

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

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

View Online



---

Alexander, Nagel and Christopher S. Wood. 2010. 'Neo-Cosmatesque'. Pp. 185–94 in *Anachronic Renaissance*. New York: Zone Books.

Alexander, Nagel and Christopher, S. Wood. 2010. 'Plural Temporality of the Work of Art'. Pp. 7–19 in *Anachronic Renaissance*. New York: Zone Books.

Alison, Wright. 2015. 'Crivelli's Divine Materials'. Pp. 57–77 in *Ornament & illusion: Carlo Crivelli of Venice*, edited by S. J. Campbell. London: Paul Holberton Publishing.

Amanda, Lillie. 2007. 'Sculpting the Air: Donatello's Narratives of the Environment'. Pp. 97–124 in *Depth of field: relief sculpture in Renaissance Italy*. Bern: Peter Lang.

Anne, Dunlop. 2015. 'On the Origins of European Painting Materials, Real and Imagined'. Pp. 68–96 in *The matter of art: materials, practices, cultural logics, c. 1250-1750*. Vol. *Studies in design*, edited by C. Anderson, A. Dunlop, and P. H. Smith. Manchester: Manchester University Press.

Anne-Sophie Lehman. 2015a. 'The Matter of Medium: Some Tools for an Art-Theoretical Interpretation of Materials'. Pp. 21–41 in *The matter of art: materials, practices, cultural logics, c. 1250-1750*. Vol. *Studies in design*, edited by C. Anderson, A. Dunlop, and P. H. Smith. Manchester: Manchester University Press.

Anne-Sophie Lehman. 2015b. 'The Matter of Medium: Some Tools for an Art-Theoretical Interpretation of Materials'. Pp. 21–41 in *The matter of art: materials, practices, cultural logics, c. 1250-1750*. Vol. *Studies in design*, edited by C. Anderson, A. Dunlop, and P. H. Smith. Manchester: Manchester University Press.

Anon. n.d.-a. 'History of Art Portal'. Retrieved (<https://hoaportal.york.ac.uk/hoaportal/medievalToModern.jsp>).

Anon. n.d.-b. 'Medieval & Renaissance Galleries - Victoria and Albert Museum'. Retrieved (<http://www.vam.ac.uk/page/m/medieval-and-renaissance-galleries/>).

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

Anon. n.d.-d. 'Sebastiano Del Piombo's "Raising of Lazarus": A History of Change | Technical Bulletin | National Gallery, London'. Retrieved

([http://www.nationalgallery.org.uk/technical-bulletin/dunkerton\\_howard2009](http://www.nationalgallery.org.uk/technical-bulletin/dunkerton_howard2009)).

Anon. n.d.-e. 'Taking the Measure of Relics of the True Cross'. Retrieved (<http://www.catholiceducation.org/en/controversy/common-misconceptions/taking-the-measure-of-relics-of-the-true-cross.html>).

Anon. n.d.-f. 'The Infra-Red Reflectograms of Jan van Eyck's Portrait of Giovanni Arnolfini and His Wife Giovanna Cenami. Technical Bulletin. National Gallery, London'. Retrieved ([http://www.nationalgallery.org.uk/technical-bulletin/billinge\\_campbell1995](http://www.nationalgallery.org.uk/technical-bulletin/billinge_campbell1995)).

Anon. n.d.-g. 'The National Gallery, London'. Retrieved (<https://www.nationalgallery.org.uk/>).

Anon. n.d.-h. 'The National Gallery, London'. Retrieved (<https://www.nationalgallery.org.uk/>).

Anon. n.d.-i. 'The National Gallery, London'. Retrieved (<https://www.nationalgallery.org.uk/>).

Arthur Lucas and Joyce Plesters. 1978. 'Titian's "Bacchus and Ariadne"'. National Gallery Technical Bulletin 2:25–47.

Baum, Kelly, Andrea Bayer, and Sheena Wagstaff, eds. 2016. *Unfinished: Thoughts Left Visible*. New York: The Metropolitan Museum of Art.

Belozerskaya, Marina. 2005. 'The Powers of Gold and Precious Stones'. Pp. 47–87 in *Luxury arts of the Renaissance*. London: Thames & Hudson.

