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

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



[1]

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

[2]

A.-S. Lehman, '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, vol. Studies in design, C. Anderson, A. Dunlop, and P. H. Smith, Eds. Manchester: Manchester University Press, 2015, pp. 21–41 [Online]. Available: 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, New York: Zone Books, 2011, pp. 37–123 [Online]. Available: 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, New York: Zone Books, 2010, pp. 7–19 [Online]. Available: https://contentstore.cla.co.uk/secure/link?id=411eec44-1a9d-e711-80cb-005056af4099

[5]

M. Conforti, 'The idealist enterprise and the applied arts', in A grand design: the art of the Victoria and Albert Museum, London: V & A with The Baltimore Museum of Art, 1997, pp. 23–47 [Online]. Available:

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: Manchester University Press, 2007, pp. 11–46 [Online]. Available:

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

[7]

M. Belozerskaya, 'The powers of gold and precious stones', in Luxury arts of the Renaissance, London: Thames & Hudson, 2005, pp. 47-87 [Online]. Available: https://contentstore.cla.co.uk/secure/link?id=980191b2-1f9d-e711-80cb-005056af4099

[8]

'Medieval & Renaissance Galleries - Victoria and Albert Museum'. [Online]. Available: 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, University Park, Pennsylvania: The Pennsylvania State University Press, 2017, pp. 1–13 [Online]. Available: https://contentstore.cla.co.uk/secure/link?id=51788ec7-03c6-e711-80cd-005056af4099

[10]

C. Cennini and L. Broecke, Cennino Cennini's II libro dell'arte: a new English translation and commentary with Italian transcription. London: Archetype Publications Ltd, 2015.

[11]

C. Cennini and C. J. P. Herringham, The book of the art of Cennino Cennini: a contemporary practical treatise on quattrocento painting. London: 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, pp. 95–128 [Online]. Available: 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]

P. H. Smith, The body of the artisan: art and experience in the scientific revolution. Chicago: University of Chicago Press, 2004.

[14]

P. H. Smith, 'Historians in the Laboratory: Reconstruction of Renaissance Art and Technology in the Making and Knowing Project', Art History, vol. 39, no. 2, pp. 210–233, Apr. 2016, doi: 10.1111/1467-8365.12235.

[15]

S. Bucklow, 'Lead white's mysteries', in The matter of art: materials, practices, cultural logics, c. 1250-1750, vol. Studies in design, C. Anderson, A. Dunlop, and P. H. Smith, Eds. Manchester: Manchester University Press, 2015, pp. 141-159.

[16]

P. H. Smith, '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, vol. Studies in design, C. Anderson, A. Dunlop, and P. H. Smith, Eds. Manchester: Manchester University Press, 2015, pp. 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, Farnham: Ashgate, 2011, pp. 47-66 [Online]. Available: 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, Farnham: Ashgate, 2010, pp. 11–30 [Online]. Available: 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, Turnhout, Belgium: Brepols, pp. 1–36 [Online]. Available:

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, Turnhout, Belgium: Brepols, pp. 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, U.K.: Cambridge University Press, 2000, pp. 169–196.

[22]

Caroline, Walker Bynum, 'The power of objects', in Christian materiality: an essay on religion in late medieval Europe, New York: Zone Books, 2011, pp. 125–176.

[23]

A. Wright, 'Tabernacle and Sacrament in fifteenth-century Tuscany', in Carvings, casts & collectors: the art of Renaissance sculpture, London: V&A, 2013, pp. 42–57 [Online].

Available:

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, Farnham: Ashgate, 2010, pp. 171–186 [Online]. Available:

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

[25]

Rayna Kalas, 'The Technology of Reflection: Renaissance Mirrors of Steel and Glass', Journal of Medieval and Early Modern Studies, vol. 32, no. 3, pp. 519–542, Autumn 2002 [Online]. Available: https://muse.jhu.edu/article/16519

[26]

M. Meiss, 'Light as Form and Symbol in Some Fifteenth-Century Paintings', The Art Bulletin, vol. 27, no. 3, Sep. 1945, doi: 10.2307/3047010.

