

# Dr Zuzanna Sarnecka

## LIST OF PUBLICATIONS

### Authored Monographs

*The Allure of Glazed Terracotta in Renaissance Italy*, Turnhout: Brepols, 2021.

[[Open Access.](#)]

### Edited Volumes

*The Materiality of Terracotta Sculpture in Early Modern Europe*, eds Zuzanna Sarnecka, Agnieszka Dziki, New York and London: Routledge, 2023.

*Ingenium et labor: studia ofiarowane Profesorowi Antoniemu Ziembie z okazji 60. urodzin*, eds Piotr Borusowski, Agnieszka Rosales Rodríguez, Zuzanna Sarnecka, Joanna Sikorska, Aleksandra Sulikowska-Bełczowska, Warsaw: Uniwersytet Warszawski, 2020.

*The Agency of Things in Medieval and Early Modern Art: Materials, Power and Manipulation*, eds Grażyna Jurkowlaniec, Ika Matyjaszkiewicz, Zuzanna Sarnecka, New York and London: Routledge, 2017.

*Artistic Translations Between Fourteenth and Sixteenth Centuries. Proceedings*, eds Zuzanna Sarnecka and Aleksandra Fedorowicz-Jackowska, Warsaw: University of Warsaw, 2013.

### Articles in Peer-Reviewed Journals

'Vincenzo Funghini and the International Collecting of Italian Maiolica in the Nineteenth Century', *Faenza*, anno CVI, 2020, no. 2, pp. 56-64.

'Experiencing La Verna at Home: Italian Sixteenth-Century Maiolica Sanctuaries and Chapels', *Religions*, vol. 11, 2020, no. 1. <https://doi.org/10.3390/rel11010006>.

'Incorruptible Nature: The Della Robbia Frames in the Marche', *Przegląd Historyczny*, vol. CX, 2019, no. 4, pp. 637-656.

'Divine Drawings and Godly Mothers: Raphael's Study of a *Seated Woman with Child* and Verses on Maiolica Plates from Deruta', *Word & Image*, vol. 35, no. 1, 2019, pp. 66-75.

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'Monteripido and the Identity of Wooden Crucifixes in the Culture of Fifteenth-Century Umbria', *Arte Medievale*, IV anno, 2014, pp. 209-230.

'The Globalization of Art as a Challenge for Curating and Institutional Collecting', *Culture-History-Globalization*, vol. 13, 2013, pp. 1-9.

### **Chapters in Peer-Reviewed Edited Volumes**

'Pursuit of a Durable Lustre: Gilding and third firing of glazed terracotta in Central Italy (c. 1480-1530)', in *Sculptures polymatérielles du Moyen Âge et de la Renaissance en Europe et dans le bassin méditerranéen (v. 1200-1500)* eds Philippe Sénéchal, Federica Carta, Camille Ambrosino, Rome: Campisano, forthcoming 2023.

'The Papal Clay: Devotional Terracotta Sculpture in Sixteenth-century Papal States', in *The Materiality of Terracotta Sculpture in Early Modern Europe*, eds Zuzanna Sarnecka, Agnieszka Dziki, New York and London: Routledge, 2023.

'Firing Porphyry in the Renaissance Ceramic Kiln', in *The Matter of Mimesis. Studies on Mimesis and Materials in Nature, Art and Science*, eds Marjolijn Bol, Emma C. Spary, Leiden: Brill, 2023, pp. 87-111.

'History of Art – What is it? Why do we need it? Is it a useful tool for describing the world around us?', in *Museum? What for?*, ed. Barbara Banasik, Warsaw: Asia and Pacific Museum, 2021.

'Divine Sculptural Encounters in the Italian Renaissance Household', in *Motion: Transformation*, eds Marzia Faietti, Gerhard Wolf, 35th Congress of the International Committee of the History of Arts : Florence, 1-6 September 2019, pp. 201-205.

"'And The Word Dwelt Amongst Us". Experiencing the Nativity in the Italian Renaissance Home', in *Domestic Devotions in Early Modern Italy*, eds Maya Corry, Marco Faini, Alessia Meneghin, *Intersections Series*, Leiden: Brill, 2018, pp. 163-183.

'Le piccole sculture maiolicate e il loro significato nelle case marchigiane del primo Cinquecento', in *Pregare in casa*, eds Cristina Guarnieri, Giovanna Baldissin Molli, Zuleika Murat, Rome: Viella, 2017, pp. 265-278.

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'Art History Empowering Medieval and Early Modern Things' (co-authored with Grażyna Jurkowlaniec and Ika Matyjaszkiewicz), in *The Agency of Things in Medieval and Early Modern Art: Materials, Power and Manipulation*, eds Grażyna Jurkowlaniec, Ika Matyjaszkiewicz, Zuzanna Sarnecka, New York and London: Routledge, 2017, pp. 3-14.

'Materials and Their Meanings', in *Madonnas and Miracles: The Holy Home in Renaissance Italy*, eds Maya Corry, Deborah Howard, Mary Laven, London: Philip Wilson, 2016, pp. 76-81.