Bucklow, Spike. 2015. 'Lead White's Mysteries'. Pp. 141–59 in *The matter of art: materials, practices, cultural logics, c. 1250-1750*. Vol. *Studies in design*, edited by C. Anderson, A. Dunlop, and P. H. Smith. Manchester: Manchester University Press.

Campbell, Lorne. 2012. 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*. Paris: Peeters.

Caroline, Walker Bynum. 2011. 'The Power of Objects'. Pp. 125–76 in *Christian materiality: an essay on religion in late medieval Europe*. New York: Zone Books.

Caroline, Walker, Bynum. 2011. 'Visual Matter'. Pp. 37–123 in *Christian materiality: an essay on religion in late medieval Europe*. New York: Zone Books.

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

Cennini, Cennino, and Christiana Jane Powell Herringham. 1899. *The Book of the Art of Cennino Cennini: A Contemporary Practical Treatise on Quattrocento Painting*. London: G. Allen & Unwin.

Christina, Neilson. 2015. 'The Meaning of Wood in Early Modern European Sculpture'. Pp. 223–39 in *The matter of art: materials, practices, cultural logics, c. 1250-1750*. Vol. *Studies in design*, edited by C. Anderson, A. Dunlop, and P. H. Smith. Manchester: Manchester University Press.

Christy Anderson, Anne Dunlop and Pamela H. Smith. 2015. 'Introduction'. Pp. 1–17 in *The matter of art: materials, practices, cultural logics, c. 1250-1750*. Vol. *Studies in design*, edited by C. Anderson, A. Dunlop, and P. H. Smith. Manchester: Manchester University Press.

Colonna, Francesco, and Joscelyn Godwin. 2005. *Hypnerotomachia Poliphili: The Strife of Love in a Dream*. [2nd ed.]. London: Thames & Hudson.

Conforti, Michael. 1997. 'The Idealist Enterprise and the Applied Arts'. Pp. 23–47 in *A grand design: the art of the Victoria and Albert Museum*. London: V & A with The Baltimore Museum of Art.

Cynthia, Hahn. 2000. 'Visio Dei: Changes in Medieval Visuality'. Pp. 169–96 in *Visuality before and beyond the Renaissance: seeing as others saw*. Vol. *Cambridge studies in new art history and criticism*. Cambridge, U.K.: Cambridge University Press.

D. Allen. 2011. 'Gold, Silver and the Colors of Bronze: Antico's Language of Materials in Statuettes and Reliefs'. Pp. 139–56 in *Antico: the golden age of Renaissance bronzes*. Washington [D.C.]: National Gallery of Art.

Damisch, Hubert. 1994. *The Origin of Perspective*. Cambridge, Mass: MIT Press.

Daniel Arasse. 1999a. 'Crivelli'. Pp. 188–95 in *L'Annonciation italienne: une histoire de perspective*. [Paris]: Hazan.

Daniel Arasse. 1999b. 'Intarsia Annunciation in the Sacristy of Florence Cathedral'. Pp. 168–72 in *L'Annonciation italienne: une histoire de perspective*. [Paris]: Hazan.

Elkins, James. 1994. 'Curved Foundations: Complexity in Italian Intarsia'. Pp. 128–33 in *The poetics of perspective*. Ithaca: Cornell University Press.

Fabio Barry. 2007. 'Walking on Water: Cosmic Floors in Antiquity and the Middle Ages'. *The Art Bulletin* 89(4):627–56.

Faye Tudor. 2010. '"All in Him Selfe as in a Glass He Sees": Mirrors and Vision in the Renaissance'. Pp. 171–86 in *Renaissance theories of vision*. Vol. *Visual culture in early modernity*. Farnham: Ashgate.

Georges Didi-Huberman. 1995a. 'Introduction'. Pp. 1–12 in *Fra Angelico: dissemblance & figuration*. Chicago: University of Chicago Press.

Georges Didi-Huberman. 1995b. 'The Colours of Mystery'. Pp. 13–101 in *Fra Angelico: dissemblance & figuration*. Chicago: University of Chicago Press.

