

Maeve K. Doyle

<http://maevedoylephd.com>

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”
Secondary fields: medieval architecture; medieval French literature; Renaissance
portraiture; history of collecting
- 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

- Associate Professor of Art History with tenure, Eastern Connecticut State University, Willimantic,
CT, 2023–present
- Research Fellow, Center for the Humanities, Wesleyan University, Fall 2023
- Assistant Professor of Art History with tenure, Eastern Connecticut State University, Willimantic,
CT, 2022–2023
- Assistant Professor of Art History, Eastern Connecticut State University, Willimantic, CT, 2017–
2022
- 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

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

- Sabbatical Leave, Eastern Connecticut State University, Fall 2023

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

PEER-REVIEWED PUBLICATIONS

“Beyond Comparative Analysis: Making Arguments with Similarity Metrics and Structured Manuscript Data, with a Case Study in Marginal Iconography.” *Medieval Studies* 8, no. 2 (Fall 2023): forthcoming.

“Before 1297? St. Louis and Questions of Devotional Manuscript Dating.” In *Illuminating a Legacy: 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 Donobue 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/>.

PUBLICATIONS IN PROGRESS

- “Gender and Sexuality in Medieval Europe.” Chapter in Smarthistory’s *Reframing Art History*, in progress.
- “Portraiture in the Premodern World, 700–1400.” Chapter in Smarthistory’s *Reframing Art History*, in progress.

ONGOING PROJECTS

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

CONFERENCE PAPERS AND TALKS

- Roundtable: “In Honor of Alison Stones II: Interdisciplinary Illumination” (with Alexander Brey and Alison Langmead)
58th International Congress on Medieval Studies, Kalamazoo, MI, 2023
- “Digital Approaches to Medieval Book Arts” (with Alexander Brey)
Invited talk for the International Center for Medieval Art “Digital Approaches to Medieval Art History” event series, online, 2023,
<https://www.youtube.com/watch?v=mkZWkwMvM7Q>
- “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”
28th 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)
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 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”
43rd 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)”
49th 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 18th 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”
44th International Congress on Medieval Studies, Kalamazoo, MI, 2009

CONFERENCE AND PANEL ORGANIZATION

“Bodies that Transform: Visual, Material, and Conceptual Transitions” (sponsor: Material Collective)
56th International Congress on Medieval Studies, Kalamazoo, MI, 2021

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 211, taught yearly since Fall 2017 (global survey)
Temple University, ARTH 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 & HONORS PROGRAM COURSES

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

“Great Ideas in the Advancement of Knowledge” (team taught)
Eastern Connecticut State University, HON 150, Spring 2023

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” (or equivalent)

Eastern Connecticut State University, ART / 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, ARTH 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, INDEPENDENT STUDY, AND INTERNSHIP SUPERVISION

Abi Beauregard, Eastern Connecticut State University Archives (Internship, Spring 2023)

Piper Kozar-Meyers, “Julius Caesar to Emperor Augustus: The Artistic and Political Shifts of their Reigns” (Senior Thesis, Spring 2023)

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

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

Assistant Chairperson, Department of Art & Art History, 2022–present
 Pride Center Safe Zone Workshop Education Team, 2021–present
 ECSU–AAUP Liaison for Art & Art History, 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

Member, Editorial Board, *Different Visions: New Perspectives on Medieval Art*, 2021–present
 Membership Committee, International Center of Medieval Art, 2021–present

Reviewer for Anne F. Harris and Nancy M. Thompson, *Medieval Art: Making, Matter, and Meaning*,
Oxford University Press, 2020

Secretary / Webmaster, Delaware Valley Medieval Association, 2016–2017

Executive Council, Delaware Valley Medieval Association, 2013–2016

PROFESSIONAL AFFILIATIONS

College Art Association

International Center of Medieval Art

Medieval Academy of America

Society for Medieval Feminist Scholarship

LANGUAGE PROFICIENCIES

English, French, and German

Reading knowledge of Latin, Medieval French, and Middle English