Camille Behnke

BA, History of Art and Architecture and French Literature, University of California at Santa Barbara, 2003  
MArch, Architecture, University of Oregon, 2008  
PhD student

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Camille is a doctoral student in the History of Art and Architecture. Her research focuses on nineteenth- and twentieth-century American architecture, with specific interests in public health and education, constructions of childhood, perceptions of gender, and environmental theories. Camille is a doctoral fellow at UVA's Brown College, where she teaches environmental research courses.

Camille received the McIntire Department of Art's Award for Outstanding Service as a Teaching Assistant for 2011-2012. She has served as a teaching assistant for the History of Architecture I and II and for Art Since 1945. She is co-chair of the Art History Graduate Association.

Prior to joining UVA, Camille taught architectural design studios at the NewSchool of Architecture in San Diego and worked as an architecture and graphics consultant. She holds a Master of Architecture from the University of Oregon, the nation's top-ranked program in sustainable design education, and is a LEED Accredited Professional.

Camille operates between the realms of architecture and the humanities and brings this interdisciplinary perspective to her research and teaching.

Jennifer Camp

BA, Art Conservation and Art History, University of Delaware, 2010   
PhD student

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Jennifer Camp grew up in Wilmington, Delaware and attended the University of Delaware where she received her Bachelors of Arts degrees in Art Conservation and Art History in 2010. Jennifer moved to Richmond, Virginia in late 2010 after completing a curatorial internship at the National Mining Hall of Fame and Museum in Leadville, Colorado. In Richmond, Jennifer served as Collections Coordinator to the Edgar Allan Poe Museum, where she cataloged and organized the museum’s collection of rare books and manuscripts.

Jennifer is currently working towards her PhD in Art and Architectural History at the University of Virginia. Her research focuses include American painting, prints, and architecture of the 19th and early 20th centuries. Jennifer has particularly enjoyed her experiences as an art history teaching assistant for the University.

Alicia Caticha

BA, Art History, New York University, 2012

PhD student

Email > [ac6cw@virginia.edu](mailto:ac6cw@virginia.edu)

Alicia graduated from New York University in May 2012 with a major in Art History and a minor in French Language and Literature. Her senior thesis, “Notre-Dame de Paris: Iconoclasm, Spoliation, and Sign Transformation in Revolutionary France,” was awarded High Honors and was the recipient of the NYU Dean’s Undergraduate Research Grant. She is working with both Professor Douglas Fordham and Professor Sarah Betzer on 18th- and 19th-century French and British art. Her research interests include art production during the French Revolution, 18th-century French portraiture, iconoclasm, and the reception of images.

Tracy Cosgriff

BA, Classics and Art History, University of California at Davis, 2008  
MA, History of Art and Architecture, University of Virginia, 2012   
PhD candidate

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Tracy graduated *summa cum laude*, Phi Beta Kappa from the University of California at Davis, and was named 2009 University Medalist in recognition of her academic and extra curricular achievements. She was the first student in Classics and second in Art History to be awarded this prestigious honor. During her undergraduate study, Tracy received the Loyola University Murel R. Vogel Scholarship to study abroad at the John Felice Rome Center. While in Italy, she served as an intern at the Pontifical Institute of Christian Archaeology. Tracy's time in Rome inspired an undergraduate thesis on Pope Leo X and Raphael's designs for the Vatican Logge, which she completed under the direction of Dr. Jeffrey Ruda.

Her love of ancient languages and literature continues to inform Tracy’s research, and her current work reconsiders Raphael’s Roman projects through the lens of classical and early modern texts. Under the guidance of Dr. David Summers, Tracy completed her master’s thesis in 2012 on perspectival harmonies in Raphael’s Stanza della Segnatura. Her dissertation likewise makes the Stanza its focus and examines the relationship between theories of rhetoric and Raphael’s monumental frescoes.