[27]

R. Zorach, The passionate triangle. Chicago: University of Chicago Press, 2011.

[28]

H. Damisch, The origin of perspective. Cambridge, Mass: MIT Press, 1994.

[29]

Thomas Golsenne, 'L'Annonciation de Carlo Crivelli et le problème de l'ornement', Studiolo, 1, 2002, p. 149-176 [Online]. Available: http://www.academia.edu/23687905/LAnnonciation_de_Carlo_Crivelli_et_le_probl%C3%A8 me de lornement

[30]

Daniel Arasse, 'Crivelli', in L'Annonciation italienne: une histoire de perspective, [Paris]: Hazan, 1999, pp. 188–195.

[31]

Daniel Arasse, 'intarsia Annunciation in the Sacristy of Florence cathedral', in L'Annonciation italienne: une histoire de perspective, [Paris]: Hazan, 1999, pp. 168–172.

[32]

P. Simons, '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, Brill, 2015, pp. 303–329 [Online]. Available: https://brill.com/view/book/9789004299016/B9789004299016_016.xml

[33]

Ilya Kabakov, 'About Installation', Art Journal [Online]. Available: http://www.tandfonline.com/doi/abs/10.1080/00043249.1999.10791966

[34]

J. Elkins, 'Curved Foundations: Complexity in Italian Intarsia', in The poetics of perspective, Ithaca: Cornell University Press, 1994, pp. 128–133 [Online]. Available: 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, [Firenze]: Cassa di Risparmio di Firenze, 1983, pp. 81–97.

[36]

L. Sassi and M. Shore, Renaissance intarsia: masterpieces of wood inlay, First edition. New York: Abbeville Press Publishers, 2012.

[37]

Christina, Neilson, 'The Meaning of Wood in Early Modern European Sculpture', in The matter of art: materials, practices, cultural logics, c. 1250-1750, vol. Studies in design, C. Anderson, A. Dunlop, and P. H. Smith, Eds. Manchester: Manchester University Press, 2015, pp. 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, New York: Syracuse University Press, 1990, pp. 132–160.

[39]

N. M. Thompson, 'The Franciscans and the True Cross: The Decoration of the Cappella Maggiore of Santa Croce in Florence', Gesta, vol. 43, no. 1, pp. 61–79, Jan. 2004 [Online]. Available: http://www.jstor.org/stable/25067092

[40]

'Taking the Measure of Relics of the True Cross'. [Online]. Available: 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 The matter of art: materials, practices, cultural logics, c. 1250-1750, vol. Studies in design, C. Anderson, A. Dunlop, and P. H. Smith, Eds. Manchester: Manchester University Press, 2015, pp. 21–41 [Online]. Available: https://contentstore.cla.co.uk/secure/link?id=51ed7412-149d-e711-80cb-005056af4099

[42]

A. Roy and R. White, 'Van Eyck's technique: The myth and the reality, I and II', in Investigating Jan van Eyck, Turnhout: Brepols, 2000, pp. 97–105 [Online]. Available:

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, London: Thames & Hudson, 1999, pp. 92–103 [Online]. Available: 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, New York: Augustin, 1987, pp. 115–136.

[45]

'The National Gallery, London'. [Online]. Available: https://www.nationalgallery.org.uk/

[46]

Anne-Sophie Lehman, '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, vol. Studies in design, C. Anderson, A. Dunlop, and P. H. Smith, Eds. Manchester: Manchester University Press, 2015, pp. 21–41 [Online]. Available: https://contentstore.cla.co.uk/secure/link?id=51ed7412-149d-e711-80cb-005056af4099

[47]

A. Roy and R. White, 'Van Eyck's technique: The myth and the reality, I and II', in Investigating Jan van Eyck, Turnhout: Brepols, 2000, pp. 97–105 [Online]. Available: 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, London: Thames & Hudson, 1999, pp. 92–103 [Online]. Available: 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, New York: Augustin, 1987, pp. 115–136.

[50]

Arthur Lucas and Joyce Plesters, 'Titian's "Bacchus and Ariadne", National Gallery Technical Bulletin, vol. 2, pp. 25–47, 1978 [Online]. Available: http://www.jstor.org/stable/42616250

[51]

Philip, Ball, 'Time as Painter: The Ever-changing canvas', in Bright earth: the invention of colour, London: Vintage, 2008, pp. 283–305 [Online]. Available: https://contentstore.cla.co.uk/secure/link?id=560dd6e5-a7a2-e711-80cb-005056af4099

[52]

'The National Gallery, London'. [Online]. Available: https://www.nationalgallery.org.uk/

[53]

F. Colonna and J. Godwin, Hypnerotomachia Poliphili: the strife of love in a dream, [2nd ed.]. London: Thames & Hudson, 2005.

