

CURRICULUM VITAE

Cathleen Hoeniger

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Education

B.A.H., University of Toronto, 1980
M.A., University of Toronto, Institute for the History and Philosophy of Science and Technology, 1983
Ph.D., Princeton University, Art and Archaeology, 1989
Ph.D. Dissertation: "The Painting Technique of Simone Martini." Supervisor: John Shearman

Employment History

2011 – Full Professor, Art History, Dept. of Art History & Art Conservation, Queen's University
1995-2011 Associate Professor, Tenured, Dept. of Art, Queen's University
1992-1995 Assistant Professor, Dept. of Art, Queen's University
January 1989-1992, Webster Fellow and SSHRC Post-Doctoral Fellow, Queen's University

Publications: Single-Author Books (3)

The Fate of Early Italian Art during World War II: Protection, Rescue, Restoration, with Geoffrey Hodgetts (Turnhout, Belgium: Brepols, 2024).

The Afterlife of Raphael's Paintings, 10 chapters, 415 pages (Cambridge University Press, 2010). [Book Prize: Choice Outstanding Titles Award, 2011.]

The Renovation of Paintings in Tuscany, 1250-1500, 186 pages (Cambridge University Press, 1995).

Publications: Single-Author Book Chapters, Journal Articles, Encyclopedia Articles:

"The English Gift after the Destruction of the University of Louvain Library in World War I," *Bulletin of the John Rylands Library*, 100/1 (2024), pp. , in press.

"The Protection of Monuments and Immoveable Works of Art from War Damage: A Comparison of Italy in World War II and Ukraine during the Russian Invasion," *Arts*, 13/2 (2024), (Special Issue - Ukraine Under Fire: The Visual Arts in Ukraine and Abroad Since 2014, ed. Andrew Nedd), available at <https://doi.org/10.3390/arts13020065>

“The Recovery of Artistic Remains from the Ruins of War: Assessing the Restored Medieval Portals of San Tommaso in Ortona and San Giovanni Evangelista in Ravenna,” in *City and war: Military defences, ruins, permanences of urban memories and images*. 2 vols., Vol. 1: *Traces and heritages (Città e guerra: difese, distruzioni, permanenze delle memorie e dell’immagine urbana. Tomo I : fonti e testimonianze)*, eds F. Capano, E. Maglio, M. Visone (Naples: Federico II University Press, 2023), pp. 1003-1010, ebook (Series: History and Iconography of Architecture, Cities and European Sites/ Storia e iconografia dell’architettura, delle città e dei siti europei).

“Protecting Portable Heritage during War: A Comparative Examination of the Approaches in Italy during World War Two and in Ukraine during the Russian Invasion of 2022,” *Text & Image: Essential Problems in Art History*, 1/13 (2022), Special Issue: Preservation of Cultural Heritage, pp. 31-42. DOI: 10.17721/2519-4801.2022.1.03

“Invention as Necessity: The Salvage of Italian Frescoes during World War II,” Chapter 13 in *Histories of Conservation and Art History in Modern Europe*, eds. S. Dupré and J. Boulboulé (Oxford and New York: Routledge, 2022), pp. 195-210.

“Rising from the Rubble of World War Two: The High Altarpiece of Impruneta”, in *New Horizons in Trecento Italian Art*, eds. Bryan Keene and Karl Whittington (Turnhout: Brepols, 2021), pp. 293-305.

Book Review Essay: “The art history and methodology of Millard Meiss and the question of his lukewarm reception in Italy,” *Journal of Art Historiography*, (June 2021), also published on journal blog:

<https://arthistoriography.wordpress.com/2021/02/25/cathleen-hoeniger-on-the-art-history-and-methodology-of-millard-meiss/>

Review of: Jennifer Cooke, *Millard Meiss, American Art History, and Conservation: From Connoisseurship to Iconology and Kulturgeschichte*, New York and London: Routledge, 2021.