Tracy is the recipient of numerous grants, fellowships, and honors, including the Society of Fellows Research Grant, the Tibor Wlassics Dante Fellowship, and the Greenslade Foreign Study Fellowship. This generous support has made possible careful study in the libraries, drawing rooms, and museums of Italy. Most recently, Tracy’s enthusiasm for art and language led her to the International Studies Institute at the Palazzo Rucellai in Florence, where she studied advanced paleography, philology, and codicology onsite in the city’s many rich historical institutions.

Tracy has served as a teaching assistant for "History of Architecture I," “History of Architecture II,” "History of Art I," and "History of Art II."

Katelyn DelGallo Crawford

BA, History and Art History, Columbia University, 2006  
MA, Art and Architectural History, University of Virginia, 2010   
PhD candidate

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Kate is a doctoral candidate studying American art and architecture with Professor Maurie McInnis. She is particularly interested in American, British, and Caribbean art, portraiture, and material culture studies. Her dissertation, "Transient Painters, Traveling Canvases: Portraiture and Mobility in the British Atlantic, 1750-1780," examines the paintings of portraitists working within the eighteenth-century British Atlantic world, demonstrating the impact of mobility on artistic practice.

Kate has pursued her dissertation research as a Henry Luce Foundation/ACLS Dissertation Fellow in American Art, a Terra Foundation Predoctoral Fellow at the Smithsonian American Art Museum, and a Virginia Graduate School of Arts & Sciences Presidential Fellow. Support for her research has also come from the Massachusetts Historical Society, the McNeil Center for Early American Studies at the University of Pennsylvania, the Paul Mellon Centre for Studies in British Art, Winterthur, and the Yale Center for British Art.

In addition to her dissertation research, Kate recently worked as a curatorial intern at the New-York Historical Society, and has served as a teaching assistant for courses at UVA including American Art II, Arts & Cultures of the Slave South, and British Art.

Alicia M. Dissinger

BA, Archaeology, College of Wooster, 2008  
MA, Art History, University of Texas at Austin, 2010  
PhD candidate

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Alicia’s research interests include ancient animal iconography, religious and cultic development within Cyprus and the Aegean, cross-cultural interactions within the Mediterranean, and Greek and Cypriot art and archaeology. While attending the College of Wooster, she found a deep love for the classical world and majored in Archaeology with an emphasis on Art History. She also minored in Classics and Anthropology, and graduated *magna cum laude*. At the University of Texas at Austin, Alicia wrote her master's thesis entitled, "The Horned God in a New Light: Examining Religious Hybridity at Enkomi, Cyprus in the Late Bronze Age." In her thesis, she analyzed the iconography of the Horned God statue and investigated what the various artistic choices meant to the ancient worshipers. An updated presentation on her MA topic was given in the spring of 2013 at the *Gods, Objects, and Ritual Practice* *Conference*, held by the Society for Ancient Mediterranean Religions and Emory University. Alicia began her PhD work at the University of Virginia in the fall of 2010. Currently, she is working on her dissertation entitled, “Cypro-Archaic Bird Iconography: Types, Uses, and Meanings.”

At UVA, Alicia has been a teaching assistant for Etruscan and Roman Art and Archaeology, History of Art I, and History of Art II. She has excavated at Athienou in Cyprus ([Athienou Archaeological Project](http://sites.davidson.edu/aap/), 2007 and Supervisor 2011-2013), in the [Athenian Agora](http://www.ascsa.edu.gr/index.php/excavationagora/) (The American School of Classical Studies 2009, 2010), and at Pompeii (Anglo American Project in Pompeii, 2006).

Elizabeth W. Doe

BA, Art History, Dartmouth College, 2012   
PhD student

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Elizabeth came to the University of Virginia after graduating *magna cum laude* with High Honors from Dartmouth College. Her undergraduate thesis, "John Singer Sargent's Escapism: Theatricality and the Exotic in his Early Figural Paintings," explored Sargent's early travels and paintings of women as responses to the well-established precedent of French Orientalism while simultaneously engaging with and reshaping the visual tenets of Realism and Impressionism. Following her undergraduate work, Elizabeth served as a Teaching Assistant in Rome for Dartmouth's Art History Foreign Study Program.

