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

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



Alexander, Nagel and Christopher S. Wood. 2010. 'Neo-Cosmatesque'. In Anachronic Renaissance, 185–94. New York: Zone Books. https://www-jstor-org.libproxy.ucl.ac.uk/stable/j.ctv1453n0p.

Alexander, Nagel and Christopher, S. Wood. 2010. 'Plural Temporality of the Work of Art'. In Anachronic Renaissance, 7–19. New York: Zone Books. https://contentstore.cla.co.uk/secure/link?id=411eec44-1a9d-e711-80cb-005056af4099.

Alison, Wright. 2015. 'Crivelli's Divine Materials'. In Ornament & Illusion: Carlo Crivelli of Venice, edited by Stephen J. Campbell, 57–77. London: Paul Holberton Publishing. https://contentstore.cla.co.uk/secure/link?id=0ff2e0e2-a5a2-e711-80cb-005056af4099.

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

Anne, Dunlop. 2015. 'On the Origins of European Painting Materials, Real and Imagined'. In The Matter of Art: Materials, Practices, Cultural Logics, c. 1250-1750, edited by Christy Anderson, Anne Dunlop, and Pamela H. Smith, Studies in design:68–96. Manchester: Manchester University Press.

Anne-Sophie Lehman. 2015a. 'The Matter of Medium: Some Tools for an Art-Theoretical Interpretation of Materials'. In The Matter of Art: Materials, Practices, Cultural Logics, c. 1250-1750, edited by Christy Anderson, Anne Dunlop, and Pamela H. Smith, Studies in design:21–41. Manchester: Manchester University Press. https://contentstore.cla.co.uk/secure/link?id=51ed7412-149d-e711-80cb-005056af4099.

———. 2015b. 'The Matter of Medium: Some Tools for an Art-Theoretical Interpretation of Materials'. In The Matter of Art: Materials, Practices, Cultural Logics, c. 1250-1750, edited by Christy Anderson, Anne Dunlop, and Pamela H. Smith, Studies in design:21–41. Manchester: Manchester University Press. https://contentstore.cla.co.uk/secure/link?id=51ed7412-149d-e711-80cb-005056af4099.

Arthur Lucas and Joyce Plesters. 1978. 'Titian's "Bacchus and Ariadne"'. National Gallery

Technical Bulletin 2: 25–47. http://www.jstor.org/stable/42616250.

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'. In Luxury Arts of the Renaissance, 47–87. London: Thames & Hudson. https://contentstore.cla.co.uk/secure/link?id=980191b2-1f9d-e711-80cb-005056af4099.

Bucklow, Spike. 2015. 'Lead White's Mysteries'. In The Matter of Art: Materials, Practices, Cultural Logics, c. 1250-1750, edited by Christy Anderson, Anne Dunlop, and Pamela H. Smith, Studies in design:141–59. 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'. In Christian Materiality: An Essay on Religion in Late Medieval Europe, 125–76. New York: Zone Books.

Caroline, Walker, Bynum. 2011. 'Visual Matter'. In Christian Materiality: An Essay on Religion in Late Medieval Europe, 37–123. New York: Zone Books. https://contentstore.cla.co.uk/secure/link?id=b3ff84dd-109a-e711-80cb-005056af4099.

Cennini, Cennino, and Lara Broecke. 2015. Cennino Cennini's II 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'. In The Matter of Art: Materials, Practices, Cultural Logics, c. 1250-1750, edited by Christy Anderson, Anne Dunlop, and Pamela H. Smith, Studies in design:223–39. Manchester: Manchester University Press.

Christy Anderson, Anne Dunlop and Pamela H. Smith. 2015. 'Introduction'. In The Matter of Art: Materials, Practices, Cultural Logics, c. 1250-1750, edited by Christy Anderson, Anne Dunlop, and Pamela H. Smith, Studies in design:1–17. 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'. In A Grand Design: The Art of the Victoria and Albert Museum, 23–47. London: V & A with The Baltimore Museum of Art. https://contentstore.cla.co.uk/secure/link?id=dc228003-259d-e711-80cb-005056af4099.

