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, 'Neo-Cosmatesque', in Anachronic Renaissance (New York: Zone Books, 2010), pp. 185–94 https://www-jstor-org.libproxy.ucl.ac.uk/stable/j.ctv1453n0p

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

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

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

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

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, ed. by Christy Anderson, Anne Dunlop, and Pamela H. Smith (Manchester: Manchester University Press, 2015), Studies in design, 21–41 https://contentstore.cla.co.uk/secure/link?id=51ed7412-149d-e711-80cb-005056af4099

———, '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, ed. by Christy Anderson, Anne Dunlop, and Pamela H. Smith (Manchester: Manchester University Press, 2015), Studies in design, 21–41

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

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

Technical Bulletin, 2 (1978), 25-47 http://www.jstor.org/stable/42616250

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

Belozerskaya, Marina, 'The Powers of Gold and Precious Stones', in Luxury Arts of the Renaissance (London: Thames & Hudson, 2005), pp. 47–87 https://contentstore.cla.co.uk/secure/link?id=980191b2-1f9d-e711-80cb-005056af4099

Bucklow, Spike, 'Lead White's Mysteries', in The Matter of Art: Materials, Practices, Cultural Logics, c. 1250-1750, ed. by Christy Anderson, Anne Dunlop, and Pamela H. Smith (Manchester: Manchester University Press, 2015), Studies in design, 141-59

Campbell, Lorne, 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 (Paris: Peeters, 2012), Underdrawing and technology in painting

Caroline, Walker Bynum, 'The Power of Objects', in Christian Materiality: An Essay on Religion in Late Medieval Europe (New York: Zone Books, 2011), pp. 125–76

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

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

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

Christina, Neilson, 'The Meaning of Wood in Early Modern European Sculpture', in The Matter of Art: Materials, Practices, Cultural Logics, c. 1250-1750, ed. by Christy Anderson, Anne Dunlop, and Pamela H. Smith (Manchester: Manchester University Press, 2015), Studies in design, 223–39

Christy Anderson, Anne Dunlop and Pamela H. Smith, 'Introduction', in The Matter of Art: Materials, Practices, Cultural Logics, c. 1250-1750, ed. by Christy Anderson, Anne Dunlop, and Pamela H. Smith (Manchester: Manchester University Press, 2015), Studies in design, 1–17

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

Conforti, Michael, '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

https://contentstore.cla.co.uk/secure/link?id=dc228003-259d-e711-80cb-005056af4099>

Cynthia, Hahn, 'Visio Dei: Changes in Medieval Visuality', in Visuality before and beyond the Renaissance: Seeing as Others Saw (Cambridge, U.K.: Cambridge University Press, 2000), Cambridge studies in new art history and criticism, 169–96

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. 139–56

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

Daniel Arasse, 'Crivelli', in L'Annonciation Italienne: Une Histoire de Perspective ([Paris]: Hazan, 1999), pp. 188-95

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

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

Fabio Barry, 'Walking on Water: Cosmic Floors in Antiquity and the Middle Ages', The Art Bulletin, 89.4 (2007), 627–56 http://www.istor.org/stable/25067354

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

https://www.taylorfrancis.com/books/e/9781317066408/chapters/10.4324%2F9781315605319-15

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

———, 'The Colours of Mystery', in Fra Angelico: Dissemblance & Figuration (Chicago: University of Chicago Press, 1995), pp. 13–101

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 https://contentstore.cla.co.uk/secure/link?id=51788ec7-03c6-e711-80cd-005056af4099

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

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

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

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

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

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

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 (Turnhout, Belgium: Brepols), Proteus: studies in early-modern identity formation, 37–69

Lehman, Anne-Sophie, '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, ed. by Christy Anderson, Anne Dunlop, and Pamela H. Smith (Manchester: Manchester University Press, 2015), Studies in design, 21-41 https://contentstore.cla.co.uk/secure/link?id=51ed7412-149d-e711-80cb-005056af4099

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. 115–36

———, '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. 115-36

Louis, Marin, 'Depositing Time in Painted Representation', in On Representation (Stanford, Calif: Stanford University Press, 2001), Meridian, 285–308

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

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

Meiss, Millard, 'Light as Form and Symbol in Some Fifteenth-Century Paintings', The Art Bulletin, 27.3 (1945) https://doi.org/10.2307/3047010

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

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

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

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

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 (Farnham: Ashgate, 2011), The history of medicine in context, 47–66

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

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

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

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

Philip, Ball, 'Time as Painter: The Ever-Changing Canvas', in Bright Earth: The Invention of Colour (London: Vintage, 2008), pp. 283–305

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

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

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. 132–60 Rayna Kalas, 'The Technology of Reflection: Renaissance Mirrors of Steel and Glass', Journal of Medieval and Early Modern Studies, 32.3 (2002), 519–42 https://muse.jhu.edu/article/16519>

Rebecca Zorach, 'Everything Swims with Excess: Gold and Its Fashioning in Sixteenth-Century France', RES: Anthropology and Aesthetics, 36, 1999, 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' https://www.nationalgallery.org.uk/technical-bulletin/vol-34-essay-2-2013

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

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

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

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

'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">http://www.nationalgallery.org.uk/technical-bulletin/dunkerton_howard2009

Simons, Patricia, '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. 303–29 https://doi.org/10.1163/9789004299016 016>

Smith, Pamela H., 'Historians in the Laboratory: Reconstruction of Renaissance Art and Technology in the Making and Knowing Project', Art History, 39.2 (2016), 210–33 https://doi.org/10.1111/1467-8365.12235

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

< 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>

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

———, '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, ed. by Christy Anderson, Anne Dunlop, and Pamela H. Smith (Manchester: Manchester University Press, 2015), Studies in design, 42–67

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

'Taking the Measure of Relics of the True Cross'

http://www.catholiceducation.org/en/controversy/common-misconceptions/taking-the-me asure-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' http://www.nationalgallery.org.uk/technical-bulletin/billinge campbell 1995>

'The National Gallery, London' https://www.nationalgallery.org.uk/
'——-' https://www.nationalgallery.org.uk/>

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>

Thompson, Nancy M., 'The Franciscans and the True Cross: The Decoration of the Cappella Maggiore of Santa Croce in Florence', Gesta, 43.1 (2004), 61–79 http://www.jstor.org/stable/25067092

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

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 (Turnhout, Belgium: Brepols), Proteus: studies in early-modern identity formation, 1–36 https://contentstore.cla.co.uk/secure/link?id=46fd2b57-2800-e811-80cd-005056af4099

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

———, "Touch the Truth"? Desiderio Da Settignano, Renaissance Relief and the Body of Christ', Sculpture Journal, 21.1 (2012), 7–26 https://search.proquest.com/docview/1027116269/fulltext/E33A5129F2D44C5FPQ/2?accountid=14511>

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