“The Salvage of the Benevento Bronze Doors after World War Two”, Chapter 14 in *The Long Lives of Medieval Art and Architecture (AVISTA Studies in the History of Medieval Technology, Science and Art)*, eds. J. Feltman and S. Thompson (Abingdon, UK: Routledge, 2019), pp. 245-59.

“The Camposanto of Pisa in the Wake of World War Two: Loss and Discovery,” in *Art and Experience in Trecento Italy*, eds. Holly Flora and Sarah Wilkins (Turnhout: Brepols, 2018), pp. 313-28.

Book Review Essay: Ann Massing, *Painting Restoration before “La Restauration”: The Origins of the Profession in France* (2012), and Noémie Étienne, *The Restoration of Paintings in Paris, 1750-1815: Practice, Discourse, Materiality* (2017), for: *Journal of the American Institute for Conservation*, 57/3 (2018), pp. 141-145. Also published online: DOI: [10.1080/01971360.2018.1493771](https://doi.org/10.1080/01971360.2018.1493771)

“The Appreciation of the Early Italian Masters in French Collections of Drawings before 1815,” in *Rethinking Renaissance Drawings: Essays in Honour of David McTavish*, ed. Una Roman D’Elia (Montreal: McGill-Queen’s University Press, 2015), pp. 209-24.

“Raphael’s Religious Paintings and Their Early Restorations: Devotional Attention or Aesthetic Appreciation?” *CeROArt—Conservation, exposition, restauration d’objets d’arts* (revue électronique/ on-line journal, Belgium), Theme Issue: *Conservation: Cultures and Connections*, ed. Isabelle Brajer (Fall 2013).
<http://ceroart.revues.org/3508>

“Art, Science, and Painting Restoration in Napoleonic Italy, 1796-8,” in *Conservation in the 19th Century*, ed. Isabelle Brajer (London: Archetype Press, 2013), pp. 15-28.

“The Fate of Two Altarpieces by Raphael during the Nineteenth Century in Europe,” in *Histoire de l’Art due XIXe Siècle (1848-1914): Bilans et Perspectives*, Rencontres de l’École du Louvre, Actes du colloque École du Louvre-Musée d’Orsay, 13-15 septembre 2007 (Paris: École du Louvre, 2012), pp. 119-36.

“How Copies May Shed Light on the Reception of Raphael,” in *Inganno -- The Art of Deception: Imitation, Reception, and Deceit in Early Modern Art*, eds. S. Gregory and S. Hickson (Ashgate Publishers, 2012), chapter 5, pp. 99-121. (Repub. paperbk. Oxford: Routledge, 2017).

“The Art Requisitions by the French under Napoléon and the Detachment of Frescoes in Rome, with an Emphasis on Raphael,” *CeROArt—Conservation, exposition, restauration d’objets d’arts* (revue électronique/ on-line journal), Theme Issue: *La restauration des oeuvres d’art en Europe entre 1789 et 1815: pratiques, transferts, enjeux*, ed. Noémie Étienne, 8 (2012), pp. 1-25. URL : <http://ceroart.revues.org/2367>

“The Development of Principles in Paintings Conservation: Case Studies from the Restoration of Raphael’s Art,” in *Conservation: Principles, dilemmas, and uncomfortable truths*, eds. A. Bracker and A. Richmond (Elsevier/Routledge, and the Victoria and Albert Museum, London, 2009), pp. 100-112. Book launch and symposium, Royal Academy, Burlington House, London, September 24, 2009.

“Simone Martini’s Panel of the Blessed Agostino Novello: The Creation of a Local Saint,” in *Art and the Augustinian Order in Early Renaissance Italy*, eds. L. Bourdua and A. Dunlop (Ashgate Publishers, 2007), pp. 51-78. (Repub. eBook, Routledge, 2016).

