

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, in *The matter of art: materials, practices, cultural logics, c. 1250-1750*, eds. C. Anderson, A. Dunlop and P. H. Smith, Manchester University Press, Manchester, 2015, vol. *Studies in design*, pp. 1-17.

2

A.-S. Lehman, in *The matter of art: materials, practices, cultural logics, c. 1250-1750*, eds. C. Anderson, A. Dunlop and P. H. Smith, Manchester University Press, Manchester, 2015, vol. *Studies in design*, pp. 21-41.

3

Caroline, Walker, Bynum, in *Christian materiality: an essay on religion in late medieval Europe*, Zone Books, New York, 2011, pp. 37-123.

4

Alexander, Nagel and Christopher, S. Wood, in *Anachronic Renaissance*, Zone Books, New York, 2010, pp. 7-19.

5

M. Conforti, in *A grand design: the art of the Victoria and Albert Museum, V & A with The Baltimore Museum of Art*, London, 1997, pp. 23-47.

6

Patricia Allerston, in *The Material Renaissance*, Manchester University Press, Manchester, 2007, vol. *Studies in design*, pp. 11-46.

7

M. Belozerskaya, in *Luxury arts of the Renaissance*, Thames & Hudson, London, 2005, pp. 47-87.

8

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

9

Heidi C. Gearhart, in *Theophilus and the theory and practice of medieval art*, The Pennsylvania State University Press, University Park, Pennsylvania, 2017, pp. 1-13.

10

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

11

C. Cennini and C. J. P. Herringham, *The book of the art of Cennino Cennini: a contemporary practical treatise on quattrocento painting*, G. Allen & Unwin, London, 1899.

12

Smith, Pamela H, in *The body of the artisan: art and experience in the scientific revolution*, 2004, pp. 95-128.

13

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

14

P. H. Smith, *Art History*, 2016, **39**, 210–233.

15

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

16

P. H. Smith, in *The matter of art: materials, practices, cultural logics, c. 1250-1750*, eds. C. Anderson, A. Dunlop and P. H. Smith, Manchester University Press, Manchester, 2015, vol. *Studies in design*, pp. 42–67.

17

Pamela. H. Smith, in *Secrets and knowledge in medicine and science, 1500-1800*, Ashgate, Farnham, 2011, vol. *The history of medicine in context*, pp. 47–66.

18

Nader El-Bizri, in *Renaissance theories of vision*, Ashgate, Farnham, 2010, vol. *Visual culture in early modernity*, pp. 11–30.

19

Walter S. Melion, in *Image and imagination of the religious self in late medieval and early modern Europe*, Brepols, Turnhout, Belgium, vol. *Proteus : studies in early-modern identity formation*, pp. 1–36.

20

Klaus Krüger, in *Image and imagination of the religious self in late medieval and early modern Europe*, Brepols, Turnhout, Belgium, vol. *Proteus: studies in early-modern identity formation*, pp. 37–69.

21

Cynthia, Hahn, in *Visuality before and beyond the Renaissance: seeing as others saw*, Cambridge University Press, Cambridge, U.K., 2000, vol. *Cambridge studies in new art history and criticism*, pp. 169–196.

22

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

23

A. Wright, in *Carvings, casts & collectors: the art of Renaissance sculpture*, V&A, London, 2013, pp. 42–57.

24

Faye Tudor, in *Renaissance theories of vision*, Ashgate, Farnham, 2010, vol. *Visual culture in early modernity*, pp. 171–186.

25

Rayna Kalas, *Journal of Medieval and Early Modern Studies*, 2002, **32**, 519–542.

26

M. Meiss, *The Art Bulletin*, , DOI:10.2307/3047010.

27

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

28

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

29

Thomas Golsenne, *Studiolo*, 1, 2002, p. 149-176.

30

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

31

Daniel Arasse, in *L'Annonciation italienne: une histoire de perspective*, Hazan, [Paris], 1999, pp. 168-172.

32

P. Simons, in *Religion, the Supernatural and Visual Culture in Early Modern Europe*, Brill, 2015, pp. 303-329.

33

Ilya Kabakov, *Art Journal*.

34

J. Elkins, in *The poetics of perspective*, Cornell University Press, Ithaca, 1994, pp. 128-133.

35

Margaret, Haines & Giuseppe, Marchini, in *The 'Sacrestia delle Messe' of the Florentine*

Cathedral, Cassa di Risparmio di Firenze, [Firenze], 1983, pp. 81–97.

36

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

37

Christina, Neilson, in *The matter of art: materials, practices, cultural logics, c. 1250-1750*, eds. C. Anderson, A. Dunlop and P. H. Smith, Manchester University Press, Manchester, 2015, vol. *Studies in design*, pp. 223–239.

38

Rab, Hatfield, in *Christianity and the Renaissance: image and religious imagination in the Quattrocento*, Syracuse University Press, New York, 1990, pp. 132–160.

39

N. M. Thompson, *Gesta*, 2004, **43**, 61–79.

40

Taking the Measure of Relics of the True Cross,
<http://www.catholiceducation.org/en/controversy/common-misconceptions/taking-the-measure-of-relics-of-the-true-cross.html>.

