

Maeve Doyle

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FAIC 317 – ECSU
Willimantic, CT 06226

EDUCATION

- PhD, 2015 Bryn Mawr College, Bryn Mawr, PA: History of Art
Dissertation: “The Portrait Potential: Gender, Identity, and Devotion in Manuscript
Owner Portraits, 1230–1320”
- MA, 2009 Bryn Mawr College, Bryn Mawr, PA: History of Art
- AB, 2007 Vassar College, Poughkeepsie, NY: Art and Medieval & Renaissance Studies
Cum laude generali, and with departmental honors in major subjects

APPOINTMENTS

Assistant Professor of Art History, Eastern Connecticut State University, Willimantic, CT, 2017–
present

FELLOWSHIPS, GRANTS, AND HONORS

- Reassigned Time for Research, Eastern Connecticut State University, Spring 2019 and Spring 2020
CSU-AAUP Research Grant, Eastern Connecticut State University, 2018–2019 and 2019–2020
CSU-AAUP Summer Curriculum Development Grant, Eastern Connecticut State University, 2018
CSU-AAUP Faculty Development Grant, Eastern Connecticut State University, 2017–2018, 2018–
2019, and 2019–2020
- Travel Grant, Delaware Valley Medieval Association, 2017
- Mrs. Giles Whiting Foundation Fellowship in the Humanities, 2014–2015
- Fulbright Fellowship, France, 2011–2012
- Fellowship, Bryn Mawr College, 2007–2010, 2013–2014
- Frances Daly Fergusson Prize for Outstanding Accomplishments in Art History,
Vassar College, 2007
- Art Academic Intern, Vassar College Department of Art, 2006–2007
- Ford Scholar, Vassar College, 2006

PUBLICATIONS

PEER-REVIEWED PUBLICATIONS

- “Visual Pleasure and the Illuminated Prayer Book,” 77–111, in *Pleasure in the Middle Ages*, ed. Naama
Cohen-Hanegbi and Piroska Nagy, International Medieval Research 24 (Turnhout: Brepols,
2018)

“Prayer, Seduction, and Agency in a Thirteenth-Century Psalter,” *Essays in Medieval Studies* 30 (2014): 37–54

OTHER PUBLICATIONS

“Wrestling with the Devil in the Details,” 20–25, in *Inspired: Essays in Honor of Susan Donobue Kuretsky*, ed. Elizabeth Nogrady, Joanna Sheers Seidenstein, and Mia M. Mochizuki (Poughkeepsie, NY: Frances Lehman Loeb Art Center, 2018)

“Teaching Violence, Destruction, and Propaganda at Nimrud in Antiquity and Today,” *Art History Teaching Resources*, blog post, published April 10, 2016
<http://arthistoryteachingresources.org/2016/04/teaching-violence-destruction-and-propaganda-at-nimrud-in-antiquity-and-today/>

PUBLICATIONS IN PROGRESS

“Picturing Male Devotion: Gender in Manuscript Owner Portraits ca. 1300,” submitted to *Getty Research Journal*

“Jean le Noir, Bourgot (?), and workshop, Miniature of Christ’s Side Wound and Instruments of the Passion from the Prayer Book of Bonne of Luxembourg,” forthcoming in *Smarthistory* (public-facing art history resource)

“Identity, Indeterminacy, and Audience: The Semantics of Portraiture in the De Brailes Hours,” revising for resubmission to *Studies in Iconography*

Seeing the Self: Rethinking Gender in the Early Book of Hours Era, revising for submission to an academic press

SELECTED CONFERENCE PAPERS AND TALKS

“Networked Borders: A Computational Analysis of Images in the Margins of Medieval Manuscripts” (with Alex Brey)

Panel: “Coloring Outside the Lines: New Perspectives on the Borders of Manuscripts”
 27th International Medieval Congress, Leeds, UK, 2020 (under review)

“Illuminating Aristocratic Networks in the ‘Clary Psalter’ (BNF lat. 10435)”

Repenser l’aristocratie dans la France capétienne (987–1328) / Re-Thinking the Aristocracy in Capetian France, 987–1328: A Workshop, Centre d’études supérieures de civilisation médiévale, Université de Poitiers, France, 2019

“Following Her Lead? Men at Prayer in Thirteenth-Century Books of Hours”

Sixth Feminist Art History Conference, American University, Washington, D.C., 2018

“Modeling Networks of Artistic Contact in French Gothic Manuscripts” (with Alex Brey)

Panel: “Technology and Memory of the Middle Ages” (sponsor: The Index of Medieval Art)

