**Renée K. Burnam **

**Education**

Syracuse University, Syracuse, New York

Ph.D. Humanities, Art History Program of Study, 1988

Dissertation: *The Stained Glass Windows of the Oratory of Orsanmichele in Florence, Italy*

M. Phil. Humanities, 1984; M.A. Italian Renaissance Art, 1982

Smith College, Northampton, Massachusetts A.B. Art History, Italian Language and Literature minor, 1980

**Books Published**

*Stained Glass before 1700 in the Philadelphia Museum of Art*, volume VI/1 of the series *Corpus Vitrearum United States.* London/Turnhout, 2012. (<http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9781872501192-1>)

*Le vetrate del duomo di Pisa* (Annali della Scuola Normale Superiore di Pisa, Ser. 4, quaderno 13), volume II of the series *Corpus Vitrearum Medii Aevi-Italia*. Bilingual Italian-English. Pisa, 2003.

**Other Publications**

With Americo Corallini, Valeria Bertuzzi, Susanna Bracci (†), and Giovanni Bartolozzi, “Fourteenth-Century Stained-Glass Production for the Transept Chapels of Santa Croce in Florence, Italy: Collaboration and Workshop Practice” *The Concept and Fabrication of Stained Glass from the Middle Ages to the Art Nouveau* (30th International Colloquium of the Corpus Vitrearum, Barcelona, Cerdanyola del Vallès, Girona, 4 – 7 July 2022), Barcelona, 2022, pp. 176-182.

With Susanna Bracci (†), Giovanni Bartolozzi, Americo Corallini, and Valeria Bertuzzi, “Integration of both non-invasive and micro-invasive techniques for the archaeometric study of the stained-glass window *Apparizione degli Angeli* in the basilica of Santa Croce in Florence, Italy,”in *Journal of Cultural Heritage*, 30/40 (2020), pp. 1-10 (http://ees.elsevier.com)

“The Seventeenth-Century Stained Glass of the Crypt of Saint Andrew in Amalfi, Italy,” *Stained glass in the 17th Century. Continuity, Invention, Twilight* (29th International Colloquium of the Corpus Vitrearum, Antwerp, 2-6 July 2018)*,* eds. M. Manderyck, I. LeCocq, Y. Vanden Bemden. Antwerp, 2018, pp. 79-83.

With S. Bracci, A. Corallini, M. Picollo, and M. Vervat, “The Conservation of Stained-Glass Windows Attributed to the Master of Figline in Florence, Italy,” in *Kermes*, 100 (2017), pp. 133-148.

“Conservation of Stained-Glass Windows attributed to the Maestro di Figline in the Church of Santa Croce, Florence, Italy,” in *Vidimus*, 99, May 2016 ([www.vidimus.org/issures/issue-99/feature](http://www.vidimus.org/issures/issue-99/feature) ).

“The Lost Stained-Glass Windows of the Camposanto of Pisa and Fifteenth-Century Florentine Politics,” in *Encountering the Renaissance: Celebrating Gary Radke and 50 Years of the Syracuse University Graduate Program in Renaissance Art*, eds. M. Bourne and A. V. Coonin. Ramsey, NJ, 2016, pp. 327-338.

“The Glazing of Siena Cathedral’s *fenestra rotunda magna*: Preliminary Observations from a Production Standpoint,” in *The Four Modes of Seeing: Approaches to Medieval Imagery in Honor of Madeline Harrison Caviness*, eds. E. Staudinger Lane, E. Carson Pastan, E. M. Shortell. Farnham, 2009, pp. 13-29.

“Stained-Glass Innovation in Fifteenth-Century Tuscany,” in *Italian Art, Society and Politics: A Festschrift in Honor of Rab Hatfield, Presented by his Students on the Occasion of his Seventieth Birthday*, eds. B. Deimling, J. K. Nelson, and G. Radke. Florence, 2007, pp. 58-71.

“Siena Cathedral’s *fenestra rotunda magna*: Preliminary Observations about Theory and Practice in Italian Stained-Glass Production” in *Le vitrail et les traits du Moyen Age à nos jours* (22nd International Colloquium of the Corpus Vitrearum Medii Aevi, Tours, France, 2006), eds. K. Boulanger and M. Hérold. Bern, 2007, pp. 61-74.

