

# Maeve K. Doyle

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<http://maevedoylephd.com>

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## EDUCATION

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- 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 generalis*, and with departmental honors in major subjects

## APPOINTMENTS

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- Assistant Professor of Art History, Eastern Connecticut State University, Willimantic, CT, 2017–  
present
- Lecturer, Bryn Mawr College, Bryn Mawr, PA, Spring 2017
- Adjunct Instructor, Temple University, Philadelphia, PA, Fall 2016
- Adjunct Faculty, Saint Joseph’s University, Philadelphia, PA, Spring 2016
- Adjunct Faculty, Moore College of Art & Design, Philadelphia, PA, Fall 2015–Spring 2016

## FELLOWSHIPS, GRANTS, AND HONORS

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### EXTERNAL GRANTS

- Getty Advanced Workshop in Network Analysis + Digital Art History, 2019–2021
- Travel Grant, Delaware Valley Medieval Association, 2017
- Mrs. Giles Whiting Foundation Fellowship in the Humanities, 2014–2015
- Fulbright Fellowship, France, 2011–2012

### INTERNAL GRANTS

- Reassigned Time for Research, Eastern Connecticut State University, Spring 2019, Spring 2020, Fall  
2020, Fall 2021, and Fall 2022
- CSU-AAUP Faculty Development Grant, Eastern Connecticut State University, 2017–2018, 2018–  
2019, 2019–2020, 2020–2021, and 2021–2022
- CSU-AAUP Research Grant, Eastern Connecticut State University, 2018–2019, 2019–2020, and  
2021–2022
- CSU-AAUP Summer Curriculum Development Grant, Eastern Connecticut State University, 2018  
and 2020

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

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### PEER-REVIEWED PUBLICATIONS

- “Before 1297? St. Louis and Questions of Devotional Manuscript Dating.” In *Essays in Honor of Lawrence Nees*, ed. Lynley Anne Herbert and Isabelle Lachat. Berlin: de Gruyter, forthcoming.
- “Identity, Indeterminacy, and Audience: The Semantics of Portraiture in the De Brailes Hours.” *Studies in Iconography* 43 (2022): 31–72.
- “Looking Beyond the Binary: Gender and Reception of Owner Portraits in Medieval Devotional Manuscripts.” *Different Visions* 8 (2022), <https://differentvisions.org/looking-beyond-the-binary/>.
- “Picturing Men at Prayer: Gender in Manuscript Owner Portraits around 1300.” *Getty Research Journal* 13:1 (February 2021): 31-62.
- “Visual Pleasure and the Illuminated Prayer Book.” In *Pleasure in the Middle Ages*, ed. Naama Cohen-Hanegbi and Piroska Nagy, 77–111. 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

- “Mysticism and queer readings of Christ’s Side Wound in the Prayer Book of Bonne of Luxembourg.” *Smarthistory*. June 29, 2020. <https://smarthistory.org/jean-le-noir-bourgot-miniature-of-christ-wound-passion-prayer-book-bonne-luxembourg/>
- “Wrestling with the Devil in the Details.” In *Inspired: Essays in Honor of Susan Donohue Kuretsky*, ed. Elizabeth Nogrady, Joanna Sheers Seidenstein, and Mia M. Mochizuki, 20–25. Poughkeepsie, NY: Frances Lehman Loeb Art Center, 2018.
- “Teaching Violence, Destruction, and Propaganda at Nimrud in Antiquity and Today.” *Art History Teaching Resources* (blog). April 10, 2016.

<http://arthistoryteachingresources.org/2016/04/teaching-violence-destruction-and-propaganda-at-nimrud-in-antiquity-and-today/>.

### ONGOING PROJECTS

Manuscript Connections. Co-PI, 2016–present. <http://manuscriptconnections.org/>.

### CONFERENCE PAPERS AND TALKS

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“Networks of Irreverent Images: A Computational Analysis of Images in the Margins of Gothic Manuscripts”

Faculty Scholars Forum, Eastern Connecticut State University, Willimantic, CT, 2022

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

Panel: “Coloring Outside the Lines: New Perspectives on the Borders of Manuscripts”  
28<sup>th</sup> International Medieval Congress, Leeds, UK, 2021 (postponed from 2020)

“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 Alexander Brey)

Panel: “Technology and Memory of the Middle Ages” (sponsor: The Index of Medieval Art)  
25<sup>th</sup> 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)  
53<sup>rd</sup> 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)  
52<sup>nd</sup> International Congress on Medieval Studies, Kalamazoo, MI, 2017

“Network Analysis for Medieval Studies” (with Alexander 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”

43<sup>rd</sup> Annual Saint Louis Conference on Manuscript Studies, Vatican Film Library, Saint Louis University, Saint Louis, MO, 2016

“Marking Time: Renaissance Books of Hours between Manuscript and Print”  
Bryn Mawr College Special Collections, Bryn Mawr, PA, 2015

“Negotiating Martial Masculinity in the Aspremont-Kievraing Psalter-Hours (ca. 1300)”  
49<sup>th</sup> International Congress on Medieval Studies, Kalamazoo, MI, 2014

