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

rosemary.moore.09@ucl.ac.uk

(Spring Term 2018)



1

Katherine Park. 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. Florence: : Olschki 2002. 321–5.

2

Julia L. Hairston, Walter Stephens. Introduction. In: The body in early modern Italy. Baltimore: : Johns Hopkins University Press 2010. vii-x.https://contentstore.cla.co.uk/secure/link?id=da357147-a5fa-e711-80cd-005056af409

3

Hans Belting. 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. Chicago: : University of Chicago Press 1994. 458–90.https://contentstore.cla.co.uk/secure/link?id=324d0883-88f7-e711-80cd-005056af

4

4099

Megan, Holmes. Ex-Votos: Materiality, Memory, and Cult. In: The idol in the age of art: objects, devotions and the early modern world. Farnham: : Ashgate 2009. 159-81.https://contentstore.cla.co.uk/secure/link?id=50fc4e1d-8af7-e711-80cd-005056af4 099

5

Daniela, Bohde. 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. Aldershot: : Ashgate 2003. 10–47.https://contentstore.cla.co.uk/secure/link?id=70e1ee37-6449-e811-80cd-005056af4 099

6

Katherine, Park. Holy Autopsies. In: The body in early modern Italy. Baltimore: : Johns Hopkins University Press 2010. 61–73.https://contentstore.cla.co.uk/secure/link?id=0bb503d7-ea4d-e811-80cd-005056af4

099

7

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

8

Harcourt G. Andreas Vesalius and the Anatomy of Antique Sculpture. Representations 1987;:28–61.http://www.jstor.org/stable/3043792?seq=1#page\_scan\_tab\_contents

9

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

10

Ghadessi T. Lords and Monsters: Visible Emblems of Rule. I Tatti Studies in the Italian Renaissance 2013;**16**:491–523. doi:10.1086/673410

11

Bronwen, Wilson. The Renaissance Portrait: from resemblance to representation. In: The Renaissance world. New York: : Routledge 2007.

452-80. https://www.routledgehandbooks.com/doi/10.4324/9780203401163. chTwenty-Three

12

Patricia, Simons. Portraiture portrayal and Idealization: Ambiguous Individualism in Representations of Renaissance Women. In: Language and images of Renaissance Italy. Oxford: : Clarendon Press 1995.

263-311.https://contentstore.cla.co.uk/secure/link?id=1ecb0428-7ff7-e711-80cd-005056af 4099

13

Elizabeth A. Honig. Exchanges: Pieter Aertsen and the aesthetic of the market. In: Painting and the market in early modern Antwerp. New Haven, Conn: : Yale University Press 1998. 19–52.https://contentstore.cla.co.uk/secure/link?id=bca725ed-a0fa-e711-80cd-005056af40 99

14

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

15

Frances Gage. For beautiful, healthy children. In: Painting as medicine in early modern Rome: Giulio Mancini and the efficacy of art. University Park, Pennsylvania: : The Pennsylvania State University Press 2016. 87–119.https://contentstore.cla.co.uk/secure/link?id=709327b3-f75f-e811-80cd-005056af4

099

16

Johnson GA. Touch, Tactility, and the Reception of Sculpture in Early Modern Italy. In: Smith P, Wilde C, eds. A Companion to Art Theory. Oxford, UK: : Blackwell Publishing Ltd 2002. 61–74. doi:10.1002/9780470998434.ch6

17

Jacqueline Marie Musacchio. 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. Tempe, Ariz: : Arizona Center for Medieval and Renaissance Studies 2006. 139–56.

18

O'Malley JW. The Sexuality of Christ in Renaissance Art and in Modern Obilivion: Postscript. October 1983;**25**. doi:10.2307/778638

19

Bette, Talvacchia,. Terms of Renaissance Discourse about the Erotic: Onesto and Disonesto. In: Taking positions: on the erotic in Renaissance culture. Princeton, N.J.: Princeton University Press 1999.

101-24.https://contentstore.cla.co.uk/secure/link?id=6e7b5cc0-90f7-e711-80cd-005056af4 099

20

Thomas, Laqueur. New Science, One Flesh. In: Making sex: body and gender from the Greeks to Freud. Cambridge, Mass: : Harvard University Press 1990. 63–113.https://contentstore.cla.co.uk/secure/link?id=f24cbc16-99f7-e711-80cd-005056af4 099

21

Bynum CW. The Body of Christ in the Later Middle Ages: A Reply to Leo Steinberg. Renaissance Quarterly 1986; **39**:399–439. http://www.jstor.org/stable/2862038

22

Jill Burke. Sex and Spirituality in 1500s Rome: Sebastiano del Piombo's 'Martyrdom of Saint Agatha'. The Art Bulletin 2006;88 :482-95.http://www.jstor.org/stable/25067263?seg=1#page scan tab contents

23

Burke J. Nakedness and Other Peoples: Rethinking the Italian Renaissance Nude. Art

History 2013;36:714-39. doi:10.1111/1467-8365.12029

24

Patrizia, Bettella. The Marked Body as Otherness in Renaissance Italian Culture. In: Kalof L, Bynum WF, eds. A Cultural History of the Human Body: In the Renaissance. London: : Bloomsbury Academic 2014.

149-81.https://contentstore.cla.co.uk/secure/link?id=600bca6b-7a02-e811-80cd-005056af 4099

25

Victor Ieronim, Stoichit

ă. Two Images: The Painter/The Act of Painting. In: The self-aware image: an insight into early modern meta-painting. Cambridge: Cambridge University Press 1997. 198–267.https://contentstore.cla.co.uk/secure/link?id=a0b3a08f-bdfa-e711-80cd-005056af 4099

26

Victor Ieronim, Stoichit

ă. Two images: the painter/the act of painting. In: Pericolo L, ed. The self-aware image: an insight into early modern metapainting. London: : Harvey Miller Publishers 2015. 228–89.

27

Pamela H. Smith. The Body of the Artisan. In: The body of the artisan: art and experience in the scientific revolution. University of Chicago Press 2004. 95–128.https://quod.lib.umich.edu/cgi/t/text/pageviewer-idx?c=acls;cc=acls;rgn=full%20te xt;idno=heb06680.0001.001;didno=heb06680.0001.001;view=image;seq=00000105;nod e=heb06680.0001.001%3A5.2

28

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

1997.

 $27-63. https://contentstore.cla.co.uk/secure/link?id=f21258aa-8df7-e711-80cd-005056af40\\99$