

# 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, editors. *The matter of art: materials, practices, cultural logics, c 1250-1750*. Manchester: Manchester University Press; 2015. p. 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, editors. *The matter of art: materials, practices, cultural logics, c 1250-1750* [Internet]. Manchester: Manchester University Press; 2015. p. 21-41. Available from:  
<https://contentstore.cla.co.uk/secure/link?id=51ed7412-149d-e711-80cb-005056af4099>

3.

Caroline, Walker, Bynum. *Visual Matter. Christian materiality: an essay on religion in late medieval Europe* [Internet]. New York: Zone Books; 2011. p. 37-123. Available from:  
<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. Anachronic Renaissance* [Internet]. New York: Zone Books; 2010. p. 7-19. Available from:  
<https://contentstore.cla.co.uk/secure/link?id=411eec44-1a9d-e711-80cb-005056af4099>

5.

Conforti M. The idealist enterprise and the applied arts. A grand design: the art of the Victoria and Albert Museum [Internet]. London: V & A with The Baltimore Museum of Art; 1997. p. 23–47. Available from:  
<https://contentstore.cla.co.uk/secure/link?id=dc228003-259d-e711-80cb-005056af4099>

6.

Patricia Allerston. Consuming problems : worldly goods in Renaissance Venice. The Material Renaissance [Internet]. Manchester: Manchester University Press; 2007. p. 11–46. Available from:  
<https://contentstore.cla.co.uk/secure/link?id=d05e8cb5-edb7-e711-80cb-005056af4099>

7.

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

8.

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

9.

Heidi C. Gearhart. Introduction: Theophilus, On Diverse Arts, prologue 1. Theophilus and the theory and practice of medieval art [Internet]. University Park, Pennsylvania: The Pennsylvania State University Press; 2017. p. 1–13. Available from:  
<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. London: Archetype Publications Ltd; 2015.

11.

Cennini C, Herringham CJP. 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. The body of the artisan: art and experience in the scientific revolution [Internet]. 2004. p. 95–128. Available from: <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. Chicago: 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 Apr;39(2):210–233.

15.

Bucklow S. Lead white's mysteries. In: Anderson C, Dunlop A, Smith PH, editors. *The matter of art: materials, practices, cultural logics, c 1250-1750*. Manchester: Manchester University Press; 2015. p. 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, editors. *The matter of art: materials, practices, cultural logics, c 1250-1750*. Manchester: Manchester University Press; 2015. p. 42–67.

17.

Pamela. H. Smith. What is a Secret? Secrets and Craft Knowledge in Early Modern Europe. *Secrets and knowledge in medicine and science, 1500-1800* [Internet]. Farnham: Ashgate; 2011. p. 47–66. Available from: <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. Renaissance theories of vision [Internet]. Farnham: Ashgate; 2010. p. 11–30. Available from:

<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. Image and imagination of the religious self in late medieval and early modern Europe [Internet]. Turnhout, Belgium: Brepols; p. 1–36. Available from:

<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. Image and imagination of the religious self in late medieval and early modern Europe. Turnhout, Belgium: Brepols; p. 37–69.

21.

Cynthia, Hahn. Visio dei: Changes in Medieval Visuality. Visuality before and beyond the Renaissance: seeing as others saw. Cambridge, U.K.: Cambridge University Press; 2000. p. 169–196.

22.

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

23.

Wright A. Tabernacle and Sacrament in fifteenth-century Tuscany. Carvings, casts & collectors: the art of Renaissance sculpture [Internet]. London: V&A; 2013. p. 42–57. Available from:

<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. Renaissance theories of vision [Internet]. Farnham: Ashgate; 2010. p. 171–186. Available from:  
<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 [Internet]. Duke University Press; 2002 Autumn 11;32(3):519–542. Available from: <https://muse.jhu.edu/article/16519>

26.

Meiss M. Light as Form and Symbol in Some Fifteenth-Century Paintings. The Art Bulletin. 1945 Sep;27(3).

27.

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

28.

