

MEAGAN KHOURY

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Abbreviated Curriculum Vitae

EDUCATION

Stanford University, California. Ph.D. Candidate in Art History. Minor in Feminism, Gender, and Sexuality Studies. 2025 (expected completion)

University of York, England. M.A. with Distinction in Art History

The School of Visual Arts, New York. B.F.A. in Drawing and Painting

PUBLICATIONS

“Silken Sensualities and ‘Wayward’ Women: High and Low Cultural Labor in Early Modern Bologna.” *Vierteljahrschrift für Sozial- und Wirtschaftsgeschichte* (VSWG). Special issue: *Gender, Work, and Service in Late Medieval and Early Modern Europe*, forthcoming December 2024.

“Exchanging Her Heart with Christ: the Ardor of Authorization in the Breast of St Catherine of Siena.” In *Women and Gender in the Art and Architecture of the Trecento*, ed. Judith Steinhoff. Brepols, forthcoming 2024.

“Pseudo-Albertus Magnus and the *De secretis mulierum*.” Entry for exhibition catalog *Embodied Knowledge: Women and Science before Silicon Valley*. Stanford University Libraries, 2023.

“Where Do We Go From Here: Transitivity and Journey Narratives in Eleanor Rykener”. In *Medieval Mobilities: Gendered Bodies, Spaces, and Movements*, eds. Basil Arnould Price, Jane Elizabeth Bonsall, and Meagan Khoury, 27-48. Palgrave MacMillan, 2023.

EDITED BOOKS

Medieval Mobilities: Gendered Bodies, Spaces, and Movements, eds. Basil Arnould Price, Jane Elizabeth Bonsall, and Meagan Khoury. Palgrave MacMillan, 2023.

FELLOWSHIPS AND GRANTS

Grantee, Folger Shakespeare Institute: “Race, Place, and the Nonhuman in Early Modernity”, May 2024.

Grantee, Venetian Research Program, The Gladys Krieble Delmas Foundation, 2024.

Grantee, The U.S. – Italy Fulbright Commission, 2023-2024. Visiting scholar at Università di Bologna, Dipartimento di storia cultura civiltà.

Fellowship, The Warburg Institute: *Of Honey, Heaven Sent – An Illustrated History of Bees*, July 2023.

Stanford – Notre Dame University, Rome Archive Seminar, June 2023.

The PIMo Training School, “Moving Goods for Charity Across the Mediterranean (15th – 19th centuries). Centro Studi sui Monti di Pietà, Bologna, June 2022.

Middlebury Italian Language School. Generously funded by The Kress Foundation, Summer 2022.

The Medici Archive Project, Winter Seminar in Renaissance Paleography and Archival Research, Florence, January 2019.

CONFERENCE PAPERS AND TALKS

- Sept 2022 *Gender, Work, and Service in Late Medieval Europe (1300-1600)*, University of Cologne. “Silken Sensualities and Wayward Women: High and Low Cultural Labor in Early Modern Bologna.”
- June 2022 Workshop: *Current PhD Research on Renaissance and Early Modern Bologna*. “High and Low Cultural Labor in Early Modern Bologna.” The University of Bologna, Italy.
- May 2022 *International Conference on Medieval Studies*, Western Michigan University. Invited to speak on panel “Re-Making the Madonna”.
- Jan 2022 *Gender and Medieval Studies Conference*, American University of Paris, Paris. “Hungry Eyes: Catherine of Siena and Simone Weil’s Ravenous Agencies”.
- June 2021 *Tel Aviv University*. Invited to guest lecture in the Department of Art History.
- May 2021 Berkeley – Stanford Symposium, San Francisco Museum of Modern Art. “Negotiating Touch and Talk in Giotto’s *Noli me tangere*”.
- Jan 2021 *Gender and Medieval Studies Conference*, University of Surrey, England. “Where do we go from here: Transitivity and Journey Narratives in John/Eleanor Rykener”.
- Nov 2020 *Graduate Symposium in Art History*, UCLA. “Sinister Speculation: Breast Cancer in Raphael’s *La Fornarina*”.
- July 2020 *International Medieval Congress*, University of Leeds, United Kingdom. Guest speaker at roundtable “Does the Mystic Matter: Lived Experience and Visionary Construction”.
- July 2020 *Mysticism and Lived Experience Network Inaugural Webinar*. “*Imitatio Magdalena*: Male Clerical Intervention in the Mystical Experience of Saints Catherine of Siena and Mary Magdalen”.
- May 2020 *International Congress on Medieval Studies*, Western Michigan University, Kalamazoo. “Medieval Aesthetics of the Color White in *The Book of Margery Kempe*”.
- Mar 2019 *Illustrating Love: From Myth to Manual*, University of Georgia and the Georgia Museum of Art, Athens. “‘A Most Pleasurable Deception’: The *Gentildonna Bolognese* as *Bravura* in Lavinia Fontana’s *Autoritratto alla Spinetta*”.
- Apr 2018 *Margery Kempe Studies in the 21st Century*, University College, Oxford, England. “A Rhapsody in White: Visibility and Invisibility in *The Book of Margery Kempe*”.
- Jan 2018 *The John Berger Symposium at the University of York*. January 2018. “John Berger, Godfather of the Art Historical Meme”.

CONFERENCE PANELS AND SYMPOSIUMS ORGANIZED

- Jan 2023 *Gender and Medieval Studies Conference*, Wellcome Collection, London. Co-hosted roundtable “Publish or Perish? Building Community Through Publishing.”
- May 2022 *International Conference on Medieval Studies*, Western Michigan University. Convened a panel: “Magical Thinking and the Mystical Body”.
- Mar 2021 *Annual Internal Symposium for the Department of Art and Art History*, Stanford University. Organized and hosted the delivery of postgraduate papers replied to by faculty respondents.

EMPLOYMENT

San Francisco State University, School of Art
Instructor; “Writing About Art”

Spring 2023

Stanford University, Department of Art and Art History
Teaching Assistantships

“Art and Power” (Spring 2022)

“Theories of the Moving Image” (Winter 2022)

“Love at First Sight: Visual Desire, Attraction, and the Pleasures of Art” (Summer 2021)

“World Architecture” (Spring 2021)

Stanford University, The Clayman Institute for Gender Research
Research Assistant

“*A Concise Introduction to Feminism*” by Alison Dahl Crossley, 2024 2022 – 2023

Program Convenor: “Heteropatriarchy and Academia” 2021 –2022

Stanford University, The Center for Medieval and Early Modern Studies
Graduate Communications Coordinator

2021 –2022

LANGUAGES

Reading knowledge of Italian, French, and Middle English.