

## CURRICULUM VITAE

### Cathleen Hoeniger

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**Fields of Specialization and Teaching:** Italian Late Medieval and Renaissance Painting; Raphael of Urbino; History and Theory of Art Restoration; Cultural Heritage Preservation; War and Artistic Heritage; History of Science and Medicine (1000-1600)

#### **Education**

B.A. (Honours) (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. Dissertation: "The Painting Technique of Simone Martini." Supervisor: John Shearman

#### **Publications: Single-Author Books (2)**

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

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

#### **Publications: Single-Author Book, In Progress**

*The Fate of Early Italian Art during World War Two: Damage, Salvage, Restoration*, manuscript in progress.

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

"Invention as a Necessity: The Salvage of Italian Frescoes during World War II," in *Histories of Conservation and Art History in Modern Europe*, eds. S. Dupré and J. Boulboulé (Routledge, 2022), forthcoming.

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

"The Salvage of the Benevento Bronze Doors after World War Two", 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 (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. H. Flora and S. Wilkins (Brepols, 2018), pp. 313-28.

"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. U. D'Elia (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*, 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 19<sup>th</sup> Century*, ed. I. Brajer (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*, École du Louvre-Musée d'Orsay, 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), pp. 99-121. Paperback, 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*, Theme Issue: *La restauration des oeuvres d'art en Europe entre 1789 et 1815: pratiques, transferts, enjeux*, ed. N. 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, Victoria and Albert Museum, London, 2009), pp. 100-112.

"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. 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, A. Touwaite (Ashgate, 2006), pp. 51-81. Paperback, eBook, Routledge, 2016.

"Restoring Raphael," in *The Cambridge Companion to Raphael*, ed. Marcia B. Hall (Cambridge University Press, 2005), pp. 276-305, 392-5. Paperbk, 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 (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. 303-24.

"The Reception of Correggio's *Loves of Jupiter*," in *Coming About...A Festschrift for John Shearman*, eds. L. Jones and L. Matthew (The Harvard University Art Museums, 2001), pp. 191-7.

"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. A. Oddy and S. 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," 38/2 (1999), pp. 144-61.

"Wall painting, I. Survey of techniques, II. Conservation," in *The Dictionary of Art* (London: MacMillan, 1996), vol. 32, pp. 802-10. Online: *Grove Art Online*, or *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. 442-62.

"Cloth of Gold and Silver: Simone Martini's Techniques for Representing Luxury Textiles," *Gesta*, 30/ 2 (1991), pp. 154-62.

"The Identification of Blue Pigments in Early Sienese Paintings by Color Infrared Photography," *The Journal of the American Institute for Conservation*, 30 (1991), pp. 115-24.

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

### ***Publications: Book Reviews (selected)***

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), 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*, Routledge, 2021.

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), *Journal of the American Institute for Conservation*, 57/3 (2018), pp. 141-45. Online: DOI: [10.1080/01971360.2018.1493771](https://doi.org/10.1080/01971360.2018.1493771)

Review of : Harald Schwaetzer, Stefan Hasler, Elena Filippi, *Raffaels Sixtinische Madonna: Eine Vision im Dialog*, 2012, *Renaissance Quarterly*, 66/1 (2013), pp. 204-6.

Review of: Christian Kleinbub, *Vision and the Visionary in Raphael* (The Pennsylvania State University Press, 2011). *Renaissance Quarterly*, 64/4 (Winter 2011), pp. 1219-20.

Review of: David Alan Brown and Jane Van Nimmen, *Raphael and the Beautiful Banker: The Story of the Bindo Altoviti Portrait* (Yale University Press, 2005). *Renaissance Quarterly* (Spring 2007), pp. 540-42.

Review of: Christiane L. Joost-Gaugier, *Raphael's Stanza della Segnatura: Meaning and Invention* (Cambridge U. P., 2002), *Renaissance Quarterly* (2003), pp. 1199-1200.

Review of: *The Princeton Raphael Symposium*, eds. J. Shearman and M.B. Hall (Princeton University Press, 1990), in *RACAR* (Canadian Art Review), XVII/ 2 (1990), pp. 186-87.