Under the guidance of Professor Betzer, Elizabeth intends to pursue a study of transnational artists whose travels to North Africa, Turkey, and southern Spain lay outside a typical Grand Tourist itinerary and whose ensuing work, both thematically and formally, challenged the expectations of patrons and critics.

Elizabeth Dwyer

BA, Art History, University of California, Los Angeles, 2009

MA, Art and Architectural History, University of Virginia, 2012

PhD candidate

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As a Presidential Fellow at the University of Virginia, Elizabeth looks forward to completing her dissertation, "Portraits and Visions in Renaissance Veneto: Titian, Moroni, Veronese." Under the continued guidance of Francesca Fiorani, she focuses on a popular hybrid image, which entered Northern Italian practice at the onset of Reform. In Spring 2013, she presented a selection of her research on Moroni at the annual conference of the Renaissance Society of America.

Recent summer grants from the University's Society of Fellows and McIntire Department of Art allowed her to conduct preliminary research in museums, libraries and churches throughout Europe. In previous summers, she received a Kress Foundation Fellowship to attend Middlebury's German School, while the generosity of a Floyd L. Moreland Scholarship made it possible to study at the City University of New York Latin Institute. Internships include the Metropolitan Museum of Art, the Victoria & Albert in London and the Peggy Guggenheim Collection in Venice. Elizabeth has also served as a research and teaching assistant.

R. Benjamin Gorham

BA, Latin, University of North Carolina at Chapel Hill, 2008  
MA, Classical Archaeology, University of Arizona, 2012   
PhD student

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Ben joined the graduate program at the University of Virginia in 2012 as the Mr. and Mrs. John H. Birdsall III Fellow at the Jefferson Scholars Foundation. Prior to his matriculation at UVA, Ben cultivated his interests in classical languages and archaeology both in the classroom and in the field. In Fall 2007 he studied at the Scuola Lorenzo de’ Medici in Florence, Italy, where he focused on the transmission of classical languages and art and served as a teaching assistant for a course on Greek and Roman mythology. After graduating *magna cum laude* from UNC, Ben participated in the excavation of the Etruscan site of Poggio Civitate at Murlo under the direction of the University of Massachusetts Amherst before enrolling in the Post-Baccalaureate Program at UNC to further refine his study of classical archaeology. In 2010 Ben joined the Master’s Program in Classical Archaeology at the University of Arizona, where he taught undergraduate Latin and crafted a master’s thesis on the liminality and permeability of Greek and Etruscan temple design under the advisement of Dr. Mary Voyatzis, Dr. Emma Blake, and Dr. David Soren. During his time at UA, Ben presented his paper “The Importance of Identity: Dynamis on the Ara Pacis” at the 2011 CAMWS conference.

At the University of Virginia, Ben is currently investigating the digital applications of archaeology and the creative implementation of Geographic Information Systems. He has excavated at Morgantina, Sicily, under the joint direction of UVA and Princeton, and he is constructing an interactive digital database which weds legacy data to modern excavation efforts. As a 2013 member of the Via Consolare Project, sponsored by San Francisco State University, Ben participated in the ongoing excavations of Pompeii’s urban fabric. Under the direction of Dr. John Dobbins, Ben’s dissertation research centers on the houses of Pompeii and examines the intersection of Roman urbanism and household studies.

Ben has served as a teaching assistant and grader for multiple courses on the history of art, architecture, and archaeology.

Jennifer Grayburn

BA, History and Art History, Allegheny College, 2008  
MA, History of Art and Architecture, University of Virginia, 2011  
PhD candidate

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Jennifer completed her BA thesis, "The Sutton Hoo Ship-Burial: Reflection of the Pagan-Christian Relationship in Early Anglo-Saxon England" in May 2008 and her MA thesis, "St. Magnus Cathedral: The Construction of Power in Twelfth-Century Orkney" in May 2011. Under the advisement of Lisa Reilly, Jennifer is currently an ABD doctoral candidate and writing her dissertation, "Transmitting Power: Twelfth-Century Coastal Churches in the North Sea World." Her research uses cultural memory theory to explore the modes and motives of architectural exchange across the North Sea and North Atlantic during the twelfth century.

