

Nancy M. Thompson | Curriculum Vitae | September 2, 2022

Current positions

- Professor and co-chair of Art and Art History St. Olaf College, Northfield, MN
- Co-editor in chief, *Different Visions: New Perspectives on Medieval Art* (differentvisions.org).
- Co-founder and Board Member of the Material Collective (<https://thematerialcollective.org/>)

Publications (some PDFs available on <https://thematerialcollective.academia.edu/NancyThompson>)

- “To See in a Glass not Dimly: Angelo of Foligno with Glass as Mystic Incarnation,” co-authored with Patricia Zimmerman, Forthcoming in *Trecento Forum III: Proceedings from the 2022 Andrew Ladis Trecento Conference*, eds. Theresa Flanigan and Trinity Kennedy. (Turnhout: Brepols).
- [*Medieval Art 250-1450: Matter, Making, and Meaning*](#), co-authored with Anne F. Harris. Oxford University Press, 2021.
- “Gothic Art in Italy,” in *Oxford Bibliographies in Art History*, ed. Thomas DaCosta Kaufmann. New York: Oxford University Press, 2020.
- “The Creation of Stained Glass in Central Italy, 1250-1400,” in *Investigations in Medieval Stained Glass: Materials, Methods, and Expressions*, eds. Elizabeth Pastan and Brigitte Kurmann-Schwarz (Leiden: Brill, 2019), pp. 350-61.
- “Networks and Materials: Italian Stained-Glass Windows ca. 1280-1400,” in *Art and Experience in Trecento Italy*. Edited by Sarah Wilkins and Holly Flora (Turnhout: Brepols, 2018), pp. 31-41.
- “The Hoard Speaks,” co-authored with Benjamin C. Tilghman, *postmedieval* 7 (2016): 349-51.
- “The Franciscans and Stained Glass in Tuscany and Umbria.” In *Mendicant Cultures in the Medieval and Early Modern World: Word, Deed, and Image*. Edited by Sally J. Cornelison, Nirit Ben-Aryeh Debby, and Peter Howard (Turnhout: Brepols, 2016), pp. 23-44.
- “Designers, Glaziers, and the Process of Making Stained-Glass Windows in Fourteenth- and Fifteenth-Century Florence,” eds. Elizabeth Pastan and Mary Shepard, *Journal of Glass Studies* 56 (2014): 237-51.
- “Close Encounters with Luminous Objects: Reflections on Studying Stained Glass,” in *Transparent Things: A Cabinet*, eds. Karen Overbey and Maggie Williams (New York: Punctum Books, 2013), pp. 57-67.
- “The Immaculate Conception Window in Santa Croce and the Catholic Revival in Nineteenth-Century Florence,” *Nineteenth-Century Art Worldwide* 12/1 (Spring 2013).
- “The State of Stained Glass in Nineteenth-Century Italy: Ulisse De Matteis and the vitrail archéologique,” *Journal of Glass Studies* 52 (2010): 217-31.
- “Reviving the ‘Past Greatness of the Florentine People’: Restoring Medieval Florence in the Nineteenth Century,” in *Medieval Art and Architecture After the Middle Ages*, eds. Alyce Jordan and Janet Marquart (Cambridge Scholars Press, 2009), pp. 171-94.

- “Stained Glass in Nineteenth-Century Florence: Medieval Reproductions by the Atelier De Matteis,” in *Interpreting the Middle Ages: Essays on Medievalism*, ed. Susan Ridyard. *Sewanee Medieval Studies* 13 (2005): 59-81.
- “Cooperation and Conflict: Stained Glass in the Bardi Chapels of Santa Croce,” in *The Art of the Franciscan Order in Italy*, ed. William Cook. *The Medieval Franciscans I*, ed. Steven McMichael (Leiden: Brill Publishing, 2005), pp. 257-77.
- “Architectural Restoration and Stained Glass in Nineteenth-Century Siena: The Place of Light in Giuseppe Partini’s Purismo,” *This Year’s Work in Medievalism*, ed. Gwendolyn Morgan, XIX (2004): 41-53.
- “St. Francis, the Apocalypse and the True Cross: The Decoration of the Cappella Maggiore of Santa Croce in Florence,” *Gesta* XLIII/1 (2004): 61-79.