

An Aleatory Season 2001

The town detail at bottom is from *Preaching to the Birds and Blessing Montefalco*, Benozzo Gozzoli's St. Francis fresco cycle in the church of San Francesco, Montefalco.

Bathymetry 2001

bathymetry the science of measuring the depths of oceans, seas, &c.

The Branching-Stone 2005

The coral branch can be found in Mantegna's *Virgin and Child Surrounded by Six Saints and Gianfrancesco Il Gonzaga* (the Pala della Vittoria, 1496; Musée du Louvre). Coral, as mentioned in treatises by Pliny and Dioscorides, was used in ancient times as a talisman against evil and as medicine. The superstition persisted for many centuries and eventually evolved into a symbol in Christian art, which accounts for its frequent appearance in medieval and Renaissance paintings.

The Clear Hyaline 2004

The original inspiration for this picture was the block pattern—seen in many places but in this case specifically the marble pavement in the Cappella di San Giacomo in the Basilica di Sant'Antonio, Padua. The palm comes from Fra Angelico's *Deposition* (ca. 1433–4) in the Museo di San Marco, Florence. The portal on the left is an interpretation of one in Simone Martini's fresco cycle (specifically, *The Division of the Cloak*, ca. 1317) in the Cappella di San Martino in the Lower Church of the Basilica di San Francesco, Assisi.

Duplex 2005

The house with loggia comes from a side panel of the Saint Cecilia Altarpiece (anonymous Saint Cecilia Master, ca. 1300; Galleria degli Uffizi).

A Geminate Conceit 2002

The towers on the left come from the *Vision of St. Dominic and Meeting of St. Francis and St. Dominic* (1452), from Benozzo Gozzoli's fresco cycle of the life and deeds of St. Francis in the church of San Francesco, Montefalco.

Genius Loci 2001

The figure was adapted from the San Miniato Altarpiece of Jacopo del Casentino (ca. 1342), San Miniato al Monte, Florence.

Giottesco 2003

The architectural detail on the right is a detail of Giotto's fresco *Jesus Enters Jerusalem* in the Scrovegni Chapel in Padua.

In Arcadia 2002

The architectural detail on the right is a detail from Giotto's Stefaneschi Altarpiece in the Pinacoteca Vaticana.

In Arcadia (2) 2003

The pyramid on the right is a detail from Giotto's Stefaneschi Altarpiece in the Pinacoteca Vaticana. The umbrella pine comes from Benozzo Gozzoli's frescoes in the Cappella dei Magi in the Palazzo Medici-Riccardi, Florence. The ribbon pattern can be seen in groin vaults in the Bargello and elsewhere.

In the Offing 2004

The small tower and trees come from a detail of a fresco (*Conversion of the Heretic*, ca. 1464–65) by Benozzo Gozzoli in the apsidal chapel of Sant'Agostino, San Gimignano.

The Oculus 2004

The view through the oculus is a fragment of the landscape background in Piero della Francesca's *Nativity* in The National Gallery, London.

Ordonnance, with Devices 2006

All of the hand details can be found in one or the other of two Fra Angelico panels (*Eighteen Blessed of the Dominican Order and Seventeen Blessed of the Dominican Order and Two Dominican Tertiaries*), fragments of the original framing structure of the high altarpiece from San Domenico in Fiesole, both now in The National Gallery, London.

The Secret Double 2004

The scene is that of Fra Angelico's predella panel *The Healing of Palladia by Saints Cosmas and Damian* (ca. 1438–43), originally part of the San Marco Altarpiece and now in the National Gallery of Art, Washington, DC.

Semé-de-Bijoux 2004

The drapery is from the central panel of Robert Campin's Mérode Altarpiece (1427–28) in the Metropolitan Museum of Art.

Specimen (2) 2003

The center detail comes from Masaccio's *Sts. Jerome and John the Baptist*, a lateral panel from the now dispersed Santa Maria Maggiore Altarpiece (ca. 1428), in The National Gallery, London.

Spes 2003

The tower and hands are details from Ambrogio Lorenzetti's fresco *Allegories and Effects of Good and Bad Government* in the Palazzo Pubblico, Siena.

A Sudden Leap 2001

The fragmentary figure on the left is taken from one of Domenico Ghirlandaio's preparatory drawings for his fresco *Birth of the Virgin* in Santa Maria Novella, Florence. (The drawing is in the Gabinetto dei Disegni in the Uffizi.)

Turn Me Over 2004

Both the drapery and the small detail (of St. Lawrence) inside the envelope come from Fra Angelico's Guidalotti Polyptych (the Perugia Altarpiece) in the Galleria Nazionale dell'Umbria, Perugia.

Twice in Volterra 2003

The central scene is a detail of Cenni di Francesco's fresco cycle (1410) of the Legend of the True Cross in the Cappella della Croce in the church of San Francesco, Volterra.

Vignette with Oriflamme 2004

The tree is a loose interpretation of a wall decoration in the Sala dei Pappagalli in the Palazzo Davanzati, Florence. The bird and fruit can be found in Vittore Carpaccio's *Two Court Ladies* (ca. 1490) in the Museo Correr in Venice.

Wisdom and Ecstasy 2000

The detail comes from *A Choir of Virgins*, one of the predella panels of the Ognissanti Polyptych of Giovanni da Milano (ca. 1365), now in the Galleria degli Uffizi, Florence.

Zenobius & Lucy 2006]

The figurative detail appropriates Domenico Veneziano's Altarpiece of Santa Lucia dei Magnoli (ca. 1439–40, Galleria degli Uffizi).