Jennifer has held both teaching assistant and instructor positions at the University of Virginia, as well as a library supervisor position at the Fiske Kimball Fine Arts Library. In 2011, she held the position of Architectural Historian at Ft. Wainwright in Fairbanks, AK and contributed to the Center for the Environmental Management of Military Lands report, Cold Weather Testing in Alaska, 1940-1970. As a Leifur Eiríksson Scholar, Jennifer is currently studying Old Icelandic at the University of Iceland in Reykjavík, Iceland and researching the textual representation of architecture in saga literature. Additionally, Jennifer is a contributor for the Wikisaga annotated bibliography database (https://wikisaga.hi.is/) and serves on the International Center of Medieval Art student committee.

Mari Yoko Hara

BA, Art History, John Cabot University (Rome, Italy), 2001

MA, History of Art, Williams College, 2005

PhD candidate

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Yoko is working towards her doctorate in Italian Renaissance Art and Architectural History. Her research centers broadly on inter-medial artistic practice, and on questions of visuality. Her dissertation considers the "painter-architect" career trajectory, both in its original theoretical and practical contexts, and in modern historiography. This research has been supported by the Bader Fellowship in the Visual Arts of the Theater at Houghton Library of Harvard University, the Rensselaer W. Lee Memorial Grant through the Renaissance Society of America, the Dumas Malone Research Fellowship from the Thomas Jefferson Memorial Foundation, and the Samuel H. Kress Pre-Doctoral Rome Prize Fellowship through the American Academy in Rome.

Prior to joining the program at Virginia, Yoko worked as a curatorial assistant at the Sterling and Francine Clark Art Institute. At UVA, she has contributed to digital humanities research projects at the Institute for Advanced Studies in the Humanities. Beyond TA-ships (both on campus and abroad in Italy), she has designed and taught an undergraduate seminar on Renaissance villa culture, and in 2012, co-taught the School of Architecture's 6-week summer program in Vicenza. This year, at the American Academy in Rome where she is pursuing her research, Yoko is also organizing two international conferences: one on theater and the visual arts (Nov. 2013), and another, in collaboration with the Bibliotheca Hertziana, on Baldassarre Peruzzi (Feb. 2014)—the protagonist of her dissertation project.

Erik Harrington

BA, History, College of William & Mary, 2012  
PhD student

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Erik graduated *cum laude* from the College of William & Mary in 2012 as a history major and an art history minor. While studying at William & Mary, he spent a semester abroad at the University of St. Andrews and another semester with the William & Mary in Washington Program, where he interned at the Corcoran Gallery of Art and studied “The Future of Art in Modern Culture” in Washington, D.C. He presented “National Pride on Ice: The Patriotic Dutch Reading of Hendrick Avercamp’s Winter Scenes” at the 2012 William & Mary’s Middle Ages and Renaissance Undergraduate Research Symposium. In addition to the Corcoran, Erik has interned at the Muscarelle Museum of Art, where he worked on the exhibition *A Brush with Passion: Mattia Preti (1613-1699)* and contributed to its catalogue as a research assistant. He started studying at the University of Virginia in the fall of 2013. Erik’s focus is Renaissance and Baroque art, particularly in Northern Europe.

Mary Haviland

BM, piano and composition, Queens University, 1970

MLS, School of Library Science, Emory University, 1972

MA, Art History, Virginia Commonwealth University, 1977

PhD candidate

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Mary taught art history survey and twentieth century art for ten years at Emory & Henry College where she was also director of the college gallery and co-director of the Italian Art in Rome and Florence Programs.

At the University of Virginia, she studies conceptual art from 1968-1975 and conducts research at the Getty Research Institute and the Museum of Modern Art. Her secondary concentrations are 18th Century Art and 15-17th Century Prints & Printmaking.

John Hawley

BA, Art History and History, College of William and Mary, 2008

MA, History of Art and Architecture, Institute of Fine Arts, New York University, 2010

PhD candidate

Email > jh9qf@virginia.edu

John Hawley graduated *summa cum laude* with Highest Honors from the College of William and Mary with a BA in Art History and History in 2008. John subsequently obtained his MA from NYU’s Institute of Fine Arts, where he focused on the patronage of Amsterdam portrait painters in the first half of the seventeenth century.