Contributing author, BIVI (*Banca Ipermediale delle Vetrate Italiane*) (http://www.icvbc.cnr.it/bivi/), website of Italian stained glass. On-line catalogue entries for stained glass in Florence and Tuscany: S. Maddalena dei Pazzi, S. Salvatore al Monte, S. Spirito; Pisa, Il Duomo; Prato, Le vetrate del museo; Siena, L’occhio di Duccio, and other sites, from 2000 on.

“Vetrate pisane. Una storia infinita di restauri e progetti,” Museo dell’Opera del Duomo di Pisa, exhibition curated by Renée K. Burnam and Caterina Pirina in cooperation with the Opera della Primaziale, Pisa, and the Soprintendenza BAAAS di Pisa. Pisa, 1996.

“Restoring Italian Stained Glass,” in *Stained Glass Quarterly,* 84:2 (Summer 1989),

pp. 140-42.

“Stained Glass Practice in Medieval Florence: The Case of Orsanmichele,” in *Journal of Glass Studies*, 30 (1988), pp. 77-93.

**Conference Papers**

With Americo Corallini, Valeria Bertuzzi, Susanna Bracci (†), and Giovanni Bartolozzi, “Fourteenth-Century Stained-Glass Production for the Transept Chapels of Santa Croce in Florence, Italy: Collaboration and Workshop Practice” *The Concept and Fabrication of Stained Glass from the Middle Ages to the Art Nouveau*, the 30th International Colloquium of the Corpus Vitrearum, Barcelona, Cerdanyola del Vallès, Girona, 2022.

“The Seventeenth-Century Stained Glass of the Crypt of Saint Andrew in Amalfi, Italy,” *Stained glass in the 17th Century. Continuity, Invention, Twilight,* the29th International Colloquium of the Corpus Vitrearum, Antwerp, Belgium, 2018.

“The Lost Stained-Glass Windows of the Camposanto of Pisa, Fifteenth-Century Florentine Politics, Life Eternal, and *il gioco della palla*,” the 50th Anniversary Symposium of the Florence Graduate Program, Syracuse University, Syracuse, New York, 2014.

“The Philadelphia Museum of Art and George Grey Barnard's 'Second Collection,' The Abbaye," *Medieval Glass Illuminates what Art and Reason Reveal, a Celebration of Meredith Lillich's Passionate Legacy. A Symposium in Honor of Meredith P. Lillich*, Corning Museum of Glass, Corning, New York, 2010.

“Siena Cathedral’s *fenestra rotunda magna*: Preliminary Observations about Theory and Practice in Italian Stained-Glass Production,” Le vitrail et les traités du Moyen Age à nos jours, the 23rd International Colloquium of the Corpus Vitrearum Medii Aevi, Tours, France, 2006.

“Stained Glass in Fifteenth-Century Tuscany: Experimenting with the Luminous Medium,” in the session *Continuity and Change in Italian Art*, the 91st Annual Conference of the College Art Association, New York, New York, 2003.

“Division of Labor in Late Medieval Florentine Stained-Glass Practice: The Case of Orsanmichele,” in the session *The Trecento: New Insights*, the 24th International Congress on Medieval Studies, Kalamazoo, Michigan, 1989.

“Glazing in the Dominican Church of Santa Maria Novella in Florence,” the 15th International Colloquium of the Corpus Vitrearum Medii Aevi, Erfurt, 1989.

“The Iconography of the Stained Glass Windows of Orsanmichele in Florence,” *The Lombard Glass Workshops under the Visconti and Sforza Dominions*, special conference of the Corpus Vitrearum Medii Aevi- Italia, Milan, 1988.

“The Stained Glass of Orsanmichele in Context,” in the session *Italian Art in Context, 1250-1500, I*, the 21st International Congress on Medieval Studies, Kalamazoo, Michigan, 1986.

**Grants and Fellowships**

Franklin Research Grant, 2004-05

J. Paul Getty Postdoctoral Fellowship, 1989-90

Travel Grant, Italy, Graduate School, Syracuse University, 1988

Travel Grant, Italy, Humanities Ph.D. Program, Syracuse University, 1988

Syracuse University Senate Research Grant, 1987-88

Samuel H. Kress Travel Grant, Florence, Italy, 1985-86

University Fellowship, Graduate School, Syracuse University, 1983-85

Travel Grant, Italy, Graduate School, Syracuse University, 1984-85

Summer Fellowship, Italy, Humanities Ph.D. Program, Syracuse University, 1982

Teaching Assistantship, Fine Arts Department, Syracuse University, 1981-83

Florence Fellowship, Fine Arts Department, Syracuse University, 1980-81

Smith College Grant, Smith College, 1977-80.