- 25th International Medieval Congress, Leeds, UK, 2018
“Teaching to the Collection: Challenges, Opportunities, Rewards” (with Marianne H. Hansen)
Panel: “Manuscripts in the Curriculum” (sponsor: Les Enluminures)
53rd International Congress on Medieval Studies, Kalamazoo, MI, 2018
- “How Owner Portraits Work”
Panel: “In Honor of Adelaide Bennett Hagens II: Signs of Patronage in Medieval Manuscripts” (sponsor: The Index of Christian Art)
52nd International Congress on Medieval Studies, Kalamazoo, MI, 2017
- “Network Analysis for Medieval Studies” (with Alex Brey)
Digital Humanities Workshop for the Delaware Valley Medieval Association, Rutgers University, New Brunswick, NJ, 2017
- “Ownership or Ideology? Reconsidering Images of Medieval Women Book Owners”
Panel: “Beyond Arbiters of Lay Piety and Ambassadors of Culture: Revisiting Susan Groag Bell’s Medieval Women Book Owners”
43rd Annual Saint Louis Conference on Manuscript Studies, Vatican Film Library, Saint Louis University, Saint Louis, MO, 2016
- “Negotiating Martial Masculinity in the Aspremont-Kievraing Psalter-Hours (ca. 1300)”
49th International Congress on Medieval Studies, Kalamazoo, MI, 2014
- “Isabelle Reading: The Female Reader and the Margins in the Aspremont-Kievraing Psalter-Hours”
44th International Congress on Medieval Studies, Kalamazoo, MI, 2009
- CONFERENCE AND PANEL ORGANIZATION**
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- “Bodies that Transform: Visual, Material, and Conceptual Transitions” (sponsor: Material Collective)
55th International Congress on Medieval Studies, Kalamazoo, MI, 2020 (upcoming)
- Roundtable: “The Middle Ages, What Does It Have to Do with Me?” (sponsor: Material Collective)
54th International Congress on Medieval Studies, Kalamazoo, MI, 2019
- “Approaching Portraiture Across Medieval Art”
50th International Congress on Medieval Studies, Kalamazoo, MI, 2015
- “Movement and Exchange” (meeting of the Delaware Valley Medieval Association)
University of Pennsylvania, Philadelphia, PA, 2014
- “Visual Pleasure and the Virgin Mary”
International Medieval Congress, Leeds, UK, 2013

TEACHING AND ADVISING

ART HISTORY SURVEY COURSES

- “Introduction to Art History: Prehistory to 1400” (or equivalent)
 Eastern Connecticut State University, Art & Art History 211, Fall 2017–Fall 2019 (global survey)
 Temple University, Art History 1155, Fall 2016 (western survey)
 Moore College of Art & Design, Art History 111, Fall 2015–Spring 2016 (western survey)
- “Introduction to Art History: 1400 to the Present”
 Eastern Connecticut State University, Art & Art History 212, Spring 2018–Spring 2019 (global survey)

FIRST YEAR PROGRAM COURSES

- “Introduction to Art & Art History”
 Eastern Connecticut State University, FYI 100, Fall 2018–Fall 2019 (for Art & Art History majors)

ELECTIVES

- “Medieval Art & Architecture” (or equivalent)
 Eastern Connecticut State University, Art & Art History 229, Fall 2019
 Bryn Mawr College, History of Art 212, Spring 2017
 Saint Joseph’s University, Art 202, Spring 2016
- “Islamic Art”
 Eastern Connecticut State University, Art & Art History 371, Fall 2018–Spring 2020
- “Women and the Visual Arts” (or equivalent)
 Eastern Connecticut State University, Art & Art History / Women’s and Gender Studies 355, Spring 2018–Spring 2020
 Saint Joseph’s University, Art 107, Spring 2016
- “Every People Under Heaven: Art in the Age of the Crusades”
 Temple University, Art History 2200, Fall 2016

SEMINARS

- “Medievalisms from the Eighteenth Century to the Present”
 Eastern Connecticut State University, Art & Art History 340, Fall 2017 (writing intensive)
- “Discovering Medieval Manuscripts”
 Bryn Mawr College, History of Art 311, Spring 2017 (taught in Bryn Mawr Special Collections)

SENIOR THESIS AND INDEPENDENT STUDY SUPERVISION

- Zi Yi Huang, “Japanese Female Artists and the Female Body” (Senior Thesis, Fall 2019)
 Morgan Bibbins, “Black Contemporary Post-Colonial Representations of Sexual Violence Addressing Audience Culpability” (Senior Thesis, Spring 2019)

Sarah Covino, “A History of Printmaking” (Independent Study, Spring 2019)
Dylan Waddington, “Children in Renaissance Art” (Independent Study, Fall 2017)
Emma Folsom, “Finding Beauty in the Current” (second reader, Senior Thesis in Women’s and Gender Studies, Fall 2017)

SELECTED PROFESSIONAL EXPERIENCE AND CERTIFICATIONS

Getty Advanced Workshop in Network Analysis + Digital Art History, University of Pittsburgh, Pittsburgh, PA, 2019–2020
“Introduction to Islamic Manuscripts,” intensive course offered through Rare Book School, Philadelphia, PA, 2018
Dean’s Certificate in Pedagogy, Bryn Mawr College, 2014
Co-curator of “Conversations: Selected Works from the Jacqueline Koldin Levine ’46 and Howard Levine Collection,” Canaday Library, Bryn Mawr College, 2012
Graduate Student Summer Intern, Special Collections, Bryn Mawr College, 2012
Summer Curatorial Intern, The Walters Art Museum, Baltimore, 2007
Co-curator of “The Tourist View,” Denison University Art Gallery, Granville, OH, 2006
Summer Curatorial Intern, The Frick Collection, New York, 2005

SELECTED PROFESSIONAL AND UNIVERSITY SERVICE

Senator for Art & Art History, Eastern Connecticut State University Faculty Senate, 2019–
Survey Coordinator, Eastern Connecticut State University Department of Art & Art History, 2019–
Women’s and Gender Studies Advisory Board, Eastern Connecticut State University, 2017–
Fulbright Committee, Eastern Connecticut State University, 2017–
Secretary / Webmaster, Delaware Valley Medieval Association, 2016–2017
Executive Council, Delaware Valley Medieval Association, 2015–2016
Graduate Student Representative, Delaware Valley Medieval Association, 2013–2015

PROFESSIONAL AFFILIATIONS

College Art Association
International Center of Medieval Art
Medieval Academy of America
Society for Medieval Feminist Scholarship