Damisch H. 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 [Internet]. Available from:  
[http://www.academia.edu/23687905/LAnnonciation\\_de\\_Carlo\\_Crivelli\\_et\\_le\\_probl%C3%A8me\\_de\\_lornement](http://www.academia.edu/23687905/LAnnonciation_de_Carlo_Crivelli_et_le_probl%C3%A8me_de_lornement)

30.

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

31.

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

32.

Simons P. Saliency and the Snail: Liminality and Incarnation in Francesco del Cossa's Annunciation (c. 1470). *Religion, the Supernatural and Visual Culture in Early Modern Europe* [Internet]. Brill; 2015. p. 303–329. Available from: [https://brill.com/view/book/9789004299016/B9789004299016\\_016.xml](https://brill.com/view/book/9789004299016/B9789004299016_016.xml)

33.

Ilya Kabakov. About Installation. *Art Journal* [Internet]. Taylor & Francis; Available from: <http://www.tandfonline.com/doi/abs/10.1080/00043249.1999.10791966>

34.

Elkins J. Curved Foundations: Complexity in Italian Intarsia. *The poetics of perspective* [Internet]. Ithaca: Cornell University Press; 1994. p. 128–133. Available from: <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. The 'Sacrestia delle Messe' of the Florentine Cathedral. [Firenze]: Cassa di Risparmio di Firenze; 1983. p. 81–97.

36.

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

37.

Christina, Neilson. The Meaning of Wood in Early Modern European Sculpture. In: Anderson C, Dunlop A, Smith PH, editors. *The matter of art: materials, practices, cultural logics, c 1250-1750*. Manchester: Manchester University Press; 2015. p. 223–239.

38.

Rab, Hatfield. *The Tree of Life and the Holy Cross: Franciscan Spirituality in the Trecento and the Quattrocento*. *Christianity and the Renaissance: image and religious imagination in the Quattrocento*. New York: Syracuse University Press; 1990. p. 132–160.

39.

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

40.

Taking the Measure of Relics of the True Cross [Internet]. Available from: <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, editors. *The matter of art: materials, practices, cultural logics, c 1250-1750* [Internet]. Manchester: Manchester University Press; 2015. p. 21–41. Available from: <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*. *Investigating Jan van Eyck* [Internet]. Turnhout: Brepols; 2000. p. 97–105. Available from: <https://contentstore.cla.co.uk/secure/link?id=7ab5ef4a-df56-e911-80cd-005056af4099>

43.

Jill, Dunkerton. *North and South: Painting Techniques in Renaissance Venice*. *Renaissance Venice and the North: crosscurrents in the time of Dürer, Bellini and Titian* [Internet]. London: Thames & Hudson; 1999. p. 92–103. Available from: <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. Color and technique in Renaissance painting: Italy and the North. New York: Augustin; 1987. p. 115–136.

45.

The National Gallery, London [Internet]. Available from: <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, editors. The matter of art: materials, practices, cultural logics, c 1250-1750 [Internet]. Manchester: Manchester University Press; 2015. p. 21–41. Available from: <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. Investigating Jan van Eyck [Internet]. Turnhout: Brepols; 2000. p. 97–105. Available from: <https://contentstore.cla.co.uk/secure/link?id=7ab5ef4a-df56-e911-80cd-005056af4099>

48.

Jill, Dunkerton. North and South: Painting Techniques in Renaissance Venice. Renaissance Venice and the North: crosscurrents in the time of Dürer, Bellini and Titian [Internet]. London: Thames & Hudson; 1999. p. 92–103. Available from: <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. Color and technique in Renaissance painting: Italy and the North. New York: Augustin; 1987. p. 115–136.



50.

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

51.

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

52.

The National Gallery, London [Internet]. Available from: <https://www.nationalgallery.org.uk/>

53.

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

54.

Hills P. 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. On divers arts: the foremost medieval treatise on painting, glassmaking and metalwork. New York: Dover; 1979. p. 45-74.

56.

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

57.

