
https://ucl.primo.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=14758592270004761&institutionId=4761&customerId=4760&VE=true

76.

D. Allen. Gold, Silver and the Colors of Bronze: Antico's Language of Materials in Statuettes and Reliefs. In: Antico: The Golden Age of Renaissance Bronzes. National Gallery of Art; 2011:139-156.

77.

Sebastiano del Piombo's 'Raising of Lazarus': A History of Change | Technical Bulletin | National Gallery, London.
http://www.nationalgallery.org.uk/technical-bulletin/dunkerton_howard2009

78.

Baum K, Bayer A, Wagstaff S, eds. *Unfinished: Thoughts Left Visible*. The Metropolitan Museum of Art; 2016.

79.

Philip, Ball. Time as Painter: The Ever-changing canvas. In: *Bright Earth: Art and the Invention of Color*. 1st American ed. Farrar, Straus and Giroux; 2002:283-305.

<https://contentstore.cla.co.uk/secure/link?id=560dd6e5-a7a2-e711-80cb-005056af4099>