“The Potential for Portraiture in Medieval Illuminated Books”  
Whiting Fellowship Presentations, Bryn Mawr College, Bryn Mawr, PA, 2014

“Visual Pleasure and the Illuminated Prayer Book”  
International Medieval Congress, Leeds, UK, 2013

“Perfecting the Self: Owner Portraits in a Fourteenth-Century Book of Hours (British Library Add. MS 36684 and Morgan Library MS M.754)”  
IFA-Frick Symposium, Institute of Fine Arts and The Frick Collection, New York, NY, 2013

“Depicting the Devotional Self: Representation and Reception of Owner Portraits in French Devotional Manuscripts ca. 1300”  
Identity and Image, the 18<sup>th</sup> Center for Medieval Studies Postgraduate Conference, University of Bristol, Bristol, UK, 2012

“Isabelle Reading: The Female Reader and the Margins in the Aspremont-Kievraing Psalter-Hours”  
44<sup>th</sup> 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)  
56<sup>th</sup> International Congress on Medieval Studies, Kalamazoo, MI, 2021 (rescheduled from 2020)

Roundtable: “The Middle Ages, What Does It Have to Do with Me?” (sponsor: Material Collective)  
54<sup>th</sup> International Congress on Medieval Studies, Kalamazoo, MI, 2019

“Approaching Portraiture Across Medieval Art”  
50<sup>th</sup> 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**

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**ART HISTORY SURVEY COURSES**

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

**FIRST YEAR PROGRAM COURSES**

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

**ELECTIVES**

- “Medieval Art & Architecture” (or equivalent)  
Eastern Connecticut State University, ART 229, taught every one or two years since Fall 2019  
Bryn Mawr College, HART 212, Spring 2017  
Saint Joseph’s University, ART 202, Spring 2016
- “Islamic Art”  
Eastern Connecticut State University, ART 371, taught every one or two years since Fall 2018
- “Women, Gender, and Art”  
Eastern Connecticut State University, ART x WST 355, taught every one or two years since Spring 2018  
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**

- “Histories of Portraiture”  
Eastern Connecticut State University, ART 340, taught yearly since Spring 2021 (writing intensive)
- “Medievalisms from the Eighteenth Century to the Present”  
Eastern Connecticut State University, ART 340, Fall 2017 (writing intensive)
- “Discovering Medieval Manuscripts”  
Bryn Mawr College, HART 311, Spring 2017 (taught in Bryn Mawr Special Collections)

### SENIOR THESIS AND INDEPENDENT STUDY SUPERVISION

- Piper Kozar-Meyers, “Representations of Egyptian Royal Women” (Independent Study, Fall 2022)  
 Megan Starbird, “The Art of Mika Rottenberg” (Senior Thesis, Fall 2022)  
 Karlin Bergeson, “Artemisia Gentileschi and Cindy Sherman” (Senior Thesis, Spring 2022)  
 Wendy Martinez Rojo, “Comparing Latinx Artists and Latin American Artists” (Senior Thesis, Spring 2022)  
 Stephanie Perez Pardes, “Dante Alighieri’s *Divine Comedy*: Illustrating the Inferno” (Senior Thesis, Spring 2022)  
 Zi Yi Huang, “American Landscape Painting” (Senior Thesis, Fall 2021)  
 Nicolette Molnar, “Women Artists in Renaissance and Baroque Italy” (Senior Thesis, Fall 2021)  
 Megan Starbird, “Queer Art History” (Independent Study, Spring 2021)  
 Abigail Wilson, “The Lord Leighton House” (Senior Thesis, Spring 2021)  
 Arianna Rivera, “Art Liberates the ‘Invisible Man’” (Senior Thesis, Fall 2020)  
 Abigail Wilson, “Carpets in Safavid Persia” (Independent Study, Fall 2020)  
 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

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- Getty Advanced Workshop in Network Analysis + Digital Art History, University of Pittsburgh, Pittsburgh, PA, 2019–2021  
 “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

### UNIVERSITY AND DEPARTMENT SERVICE

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- Assistant Chairperson, Department of Art & Art History, 2022–present  
 Pride Center Safe Zone Workshop Education Team, 2021–present  
 Academic Program Review Committee, 2020–present  
 Curriculum Committee, 2020–2022 (Co-chair 2021–2022)

Senator for Art & Art History, 2019–present  
Search Committee (Gallery Coordinator), 2018–2019  
Women’s and Gender Studies Advisory Board, 2017–present  
Fulbright Committee, 2017–present

### **PROFESSIONAL SERVICE**

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Member, Editorial Board, *Different Visions: New Perspectives on Medieval Art*, 2021–present  
Membership Committee, International Center of Medieval Art, 2021–present  
Secretary / Webmaster, Delaware Valley Medieval Association, 2016–2017  
Executive Council, Delaware Valley Medieval Association, 2013–2016

### **PROFESSIONAL AFFILIATIONS**

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

### **LANGUAGE PROFICIENCIES**

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English, French, and German  
Reading knowledge of Latin, Medieval French, and Middle English