Heidi C. Gearhart. 2017. 'Introduction: Theophilus, On Diverse Arts, Prologue 1'. Pp. 1–13 in *Theophilus and the theory and practice of medieval art*. University Park, Pennsylvania:

The Pennsylvania State University Press.

Hills, Paul. 1999. *Venetian Colour: Marble, Mosaic, Painting and Glass, 1250-1550*. New Haven, Conn: Yale University Press.

Ilya Kabakov. n.d. 'About Installation'. *Art Journal*.

Jill, Dunkerton. 1999a. 'North and South: Painting Techniques in Renaissance Venice'. Pp. 92–103 in *Renaissance Venice and the North: crosscurrents in the time of Dürer, Bellini and Titian*. London: Thames & Hudson.

Jill, Dunkerton. 1999b. 'North and South: Painting Techniques in Renaissance Venice'. Pp. 92–103 in *Renaissance Venice and the North: crosscurrents in the time of Dürer, Bellini and Titian*. London: Thames & Hudson.

John G. Hawthorne, Cyril Stanley Smith. 1979. 'The Second Book: The Art of the Worker in Glass'. Pp. 45–74 in *On divers arts: the foremost medieval treatise on painting, glassmaking and metalwork*. New York: Dover.

Klaus Krüger. n.d. 'Authenticity and Fiction: On the Pictorial Construction of Inner Presence in Early Modern Italy'. Pp. 37–69 in *Image and imagination of the religious self in late medieval and early modern Europe*. Vol. *Proteus: studies in early-modern identity formation*. Turnhout, Belgium: Brepols.

Lehman, Anne-Sophie. 2015. 'The Matter of the Medium: Some Tools for an Art-Theoretical Interpretation of Materials'. Pp. 21–41 in *The matter of art: materials, practices, cultural logics, c. 1250-1750*. Vol. *Studies in design*, edited by C. Anderson, A. Dunlop, and P. H. Smith. Manchester: Manchester University Press.

Lorenzo, Lazzarini. 1987a. 'The Use of Color by Venetian Painters, 1488-1580: Materials and Technique'. Pp. 115–36 in *Color and technique in Renaissance painting: Italy and the North*. New York: Augustin.

Lorenzo, Lazzarini. 1987b. 'The Use of Color by Venetian Painters, 1488-1580: Materials and Technique'. Pp. 115–36 in *Color and technique in Renaissance painting: Italy and the North*. New York: Augustin.

Louis, Marin. 2001. 'Depositing Time in Painted Representation'. Pp. 285–308 in *On representation*. Vol. *Meridian*. Stanford, Calif: Stanford University Press.

Margaret, Haines & Giuseppe, Marchini. 1983. 'Archaeology and Analysis of the Side Wall Revetments'. Pp. 81–97 in *The 'Sacrestia delle Messe' of the Florentine Cathedral*. [Firenze]: Cassa di Risparmio di Firenze.

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

Michael, Podro. 1998. 'Donatello and the Planes of Relief'. Pp. 29–60 in *Depiction*. New Haven [Conn.]: Yale University Press.

Nader El-Bizri. 2010. 'Classical Optics and the Perspectivae Traditions Leading to the

Renaissance'. Pp. 11–30 in Renaissance theories of vision. Vol. Visual culture in early modernity. Farnham: Ashgate.

Pamela. H. Smith. 2011. 'What Is a Secret? Secrets and Craft Knowledge in Early Modern Europe'. Pp. 47–66 in Secrets and knowledge in medicine and science, 1500-1800. Vol. The history of medicine in context. Farnham: Ashgate.

Patricia Allerston. 2007. 'Consuming Problems : Worldly Goods in Renaissance Venice'. Pp. 11–46 in The Material Renaissance. Vol. Studies in design. Manchester: Manchester University Press.

Pentcheva, Bissera V. 2010. The Sensual Icon: Space, Ritual, and the Senses in Byzantium. University Park, Pa: Pennsylvania State University Press.

Philip, Ball. 2002. 'Time as Painter: The Ever-Changing Canvas'. Pp. 283–305 in Bright earth: art and the invention of color. New York: Farrar, Straus and Giroux.

Philip, Ball. 2008. 'Time as Painter: The Ever-Changing Canvas'. Pp. 283–305 in Bright earth: the invention of colour. London: Vintage.