41

Anne-Sophie Lehman, in *The matter of art: materials, practices, cultural logics, c. 1250-1750*, eds. C. Anderson, A. Dunlop and P. H. Smith, Manchester University Press, Manchester, 2015, vol. *Studies in design*, pp. 21–41.

42

A. Roy and R. White, in *Investigating Jan van Eyck, Brepols, Turnhout*, 2000, pp. 97–105.

43

Jill, Dunkerton, in *Renaissance Venice and the North: crosscurrents in the time of Dürer, Bellini and Titian*, Thames & Hudson, London, 1999, pp. 92–103.

44

Lorenzo, Lazzarini, in *Color and technique in Renaissance painting: Italy and the North*, Augustin, New York, 1987, pp. 115–136.

45

The National Gallery, London, <https://www.nationalgallery.org.uk/>.

46

Anne-Sophie Lehman, in *The matter of art: materials, practices, cultural logics, c. 1250-1750*, eds. C. Anderson, A. Dunlop and P. H. Smith, Manchester University Press, Manchester, 2015, vol. *Studies in design*, pp. 21–41.

47

A. Roy and R. White, in *Investigating Jan van Eyck*, Brepols, Turnhout, 2000, pp. 97–105.

48

Jill, Dunkerton, in *Renaissance Venice and the North: crosscurrents in the time of Dürer, Bellini and Titian*, Thames & Hudson, London, 1999, pp. 92–103.

49

Lorenzo, Lazzarini, in *Color and technique in Renaissance painting: Italy and the North*, Augustin, New York, 1987, pp. 115–136.

50

Arthur Lucas and Joyce Plesters, *National Gallery Technical Bulletin*, 1978, **2**, 25–47.

51

Philip, Ball, in *Bright earth: the invention of colour*, Vintage, London, 2008, pp. 283–305.

52

The National Gallery, London, <https://www.nationalgallery.org.uk/>.

53

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

54

P. Hills, *Venetian colour: marble, mosaic, painting and glass, 1250-1550*, Yale University Press, New Haven, Conn, 1999.

55

John G. Hawthorne, Cyril Stanley Smith, in *On divers arts: the foremost medieval treatise on painting, glassmaking and metalwork*, Dover, New York, 1979, pp. 45–74.

56

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

57

B. V. Pentcheva, *The sensual icon: space, ritual, and the senses in Byzantium*,

Pennsylvania State University Press, University Park, Pa, 2010.

58

Virma, Passeri, in *The matter of art: materials, practices, cultural logics, c. 1250-1750*, eds. C. Anderson, A. Dunlop and P. H. Smith, Manchester University Press, Manchester, 2015, vol. *Studies in design*, pp. 97–115.

59

History of Art Portal, <https://hoaportal.york.ac.uk/hoaportal/medievalToModern.jsp>.

60

The National Gallery, London, <https://www.nationalgallery.org.uk/>.

61

Rebecca Zorach, *RES: Anthropology and Aesthetics*, 1999, 125–137.

62

Alison, Wright, in *Ornament & illusion: Carlo Crivelli of Venice*, ed. S. J. Campbell, Paul Holberton Publishing, London, 2015, pp. 57–77.

63

Georges Didi-Huberman, in *Fra Angelico: dissemblance & figuration*, University of Chicago Press, Chicago, 1995, pp. 1–12.

64

Georges Didi-Huberman, in *Fra Angelico: dissemblance & figuration*, University of Chicago Press, Chicago, 1995, pp. 13–101.

65

Anne, Dunlop, in *The matter of art: materials, practices, cultural logics, c. 1250-1750*, eds. C. Anderson, A. Dunlop and P. H. Smith, Manchester University Press, Manchester, 2015, vol. *Studies in design*, pp. 68–96.

66

Alexander, Nagel and Christopher S. Wood, in *Anachronic Renaissance*, Zone Books, New York, 2010, pp. 185–194.

67

Fabio Barry, *The Art Bulletin*, 2007, **89**, 627–656.

68

Amanda, Lillie, in *Depth of field: relief sculpture in Renaissance Italy*, Peter Lang, Bern, 2007, pp. 97–124.

69

A. Wright, *Sculpture Journal*, 2012, **21**, 7–26.

70

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

71

Michael, Podro, in *Depiction*, Yale University Press, New Haven [Conn.], 1998, pp. 29–60.

72

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_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, Peeters, Paris, 2012, vol. Underdrawing and technology in painting.

74

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>.

75

Louis, Marin, in *On representation*, Stanford University Press, Stanford, Calif, 2001, vol. Meridian, pp. 285–308.

76

D. Allen, in *Antico: the golden age of Renaissance bronzes*, National Gallery of Art, Washington [D.C.], 2011, pp. 139–156.

77

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.

78

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

79

Philip, Ball, in *Bright earth: art and the invention of color*, Farrar, Straus and Giroux, New York, 1st American ed., 2002, pp. 283–305.