#### ***Academic Awards and Research Funding, External and Internal (last 5 years)***

2020-25 Social Sciences and Humanities Research Council of Canada, Insight Grant, Principal Investigator: "Protecting Italy's Artistic Heritage during WWII." Ranked first in A category.

2016-20 Social Sciences and Humanities Research Council of Canada, Insight Grant, Principal Investigator: "Of Monuments and Men: The Salvage and Restoration of Italian Fresco Cycles during and after WWII (1942-60)". Ranked second.

#### ***Invited Lectures (selected)***

"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 (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 19<sup>th</sup> 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 - The Restoration of Artworks in Europe from 1789 to 1815: Practices, Transfers, Issues*, University of Geneva, October 1-2, 2010.

"Perceptions of Raphael and the Restoration of his paintings during the 19<sup>th</sup> century," Symposium - *Histoire de l'art, 1848-1914: bilans et perspectives*, Paris, *Musée d'Orsay and École du Louvre*, Histoire du gout, de la reception (Pascal Griener, University of Neuchatel), September 14, 2007.

"The Presentation of Restored Early Italian Paintings," at 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 *Past Practice/Future Prospects*, Andrew Oddy, British Museum, London, September 12-14, 2001.

Co-organizer, Symposium: New Art Conservation in Italy. Visit of 4 Italian Conservators to Queen's University (Dr. P. Brambilla Barcillon, conservator of Leonardo's *Last Supper*; Mr. Giorgio Croci, architectural engineer, Pisa's Leaning Tower; Mr. Gianluigi Colalucci, conservator, Michelangelo's Sistine Chapel Ceiling cleaning; Mr. Giuseppe Giunta, architectural conservator, Façade of St. Peter's , Rome). March 11-13, 2001.

"L'image de dévotion aux XIV<sup>e</sup> et XV<sup>e</sup> 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.

***Conference Papers, only last 5 years***

"Raphael versus Mother Nature," *Reconsidering Raphael*, Vassar College, Poughkeepsie, NY, April 9-10, 2021, virtual.

"Preserving and Studying Medieval Stained-Glass Windows during World War Two in Italy," *Canadian Conference of Medieval Art Historians* (CCMAH), Guelph University, March 13-14, 2020.

"The Rediscovery of the Angevin Apse of Santa Chiara, Naples, 1900-1950," *Canadian Conference of Medieval Art Historians*, University of Manitoba and University of Winnipeg, Winnipeg, March 22-23, 2019.

"The Restoration and the Reinterpretation of Pisa's Camposanto following World War Two", *College Art Association*, New York City, Feb. 2019.

"Rising from the Rubble of WWII: The Trecento Altarpiece of Impruneta", *Andrew Ladis Trecento Conference*, University of Houston, Texas, Nov. 2018.

"Interpreting the Camposanto Frescoes in the Aftermath of WWII," *Canadian Conference of Medieval Art Historians*, Ottawa, Carleton University, 16-17 March 2018.

"Early Modern Collectors and the Deliberate Alteration of Raphael's Pictures," *Collecting Raphael - Raffaello Sanzio da Urbino nelle collezioni e nella storia del collezionismo*, Rome, Biblioteca Hertziana and American University of Rome, 12-14 October, 2017.

"Filippino Lippi's *Mercatale Tabernacle* in Prato: Exhibiting a work of art or a work of restoration?", *College Art Association*, New York City, February 2017.

"The Camposanto of Pisa in the Wake of WW2 – Loss and Discovery", *Andrew Ladis Trecento Conference*, Tulane University, New Orleans, November 2016.

"The Fate of the Bronze Doors of Benevento Cathedral during and after WW2", *International Medieval Conference*, Kalamazoo, Michigan, May 14, 2016.

***Graduate Supervisions: Ph.D. (7 complete, 3 in progress); M.A. (32 complete, 3 in progress)***

***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: Cultural Heritage Preservation I;

ARTH 861: Cultural Heritage Preservation II;  
ARTH 811: Museums, Collecting and Culture II: *The Louvre Museum, 1793-1815*.