Rab, Hatfield. 1990. 'The Tree of Life and the Holy Cross: Franciscan Spirituality in the Trecento and the Quattrocento'. Pp. 132–60 in Christianity and the Renaissance: image and religious imagination in the Quattrocento. New York: Syracuse University Press.

Rayna Kalas. 2002. 'The Technology of Reflection: Renaissance Mirrors of Steel and Glass'. Journal of Medieval and Early Modern Studies 32(3):519–42.

Rebecca Zorach. 1999. 'Everything Swims with Excess: Gold and Its Fashioning in Sixteenth-Century France'. RES: Anthropology and Aesthetics (36):125–37.

Roy, Ashok, and Raymond White. 2000a. 'Van Eyck's Technique: The Myth and the Reality, I and II'. Pp. 97–105 in Investigating Jan van Eyck. Turnhout: Brepols.

Roy, Ashok, and Raymond White. 2000b. 'Van Eyck's Technique: The Myth and the Reality, I and II'. Pp. 97–105 in Investigating Jan van Eyck. Turnhout: Brepols.

Ruskin, John, and Jan Morris. 1981. The Stones of Venice. London: Faber.

Sassi, Luca, and Marguerite Shore. 2012. Renaissance Intarsia: Masterpieces of Wood Inlay . First edition. edited by L. Trevisan. New York: Abbeville Press Publishers.

Simons, Patricia. 2015. 'Salience and the Snail: Liminality and Incarnation in Francesco Del Cossa's Annunciation (c. 1470)'. Pp. 303–29 in Religion, the Supernatural and Visual Culture in Early Modern Europe. Brill.

Smith, Pamela H. 2004. 'The Body of the Artisan.' Pp. 95–128 in The body of the artisan: art and experience in the scientific revolution.

Smith, Pamela H. 2004. The Body of the Artisan: Art and Experience in the Scientific Revolution. Chicago: University of Chicago Press.

Smith, Pamela H. 2015. 'The Matter of Ideas in the Working of Metals in Early Modern Europe'. Pp. 42–67 in *The matter of art: materials, practices, cultural logics, c. 1250-1750*. Vol. *Studies in design*, edited by C. Anderson, A. Dunlop, and P. H. Smith. Manchester: Manchester University Press.

Smith, Pamela H. 2016. 'Historians in the Laboratory: Reconstruction of Renaissance Art and Technology in the Making and Knowing Project'. *Art History* 39(2):210–33. doi: 10.1111/1467-8365.12235.

Stokes, Adrian. 1972. *The Image in Form: Selected Writings of Adrian Stokes*. Vol. *Icon editions*. First U.S. edition. edited by R. Wollheim. New York: Harper & Row, Publishers.

Thomas Golsenne. n.d. 'L'Annonciation de Carlo Crivelli et Le Problème de l'ornement'. *Studiolo*, 1, 2002, p. 149-176.

Thompson, Nancy M. 2004. 'The Franciscans and the True Cross: The Decoration of the Cappella Maggiore of Santa Croce in Florence'. *Gesta* 43(1):61–79.

Virma, Passeri. 2015. 'Gold Coins and Gold Leaf in Early Italian Paintings'. Pp. 97–115 in *The matter of art: materials, practices, cultural logics, c. 1250-1750*. Vol. *Studies in design*, edited by C. Anderson, A. Dunlop, and P. H. Smith. Manchester: Manchester University Press.

Walter S. Melion. n.d. 'Introduction: Meditative Images and the Psychology of Soul'. Pp. 1–36 in *Image and imagination of the religious self in late medieval and early modern Europe*. Vol. *Proteus: studies in early-modern identity formation*. Turnhout, Belgium: Brepols.

Wright, Alison. 2012. "'Touch the Truth"? Desiderio Da Settignano, Renaissance Relief and the Body of Christ'. *Sculpture Journal* 21(1):7–26.

Wright, Alison. 2013. 'Tabernacle and Sacrament in Fifteenth-Century Tuscany'. Pp. 42–57 in *Carvings, casts & collectors: the art of Renaissance sculpture*. London: V&A.

Zorach, Rebecca. 2011. *The Passionate Triangle*. Chicago: University of Chicago Press.