Pentcheva BV. *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: Anderson C, Dunlop A, Smith PH, editors. *The matter of art: materials, practices, cultural logics, c 1250-1750*. Manchester: Manchester University Press; 2015. p. 97–115.

59.

History of Art Portal [Internet]. Available from:  
<https://hoaportal.york.ac.uk/hoaportal/medievalToModern.jsp>

60.

The National Gallery, London [Internet]. Available from: <https://www.nationalgallery.org.uk/>

61.

Rebecca Zorach. Everything Swims with Excess: Gold and Its Fashioning in Sixteenth-Century France. *RES: Anthropology and Aesthetics* [Internet]. Peabody Museum of Archaeology and Ethnology; 1999;(36):125–137. Available from:  
<http://www.jstor.org/stable/20167479>

62.

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

63.

Georges Didi-Huberman. Introduction. *Fra Angelico: dissemblance & figuration* [Internet]. Chicago: University of Chicago Press; 1995. p. 1–12. Available from:

<https://contentstore.cla.co.uk/secure/link?id=dca97a11-a75a-e811-80cd-005056af4099>

64.

Georges Didi-Huberman. *The Colours of Mystery. Fra Angelico: dissemblance & figuration.* Chicago: University of Chicago Press; 1995. p. 13–101.

65.

Anne, Dunlop. On the origins of European painting materials, real and imagined. In: Anderson C, Dunlop A, Smith PH, editors. *The matter of art: materials, practices, cultural logics, c 1250-1750.* Manchester: Manchester University Press; 2015. p. 68–96.

66.

Alexander, Nagel and Christopher S. Wood. *Neo-Cosmatesque. Anachronic Renaissance* [Internet]. New York: Zone Books; 2010. p. 185–194. Available from: <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* [Internet]. College Art Association; 2007;89(4):627–656. Available from: <http://www.jstor.org/stable/25067354>

68.

Amanda, Lillie. *Sculpting the Air: Donatello's Narratives of the Environment. Depth of field: relief sculpture in Renaissance Italy* [Internet]. Bern: Peter Lang; 2007. p. 97–124. Available from: <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* [Internet]. 2012 Jan;21(1):7–26. Available from: <https://search.proquest.com/docview/1027116269/fulltext/E33A5129F2D44C5FPQ/2?accountid=14511>

70.

Stokes A. *The image in form: selected writings of Adrian Stokes*. First U.S. edition. Wollheim R, editor. New York: Harper & Row, Publishers; 1972.

71.

Michael, Podro. *Donatello and the Planes of Relief*. Depiction [Internet]. New Haven [Conn.]: Yale University Press; 1998. p. 29-60. Available from: <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 [Internet]. Available from: [http://www.nationalgallery.org.uk/technical-bulletin/billinge\\_campbell1995](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*. Paris: Peeters; 2012.

74.

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

75.

Louis, Marin. *Depositing time in Painted Representation*. On representation [Internet]. Stanford, Calif: Stanford University Press; 2001. p. 285-308. Available from: [https://ucl.primo.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package\\_service\\_id=14758592270004761&institutionId=4761&customerId=4760&VE=true](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. *Antico: the golden age of Renaissance bronzes*. Washington [D.C.]: National Gallery of Art; 2011. p. 139–156.

77.

Sebastiano del Piombo's 'Raising of Lazarus': A History of Change | Technical Bulletin | National Gallery, London [Internet]. Available from:  
[http://www.nationalgallery.org.uk/technical-bulletin/dunkerton\\_howard2009](http://www.nationalgallery.org.uk/technical-bulletin/dunkerton_howard2009)

78.

Baum K, Bayer A, Wagstaff S, editors. *Unfinished: thoughts left visible*. New York: The Metropolitan Museum of Art; 2016.

79.

Philip, Ball. Time as Painter: The Ever-changing canvas. *Bright earth: art and the invention of color* [Internet]. 1st American ed. New York: Farrar, Straus and Giroux; 2002. p. 283–305. Available from:  
<https://contentstore.cla.co.uk/secure/link?id=560dd6e5-a7a2-e711-80cb-005056af4099>