[54]

P. Hills, Venetian colour: marble, mosaic, painting and glass, 1250-1550. New Haven, Conn: 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,

New York: Dover, 1979, pp. 45-74.

[56]

J. Ruskin and J. Morris, The stones of Venice. London: Faber, 1981.

[57]

B. V. Pentcheva, The sensual icon: space, ritual, and the senses in Byzantium. University Park, Pa: Pennsylvania State University Press, 2010.

[58]

Virma, Passeri, 'Gold coins and gold leaf in early Italian Paintings', in The matter of art: materials, practices, cultural logics, c. 1250-1750, vol. Studies in design, C. Anderson, A. Dunlop, and P. H. Smith, Eds. Manchester: Manchester University Press, 2015, pp. 97–115.

[59]

'History of Art Portal'. [Online]. Available: https://hoaportal.york.ac.uk/hoaportal/medievalToModern.jsp

[60]

'The National Gallery, London'. [Online]. Available: https://www.nationalgallery.org.uk/

[61]

Rebecca Zorach, 'Everything Swims with Excess: Gold and Its Fashioning in Sixteenth-Century France', RES: Anthropology and Aesthetics, no. 36, pp. 125–137, 1999 [Online]. Available: http://www.jstor.org/stable/20167479

[62]

Alison, Wright, 'Crivelli's Divine Materials', in Ornament & illusion: Carlo Crivelli of Venice, S. J. Campbell, Ed. London: Paul Holberton Publishing, 2015, pp. 57–77 [Online]. Available:

https://contentstore.cla.co.uk/secure/link?id=0ff2e0e2-a5a2-e711-80cb-005056af4099

[63]

Georges Didi-Huberman, 'Introduction', in Fra Angelico: dissemblance & figuration, Chicago: University of Chicago Press, 1995, pp. 1–12 [Online]. Available: 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, Chicago: University of Chicago Press, 1995, pp. 13–101.

[65]

Anne, Dunlop, 'On the origins of European painting materials, real and imagined', in The matter of art: materials, practices, cultural logics, c. 1250-1750, vol. Studies in design, C. Anderson, A. Dunlop, and P. H. Smith, Eds. Manchester: Manchester University Press, 2015, pp. 68–96.

[66]

Alexander, Nagel and Christopher S. Wood, 'Neo-Cosmatesque', in Anachronic Renaissance, New York: Zone Books, 2010, pp. 185–194 [Online]. Available: 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, vol. 89, no. 4, pp. 627–656, 2007 [Online]. Available: 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, Bern: Peter Lang, 2007, pp. 97–124 [Online]. Available:

https://contentstore.cla.co.uk/secure/link?id=74cfc804-00c6-e711-80cd-005056af4099

[69]

A. Wright, "Touch the truth"? Desiderio da Settignano, Renaissance relief and the body of Christ', Sculpture Journal, vol. 21, no. 1, pp. 7-26, Jan. 2012 [Online]. Available: https://search.proquest.com/docview/1027116269/fulltext/E33A5129F2D44C5FPQ/2?accountid=14511

[70]

A. Stokes, The image in form: selected writings of Adrian Stokes, First U.S. edition., vol. Icon editions. New York: Harper & Row, Publishers, 1972.

[71]

Michael, Podro, 'Donatello and the Planes of Relief', in Depiction, New Haven [Conn.]: Yale University Press, 1998, pp. 29–60 [Online]. Available: 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'. [Online]. Available: http://www.nationalgallery.org.uk/technical-bulletin/billinge_campbell1995

[73]

L. Campbell, 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, 2012.

[74]

'Recovering Titian: The Cleaning and Restoration of Three Overlooked Canvas Paintings | Technical Bulletin Vol 34 | National Gallery, London'. [Online]. Available: 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, Calif: Stanford University Press, 2001, pp. 285–308 [Online]. Available: https://ucl.primo.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&a mp;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, Washington [D.C.]: National Gallery of Art, 2011, pp. 139–156.

[77]

'Sebastiano del Piombo's "Raising of Lazarus": A History of Change | Technical Bulletin | National Gallery, London'. [Online]. Available: http://www.nationalgallery.org.uk/technical-bulletin/dunkerton howard2009

[78]

K. Baum, A. Bayer, and S. Wagstaff, Eds., Unfinished: thoughts left visible. New York: 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., New York: Farrar, Straus and Giroux, 2002, pp. 283–305 [Online]. Available:

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