

“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 1: fonti e testimonianze)*, eds F. Capano E. Maglio, M. Visone (Naples: Federico I University Press 2023), pp. 1003-1010, ebook (Series *History and Iconography of Architecture, Cities and European Sites/Storie e iconografie 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:10.17721/25194801.2022.1.03

“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. Boulboullé (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/cathleenmoeniger-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

“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?” *CeRO Art—Conservation, Exposition, Restauration*

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. 303–24.

“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 and 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,” *Conservation*, 30/2 (1991), pp. 154–62. Used as the main source of information on the topic.

organized by Musée d'Orsay and the École du Louvre. Session Title: "Histoire du goût, de la réception" (convener: Pasca Griener, University of Neuchâtel), 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 XIV^e et XV^e 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.