At the University of Virginia, John’s interest has remained in portraiture but has gravitated toward prints and drawings. His dissertation on the printmaker and draftsman Cornelis Visscher (1628/9­­–1658) is the first attempt to define the artist’s drawn *oeuvre* and assess its import on the development of drawing as an autonomous form of artistic expression in the Dutch seventeenth century. John was named the Samuel H. Kress Pre-Doctoral Fellow at the Drawing Institute at the Morgan Library & Museum for the 2012–13 academic year and has also received fellowships in support of his dissertation research from the Jacob K. Javits Foundation, the Virginia Museum of Fine Arts, The Fralin Museum of Art, and the American Friends of the Mauritshuis.

John’s publications include twenty-three entries for an online catalogue published in conjunction with the exhibition *Traces of the Hand: Master Drawings from the Collection of Frederick and Lucy S. Herman* held at The Fralin in 2013 and a study of the life and drawings of Jan de Visscher (1633/4–1712) published in the January 2014 issue of *Master Drawings*. He is currently curating an exhibition entitled *Portraying the Golden Age*, which explores the intersection of drawn and printed portraits and *tronies* (head studies) in the Dutch and Flemish seventeenth century. Drawings lent from the Maida and George Abrams Collection are featured in the first rotation, while the second rotation exhibits prints from the museum’s permanent collection.

Catherine E. Hundley

BA, Religious Studies and Theater Studies, Yale University  
MALS, Medieval & Early Modern European Studies, Georgetown University  
PhD candidate

Email > [ceh9hn@virginia.edu](mailto:ceh9hn@virginia.edu)

Catherine E. Hundley specializes in the architecture and culture of medieval English churches. Her dissertation, “The Round Church Movement in Twelfth-Century England: Crusaders, Pilgrims, and the Holy Sepulchre”examines the corpus of English round churches in their architectural, social, liturgical, political, and geographical contexts. Her dissertation research has been supported by grants from the Lindner Center, the Paul Mellon Centre for Studies in British Art, and the Samuel H. Kress Foundation. As a Kress Fellow, she is in residence at the Warburg Institute from Fall 2013-2015.

In addition to a passion for medieval English architecture, Catherine’s research interests include neo-medievalism, regional American church design, and the mid-century modern ethos. Catherine has served as a teaching assistant for History of Art I, Egyptian Art, and Arts and Cultures of the Slave South. In 2013, she was the recipient of the departmental graduate teaching award.

Eric R. Hupe

BA, Classical Civilizations and Art History, Fordham University, 2008

MA, Art History, Washington University in St. Louis, 2011

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Eric joins his colleagues at the University of Virginia after completing an MA at Washington University in St. Louis. His thesis, “Re-Framing the Doni Tondo: Patrons, Politics and Family in Michelangelo’s Florence,” reevaluates the patronage history of Michelangelo’s iconic painting and argues for its connection with the Strozzi family. This research was the subject of a talk he gave at the Sixteenth Century Society Conference in 2012.

After graduating from Washington University, Eric returned to his native New York where from June 2012 to May 2013 Eric served as a graduate research intern at the Frick Collection, where he worked on the exhibition “Piero della Francesca in America.” From 2012 to 2013, he worked as an Adjunct Lecturer of Art History at City College, The City University of New York, teaching courses on Italian Renaissance Art and Architecture and European Baroque and Rococo Art. Eric has frequently lectured at The Cloisters Museum, the medieval branch of The Metropolitan Museum of Art.

Under the direction of Professors Fiorani and Barolsky, Eric plans to continue his studies of Michelangelo and the artist’s relationship with the Strozzi family. In particular, he is interested in the artworks Michelangelo presents as gifts to the family and how this gesture challenges our preconceived notions of the artist-patron dynamic. Eric is also interested in the application of the digital humanities in art history and plans to develop a digital component to his dissertation.