“The Illuminated *Tacuinum sanitatis* Manuscripts from Northern Italy c. 1380-1400: Sources, Patrons, and the Creation of a New Pictorial Genre,” in *Visualizing Medieval Medicine and Natural History, 1200-1550*, AVISTA Studies in the History of Medieval

Technology, Science, and Art, eds. J. Givens, K. Reeds, and A. Touwaite (Ashgate Publishers, 2006), pp. 51-81. (Repub. paperbk. and eBook, Routledge, 2016).

"Restoring Raphael," in *The Cambridge Companion to Raphael*, ed. Marcia B. Hall (Cambridge University Press, 2005), pp. 276-305, 392-5. (Rev. paperbk edn. 2008).

"Past and Present in the Restored Early Italian Image," in *Early Italian Painting: Approaches to Conservation*, Yale University Art Gallery Symposium Papers, eds. M. Aronson and P.S. Garland (New Haven and London: Yale University Press, 2003), pp. 277-84.

"The Child Miracles in Simone Martini's Beato Agostino Novello Altarpiece," *Zeitschrift für Kunstgeschichte*, 65/3 (2002), pp. 303-324.

"The Reception of Correggio's *Loves of Jupiter*," in *Coming About...A Festschrift for John Shearman*, eds. Lars R. Jones and Louisa C. Matthew (Cambridge, Mass.: The Harvard University Art Museums, 2001), pp. 191-197.

"Aesthetic Unity or Conservation Honesty? - Four Generations of Wall-Painting Restorers in Italy and the Changing Approaches to Loss, 1850-1970," *Past Practice - Future Prospects, British Museum Occasional Paper*, no. 145, eds. Andrew Oddy and Sandra Smith, (London: British Museum, 2001), pp. 115-122.

"The Restoration of the Early Italian 'Primitives' during the Twentieth Century: Valuing Art and Its Consequences," *The Journal of the American Institute for Conservation*, Theme Issue: "Conservation and Cultural Context," vol. 38, no. 2 (Summer 1999), pp. 144-161.

"Wall painting, I. Survey of techniques, II. Conservation," in *The Dictionary of Art* (London: MacMillan, 1996), vol. 32, pp. 802-810. (Online: *Grove Art Online*, and *Oxford Art Online* as "Wall painting").

"Le stoffe nella pittura veneziana del Trecento," in *La pittura nel Veneto. Il Trecento*, 2 vols. (Milan: Electa, 1992), v. 2, pp. 442-462.

"Cloth of Gold and Silver: Simone Martini's Techniques for Representing Luxury Textiles," *Gesta*, 30/ 2 (1991), pp. 154-162. Used as the main source for this blog: <https://letsexploreart.wordpress.com/2014/09/11/en-vogue-martinis-annunciation/> (Sept. 11, 2014).

"The Identification of Blue Pigments in Early Sieneese Paintings by Color Infrared Photography," *The Journal of the American Institute for Conservation*, 30 (1991), pp. 115-124.

“Natural History,” in *The Spenser Encyclopedia*, ed. A.E. Hamilton (Toronto: University of Toronto Press, 1990), pp. 501-2. Republished as an eBook, 2016.

Research Funding, External (Recent)

2020-25 SSHRC, Insight Grant: “Protecting Italy’s Artistic Heritage during WWII.”

Ranked #1 in A category.

2016-20 SSHRC, Insight Grant: “Of Monuments and Men: The Salvage and Restoration of Italian Fresco Cycles during and after WWII (1942-60)”. Ranked #2.

Invited Lectures (selected)

“The Struggle to Preserve Italy’s Early Churches during World War Two,” The Churches Conservation Trust, UK, Lunchtime Lecture Series, November 3, 2022. Livestreamed via Facebook, recorded and made available via Facebook.

“Invention as Necessity: The Salvage of Italian Frescoes during World War Two,” Keynote Lecture, International Conference, *The Making of Art Expertise Changing Practices of Art History & Conservation, 1850 – 1950*, University of Utrecht and University of Amsterdam, ARTECHNE Research Group, May 8-10, 2019.

