HART0035: Advanced Lecture in the History of Art: Early Modern Bodies

rosemary.moore.09@ucl.ac.uk

(Spring Term 2018)



Bette, Talvacchia, (1999). Terms of Renaissance Discourse about the Erotic: Onesto and Disonesto. In Taking positions: on the erotic in Renaissance culture (pp. 101–124). Princeton University Press.

https://contentstore.cla.co.uk/secure/link?id=6e7b5cc0-90f7-e711-80cd-005056af4099

Bronwen, Wilson. (2007). The Renaissance Portrait: from resemblance to representation. In The Renaissance world (pp. 452–480). Routledge. https://www.routledgehandbooks.com/doi/10.4324/9780203401163.chTwenty-Three

Burke, J. (2013). Nakedness and Other Peoples: Rethinking the Italian Renaissance Nude. Art History, 36(4), 714–739. https://doi.org/10.1111/1467-8365.12029

Bynum, C. W. (1986). The Body of Christ in the Later Middle Ages: A Reply to Leo Steinberg. Renaissance Quarterly, 39(3), 399–439. http://www.jstor.org/stable/2862038

Daniela, Bohde. (2003). Skin and the Search for the Interior: The Representation of Flaying in the Art and Anatomy of the Cinquecento. In Bodily extremities: preoccupations with the human body in early modern European culture (pp. 10–47). Ashgate. https://contentstore.cla.co.uk/secure/link?id=70e1ee37-6449-e811-80cd-005056af4099

Elizabeth A. Honig. (1998). Exchanges: Pieter Aertsen and the aesthetic of the market. In Painting and the market in early modern Antwerp (pp. 19–52). Yale University Press. https://contentstore.cla.co.uk/secure/link?id=bca725ed-a0fa-e711-80cd-005056af4099

Frances Gage. (2016). For beautiful, healthy children. In Painting as medicine in early modern Rome: Giulio Mancini and the efficacy of art (pp. 87–119). The Pennsylvania State University Press.

https://contentstore.cla.co.uk/secure/link?id=709327b3-f75f-e811-80cd-005056af4099

Fredrika H. Jacobs. (1997). (Pro)Creativity. In Defining the Renaissance virtuosa: women artists and the language of art history and criticism (pp. 27–63). Cambridge University Press.

https://contentstore.cla.co.uk/secure/link?id=f21258aa-8df7-e711-80cd-005056af4099

Ghadessi, T. (2013). Lords and Monsters: Visible Emblems of Rule. I Tatti Studies in the Italian Renaissance, 16(1/2), 491–523. https://doi.org/10.1086/673410

Hans Belting. (1994). Religion and Art: The Crisis of the Image at the Beginning of the Modern Age. In Likeness and presence: a history of the image before the era of art (pp.

458–490). University of Chicago Press. https://contentstore.cla.co.uk/secure/link?id=324d0883-88f7-e711-80cd-005056af4099

Harcourt, G. (1987). Andreas Vesalius and the Anatomy of Antique Sculpture. Representations, 17, 28–61. http://www.jstor.org/stable/3043792?seg=1#page scan tab contents

Jacqueline Marie Musacchio. (2006). Lambs, Coral, Teeth, and the Intimate Intersection of Religion and Magic in Renaissance Italy. In Images, relics, and devotional practices in medieval and Renaissance Italy: Vol. v. 296 (pp. 139–156). Arizona Center for Medieval and Renaissance Studies.

Jill Burke. (2006). Sex and Spirituality in 1500s Rome: Sebastiano del Piombo's 'Martyrdom of Saint Agatha'. The Art Bulletin, 88(3), 482–495. http://www.jstor.org/stable/25067263?seq=1#page_scan_tab_contents

Johnson, G. A. (2002). Touch, Tactility, and the Reception of Sculpture in Early Modern Italy. In P. Smith & C. Wilde (Eds.), A Companion to Art Theory (pp. 61–74). Blackwell Publishing Ltd. https://doi.org/10.1002/9780470998434.ch6

Julia L. Hairston, Walter Stephens. (2010). Introduction. In The body in early modern Italy (p. vii-x.). Johns Hopkins University Press. https://contentstore.cla.co.uk/secure/link?id=da357147-a5fa-e711-80cd-005056af4099

Katherine Park. (2002). Was There a Renaissance Body? In The Italian Renaissance in the twentieth century: acts of an international conference, Florence, Villa I Tatti, June 9-11, 1999 (Vol. 19, pp. 321–325). Olschki.

Katherine, Park. (2010). Holy Autopsies. In The body in early modern Italy (pp. 61–73). Johns Hopkins University Press. https://contentstore.cla.co.uk/secure/link?id=0bb503d7-ea4d-e811-80cd-005056af4099

Lorraine Daston & Katharine Park. (1998). Monsters: A Case Study. In Wonders and the order of nature, 1150-1750 (pp. 173–314). Zone Books. https://hdl.handle.net/2027/heb05324

Lorraine Daston, Katharine Park. (1998). The Topography of Wonder. In Wonders and the order of nature, 1150-1750 (pp. 21–60). Zone Books. https://hdl.handle.net/2027/heb05324

McTighe, S. (2004). Foods and the Body in Italian Genre Paintings, about 1580: Campi, Passarotti, Carracci. The Art Bulletin, 86(2). https://doi.org/10.2307/3177419

Megan, Holmes. (2009). Ex-Votos: Materiality, Memory, and Cult. In The idol in the age of art: objects, devotions and the early modern world (pp. 159–181). Ashgate. https://contentstore.cla.co.uk/secure/link?id=50fc4e1d-8af7-e711-80cd-005056af4099

O'Malley, J. W. (1983). The Sexuality of Christ in Renaissance Art and in Modern Obilivion: Postscript. October, 25. https://doi.org/10.2307/778638

Pamela H. Smith. (2004). The Body of the Artisan. In The body of the artisan: art and

experience in the scientific revolution (pp. 95–128). University of Chicago Press. 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

Patricia, Simons. (1995). Portraiture portrayal and Idealization: Ambiguous Individualism in Representations of Renaissance Women. In Language and images of Renaissance Italy (pp. 263–311). Clarendon Press.

https://contentstore.cla.co.uk/secure/link?id=1ecb0428-7ff7-e711-80cd-005056af4099

Patrizia, Bettella. (2014). The Marked Body as Otherness in Renaissance Italian Culture. In L. Kalof & W. F. Bynum (Eds.), A Cultural History of the Human Body: In the Renaissance: Vol. volume 3 (Paperback edition, pp. 149–181). Bloomsbury Academic. https://contentstore.cla.co.uk/secure/link?id=600bca6b-7a02-e811-80cd-005056af4099

Thomas, Laqueur. (1990). New Science, One Flesh. In Making sex: body and gender from the Greeks to Freud (pp. 63–113). Harvard University Press. https://contentstore.cla.co.uk/secure/link?id=f24cbc16-99f7-e711-80cd-005056af4099

Victor Ieronim, Stoichit

ă. (1997). Two Images: The Painter/The Act of Painting. In The self-aware image: an insight into early modern meta-painting (pp. 198–267). Cambridge University Press. https://contentstore.cla.co.uk/secure/link?id=a0b3a08f-bdfa-e711-80cd-005056af4099

Victor Ieronim, Stoichit

ă. (2015). Two images: the painter/the act of painting. In L. Pericolo (Ed.), The self-aware image: an insight into early modern metapainting (New, improved, and updated edition, pp. 228–289). Harvey Miller Publishers.