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Veronica Ikeshoji-Orlati

BA, Classics, SUNY at Buffalo, 2003

MA, Art History, Buffalo, 2010

PhD candidate

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Veronica's research interests include South Italian pottery and vase-painting, performance theory and practice in the ancient world, ceramic analysis and archaeometry, and the interplay between textual and material evidence. For her MA, Veronica explored connections between oral epic traditions and the iconography of 7th century BCE Boeotian-Tenian relief pithoi. Her current dissertation research focuses on the iconography of musical performance and questions of identity in 4th-century BCE South Italian vase-painting.

Veronica has excavated at [Gournia](http://www.gournia.org/) on Crete (2009), [Santa Maria di Agnano](http://www.urpcomunediostuni.it/cultura/museo/museo_005.html) in Puglia (2011), and [Morgantina](http://morgantina.org/) in Sicily (2012). In Summer 2013 she participated in the [American Academy in Rome Summer Program in Roman Pottery](http://www.aarome.org/apply/summer-programs) and the [PARP: Porta Stabia](http://classics.uc.edu/pompeii/index.php/index.php) study season, supported in part by the [CAMWS Benario Award](http://www.camws.org/awards/sgb.php).

At UVA, Veronica has TA'd for Greek Art & Archaeology, Etruscan & Roman Art & Archaeology, Architectural History & Urbanism II – 1400-Present, and History of Art I. At SUNY at Buffalo, Veronica TA'd for World Civilizations I and taught History of Art I.

Veronica is a President's Fellow, a 2013-14 [Praxis Fellow](http://praxis.scholarslab.org/) in the [Scholars' Lab](http://www2.lib.virginia.edu/scholarslab/index.html), and a 2012-2014 participant in [Tomorrow's Professor Today](http://trc.virginia.edu/Programs/TPT/index.htm). She is also the 2013-14 Vice-President for Outreach of the [Charlottesville Chapter](http://www.virginia.edu/art/aia/) of the [AIA](http://www.archaeological.org/).

Anna Marazuela Kim

BA, Great Books, University of Notre Dame, 1985  
PhD Program, Philosophy, Brown University, 1985-89  
MLA, Liberal Arts and Art History, University of Richmond, 2007  
PhD candidate

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Anna is a Dissertation Fellow at the Jefferson Scholars Foundation and Associate Fellow at the [Institute for Advanced Studies in Culture](http://iasc-culture.org/people_fellow.php?ID=132). Her research engages the deep structures of our complex relation to images, drawing together ethics and aesthetics, phenomenology, sociology, theology and technology. An historian of the Italian Renaissance, Byzantium and the Reformation, she writes on image theory, the icon and iconoclasm, and materiality and visuality in religious art, across the divide of East and West. Focusing on the icon as a concept that brings past and present into dialogue, a book project aims to extend the field of aesthetics to address the ethical challenges of digital culture.

Anna is also a member of an international team of scholars and curators advancing a comparative-historical study of iconoclasm, funded by the AHRC (U.K.). Members of the team have produced an exhibition, [Art Under Attack: Histories of British Iconoclasm](http://www.tate.org.uk/whats-on/tate-britain/exhibition/art-under-attack-histories-british-iconoclasm), which opened in 2013 at Tate Britain, an exhibition catalog and a [volume of essays](http://www.ashgate.com/default.aspx?page=637&calcTitle=1&isbn=9781472413673&lang=cy-gb), with more projects on the horizon.

Anna has presented research, organized institutes and taught in the U.S. and internationally, at the [Kunsthistorisches Institut in Florenz](http://faculty.virginia.edu/Fiorani/NEH-Institute/about/scope.php), [Wissenschaftskolleg in Berlin](http://www.wiko-berlin.de/en/institute/projects-cooperations/siassi/siassi-calls/history-of-the-image/), Renaissance Society of America, National Humanities Center, [Duke University](http://divinity.duke.edu/news-media/news/20131004annakim), Medieval Institute at Notre Dame and University of Pennsylvania. She is the recipient of numerous awards and honors, including an Andrew Mellon Fellowship in the Humanities, Philip du Pont Fellowships and membership in the Society of Fellows at Virginia.