“A History of Looting and the Rise of Cultural Heritage Preservation,” as part of: *Investigating and Prosecuting the Illicit Trafficking of Cultural Property and Antiquities Symposium*, September 23-24, 2015, US Consulate, Toronto (at the Art Gallery of Ontario).

“Art, Science, and Painting Restoration in Napoleonic Italy, 1796-8,” Symposium at the National Museum of Denmark, Copenhagen, May 13, 2013: *Conservation in the 19th Century*. (Member of the Scientific Committee for: CiNC – Conservation in the Nineteenth Century).

“The Fame of Raphael and the Fate of his Paintings,” *Julius Fund Lecture*, Cleveland Museum of Art and Case Western Reserve University, Cleveland, Ohio, September 2011.

“Napoleon, Science and the Art of Modern Rome,” Keynote Speaker, *Art History Graduate Student Symposium*, University of Toronto, January, 2012.

“Placing the Napoleonic Desire to Detach Raphael’s Stanze Frescoes in Context,” Symposium Paper, *Colloque international -- La restauration des oeuvres d’arts en Europe entre 1789 et 1815: Pratiques, transferts, enjeux/ The Restoration of Artworks in Europe from 1789 to 1815: Practices, Transfers, Issues*, University of Geneva, Faculty of Letters, October 1-2, 2010.

“Perceptions of Raphael and the Restoration of his paintings during the 19th century,” Symposium -- *Histoire de l’art, 1848-1914 : bilans et perspectives*, Paris, Musée d’Orsay,

organized by *Musée d'Orsay and the École du Louvre*, Session Title: "Histoire du gout, de la reception" (convener: Pascal Griener, University of Neuchatel), September 14, 2007.

"The Presentation of Restored Early Italian Paintings," at the Yale University Art Gallery, Yale University, New Haven, April 2002.

"Aesthetic Unity or Conservation Honesty? - Four Generations of Wall-Painting Restorers in Italy and the Changing Approaches to Loss, 1850-1970," at the symposium-- *Past Practice/ Future Prospects*, organized by Dr. Andrew Oddy, held at the British Museum, London, September 12-14, 2001 (could not present due to September 11, 2001).

"L'image de dévotion aux XIVe et XVe siècles en Toscane: prestige de l'icône et altérations du temps," Evening Lecture in Series: *Regards sur l'Histoire de la Restauration, Paris, Musée du Louvre*, June 8, 2000.

"Shifting Images: Reception, the Canon, and the 'Frustrated Eye'," *The Burke Lecture Series, Indiana University*, Bloomington, April 8, 1998.

"The Restorer's Hand and the Mutability of the Artistic Image," Public Lecture, The Metropolitan Museum of Art, New York, Friday, February 20, 1998.

"Early Italian Painting: Varnishing and Aesthetics," Symposium: *Varnishes: Authenticity and Permanence*, National Gallery of Canada, Ottawa, September 1994.

Other Presentations

CBC Radio Interviews, Cultural Heritage Protection and Damage in Ukraine, 9 short interviews (5-10 minutes each) with CBC regional radio stations for afternoon shows (St. John's, Victoria, Sudbury/Thunder Bay, Halifax, Winnipeg, Yellowknife, London/Windsor, Edmonton, Saskatchewan), March 22, 2022.

Graduate Supervisions: Ph.D. (8 complete, 3 in progress); M.A. (35 complete)

Undergraduate Courses taught regularly:

ARTH 214/ 3.0: Renaissance Art and Architecture Before 1500;

ARTH 260/ 3.0: Culture and Conflict;

ARTH 405/3.0: Cultural Heritage Preservation.

Graduate Seminars taught regularly:

ARTH 860/861: Cultural Heritage Preservation I/II;

ARTH 811: Museums, Collecting and Culture II: *The Louvre Museum, 1793-1815*.