Cynthia, Hahn. 2000. 'Visio Dei: Changes in Medieval Visuality'. In Visuality before and beyond the Renaissance: Seeing as Others Saw, Cambridge studies in new art history and criticism:169–96. 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'. In Antico: The Golden Age of Renaissance Bronzes, 139–56. Washington [D.C.]: National Gallery of Art.

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

Daniel Arasse. 1999a. 'Crivelli'. In L'Annonciation Italienne: Une Histoire de Perspective, 188-95. [Paris]: Hazan.

———. 1999b. 'Intarsia Annunciation in the Sacristy of Florence Cathedral'. In L'Annonciation Italienne: Une Histoire de Perspective, 168–72. [Paris]: Hazan.

Elkins, James. 1994. 'Curved Foundations: Complexity in Italian Intarsia'. In The Poetics of Perspective, 128–33. Ithaca: Cornell University Press. https://contentstore.cla.co.uk/secure/link?id=fe049748-9ba2-e711-80cb-005056af4099.

Fabio Barry. 2007. 'Walking on Water: Cosmic Floors in Antiquity and the Middle Ages'. The Art Bulletin 89 (4): 627–56. http://www.jstor.org/stable/25067354.

Faye Tudor. 2010. '"All in Him Selfe as in a Glass He Sees": Mirrors and Vision in the Renaissance'. In Renaissance Theories of Vision, Visual culture in early modernity:171–86. Farnham: Ashgate.

https://www.taylorfrancis.com/books/e/9781317066408/chapters/10.4324%2F9781315605 319-15.

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

———. 1995b. 'The Colours of Mystery'. In Fra Angelico: Dissemblance & Figuration, 13–101. Chicago: University of Chicago Press.

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

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

'History of Art Portal'. n.d. https://hoaportal.york.ac.uk/hoaportal/medievalToModern.jsp.

Ilya Kabakov. n.d. 'About Installation'. Art Journal. http://www.tandfonline.com/doi/abs/10.1080/00043249.1999.10791966.

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

https://contentstore.cla.co.uk/secure/link?id=38bf55c5-a9a2-e711-80cb-005056af4099.

———. 1999b. 'North and South: Painting Techniques in Renaissance Venice'. In Renaissance Venice and the North: Crosscurrents in the Time of Dürer, Bellini and Titian,

92–103. London: Thames & Hudson.

https://contentstore.cla.co.uk/secure/link?id=38bf55c5-a9a2-e711-80cb-005056af4099.

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

Klaus Krüger. n.d. '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, Proteus : studies in early-modern identity formation:37–69. Turnhout, Belgium: Brepols.

Lehman, Anne-Sophie. 2015. 'The Matter of the Medium: Some Tools for an Art-Theoretical Interpretation of Materials'. In The Matter of Art: Materials, Practices, Cultural Logics, c. 1250-1750, edited by Christy Anderson, Anne Dunlop, and Pamela H. Smith, Studies in design:21–41. Manchester: Manchester University Press. https://contentstore.cla.co.uk/secure/link?id=51ed7412-149d-e711-80cb-005056af4099.

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

———. 1987b. 'The Use of Color by Venetian Painters, 1488-1580: Materials and Technique'. In Color and Technique in Renaissance Painting: Italy and the North, 115–36. New York: Augustin.

Louis, Marin. 2001. 'Depositing Time in Painted Representation'. In On Representation, Meridian:285–308. Stanford, Calif: Stanford University Press. https://ucl.primo.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&a mp;package\_service\_id=14758592270004761&institutionId=4761&customerId= 4760&VE=true.

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

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

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

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

https://contentstore.cla.co.uk/secure/link?id=080722e6-37ba-e711-80cb-005056af4099.

Nader El-Bizri. 2010. 'Classical Optics and the Perspectivae Traditions Leading to the Renaissance'. In Renaissance Theories of Vision, Visual culture in early modernity:11–30. Farnham: Ashgate.

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

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

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

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

https://contentstore.cla.co.uk/secure/link?id=d05e8cb5-edb7-e711-80cb-005056af4099.

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'. In Bright Earth: Art and the Invention of Color, 1st American ed, 283–305. New York: Farrar, Straus and Giroux. https://contentstore.cla.co.uk/secure/link?id=560dd6e5-a7a2-e711-80cb-005056af4099.

-----. 2008. 'Time as Painter: The Ever-Changing Canvas'. In Bright Earth: The Invention of Colour, 283–305. London: Vintage. https://contentstore.cla.co.uk/secure/link?id=560dd6e5-a7a2-e711-80cb-005056af4099.

Rab, Hatfield. 1990. '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, 132–60. 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. https://muse.jhu.edu/article/16519.

Rebecca Zorach. 1999. 'Everything Swims with Excess: Gold and Its Fashioning in Sixteenth-Century France'. RES: Anthropology and Aesthetics, no. 36: 125–37. http://www.jstor.org/stable/20167479.

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

Roy, Ashok, and Raymond White. 2000a. 'Van Eyck's Technique: The Myth and the Reality, I and II'. In Investigating Jan van Eyck, 97–105. Turnhout: Brepols. https://contentstore.cla.co.uk/secure/link?id=7ab5ef4a-df56-e911-80cd-005056af4099.

———. 2000b. 'Van Eyck's Technique: The Myth and the Reality, I and II'. In Investigating Jan van Eyck, 97–105. Turnhout: Brepols. https://contentstore.cla.co.uk/secure/link?id=7ab5ef4a-df56-e911-80cd-005056af4099.

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

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

'Sebastiano Del Piombo's "Raising of Lazarus": A History of Change | Technical Bulletin |

National Gallery, London'. n.d.

http://www.nationalgallery.org.uk/technical-bulletin/dunkerton\_howard2009.

Simons, Patricia. 2015. 'Salience 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, 303–29. Brill. https://doi.org/10.1163/9789004299016\_016.

Smith, Pamela H. 2004. 'The Body of the Artisan.' In The Body of the Artisan: Art and Experience in the Scientific Revolution, 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=heb 06680.0001.001%3A5.2.

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

———. 2015. 'The Matter of Ideas in the Working of Metals in Early Modern Europe'. In The Matter of Art: Materials, Practices, Cultural Logics, c. 1250-1750, edited by Christy Anderson, Anne Dunlop, and Pamela H. Smith, Studies in design:42–67. Manchester: Manchester University Press.

———. 2016. 'Historians in the Laboratory: Reconstruction of Renaissance Art and Technology in the Making and Knowing Project'. Art History 39 (2): 210–33. https://doi.org/10.1111/1467-8365.12235.

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

'Taking the Measure of Relics of the True Cross'. n.d. http://www.catholiceducation.org/en/controversy/common-misconceptions/taking-the-mea sure-of-relics-of-the-true-cross.html.

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

'The National Gallery, London'. n.d. https://www.nationalgallery.org.uk/.

'----'. n.d. https://www.nationalgallery.org.uk/.

'----'. n.d. https://www.nationalgallery.org.uk/.

Thomas Golsenne. n.d. '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%A8 me\_de\_lornement.

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. http://www.jstor.org/stable/25067092.

Virma, Passeri. 2015. 'Gold Coins and Gold Leaf in Early Italian Paintings'. In The Matter of Art: Materials, Practices, Cultural Logics, c. 1250-1750, edited by Christy Anderson, Anne Dunlop, and Pamela H. Smith, Studies in design:97–115. Manchester: Manchester University Press.

Walter S. Melion. n.d. 'Introduction: Meditative Images and the Psychology of Soul'. In Image and Imagination of the Religious Self in Late Medieval and Early Modern Europe, Proteus : studies in early-modern identity formation:1–36. Turnhout, Belgium: Brepols. https://contentstore.cla.co.uk/secure/link?id=46fd2b57-2800-e811-80cd-005056af4099.

Wright, Alison. 2012. '"Touch the Truth"? Desiderio Da Settignano, Renaissance Relief and the Body of Christ'. Sculpture Journal 21 (1): 7–26. https://search.proquest.com/docview/1027116269/fulltext/E33A5129F2D44C5FPQ/2?accountid=14511.

———. 2013. 'Tabernacle and Sacrament in Fifteenth-Century Tuscany'. In Carvings, Casts & Collectors: The Art of Renaissance Sculpture, 42–57. London: V&A. https://contentstore.cla.co.uk/secure/link?id=fc64b864-faa1-e711-80cb-005056af4099.

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