

ARON VINEGAR

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aronvinegar.org •

RESEARCH AND TEACHING FIELDS

Modern and Contemporary Architecture and Art; Urbanism and Design; Theory and
Historiography; Aesthetics; Theories of Habit; Monuments and Monumentality;
Ethology; Phenomenology; History of Photography; Conceptual and Pop Art; Techniques
and dispositions of “suspended judgment” in relationship to aesthetics, psychoanalysis,
ethics, and urban environments of the post-war period.

EDUCATION

PhD, Department of Art History, Northwestern University, December 2001.

MA, Department of History of Art, McGill University September 1995.

BA, Department of History of Art, McGill University September 1993.

EMPLOYMENT

Associate Professor, Dept. of History of Art, Ohio State University, 2009-present.

Assistant Professor, Dept. of History of Art, Ohio State University, 2007-2009.

Assistant Professor, Joint Appointment between the Dept. of History of Art and the
Knowlton School of Architecture, Ohio State University, 2003-2006.

PUBLICATIONS

Sole-Authored Book

Aron Vinegar, *I AM A MONUMENT: On Learning from Las Vegas* (Cambridge, MA:
The MIT Press, 2008).

Reviews of I AM A MONUMENT:

- Eduardo Vivanco, “Must they Mean What They Say? I AM A MONUMENT,” *Design Issues*,
vol. 26, no. 3 (Summer 2010): 83-91.
- Amanda Reeser Lawrence, “I AM A MONUMENT,” *Journal of the Society of Architectural
Historians*, vol. 69, no. 2 (June 2010): 288-290.
- D.J. Huppertz, “Relearning from Las Vegas,” and “*I AM A MONUMENT: On Learning from Las
Vegas*,” *Design and Culture*, vol. 2, no. 1 (March 2010): 109-113.
- Deborah Fausch, “Relearning from Las Vegas” and “*I AM A MONUMENT: On Learning from
Las Vegas*,” *Journal of Architectural Education*, vol. 63, no. 1 (October 2009): 158-160.

- John Hill, "Of Ducks & Sheds," *Architect Magazine* (June 2009)
(<http://www.architectmagazine.com/industry-news.asp?sectionID=1006&articleID=985915>)
- David Morton, "'On Learning from Las Vegas', by Aron Vinegar," *Urban Design Review* (Spring/Summer 2009): 4-6
- Chris Speed, "*I AM A MONUMENT: On Learning from Las Vegas*," *Leonardo On-Line: Leonardo Reviews* (April 2009)
(http://www.leonardo.info/reviews/april2009/speed_monument.html)
- Karl Steinick, "Las Vegas jackpott for arkitekturen," *Svenska Dagbladet*, Jan 8, 2009
(http://www.svd.se/kulturnoje/understrecket/artikel_2289783.svd)
- François Chaslin, "un livre d'Aron Vinegar à propos du *Learning from Las Vegas* de Venturi et Scott Brown," *Urbanisme*, no. 365 (Mars/Avril 2009): 90-91.
- _____ " *Learning from Las Vegas* de Venturi et Scott Brown," Tuesday, January 28, 2009, 10:00-11:00 am "Métropolitains," Radio France (http://www.radiofrance.fr/chaines/france-culture2/emissions/metropolitains/fiche.php?diffusion_id=68983&pg=avenir)
- _____ "Las Vegas de nuevo, génesis de un libro," *Arquitectura Viva*, no. 123 (2008): 81.

Sole-Authored Books in Progress

Habitations: On Bodily Habit and Architecture

Suspended Judgment: Towards a History and Theory of Postwar Urban Environments

Edited Books

Aron Vinegar and Michael Golec, eds. *Relearning from Las Vegas* (Minneapolis: University of Minnesota Press, 2009).

Reviews of Relearning from Las Vegas:

- Mikko Näveri, "Kirja Kirjasta (Book About A Book): *Relearning from Las Vegas*," *Ark: Finsk Arkitekturtidskrift/The Finnish Architectural Review*, vol. 107, no. 6 (2010): 86-87.
- Larry Shiner, "*Relearning from Las Vegas*," *Journal of Aesthetics and Art Criticism*, vol. 67, no. 4 (Fall 2009): 431-433.

Aron Vinegar and Amanda Boetzkes, *Heidegger and the Work of Art History* (submitted to Ashgate Press)

- Contributors: Robert Jackson, Ileanu Parvu, Diarmuid Costello, Hanneke Grotenboer, Philip Tonner, Bronwen Wilson, Stephen Melville, Lori Johnson, Michael Golec, Matthew Bowman, Michael Gnehm, Whitney Davis, Neil Cox, Amanda Boetzkes, Aron Vinegar

Edited Books in Progress

What A Monument Can Do (A reader. Proposal submitted to the University of Minnesota Press, Fall 2011)

Edited Journals and Editorial Boards

Guest co-editor with Jorge Otero-Pailos, two special issues of the journal *Future Anterior*, on “Rethinking the Monument,” vol. 8, no.2 and Vol. 8, no. 3 (Graduate School of Architecture, Columbia University and University of Minnesota Press, forthcoming Summer and Fall 2012).

-Vol. 8 no. 2. Contributors: Karen Lang, Mark Jarzombek, Jonathan Blower, Paul Stubblefield, Andrew Herscher, Monument Group/Grupa Spomenik (Damir Arsenijević, Ana Bezić, Jasmina Husanović, Pavle Levi, Branimir Stojnović, Milica Tomić), Helene Frichot, Aron Vinegar, Jorge Otero-Pailos

- Vol. 8, no. 3. Contributors: Paul Wilson, Peter Van Wyck, Ed Eigen, Anna Neimark, Tulay Atak, Thyra Hilden & Pio Diaz, Aron Vinegar and Jorge Otero-Pailos.

Editorial Board, *Encyclopedia of Aesthetics*, ed. Michael J. Kelly, 2nd ed (Oxford University Press, forthcoming 2013), 2010-present

Guest co-editor with Michael Golec, *Visible Language* 37.3 (Fall 2003), special issue on *Learning from Las Vegas*.

Chapters in Edited Books

“Photography Degree Zero,” in *With(out) Dimension: Alan Cohen’s Photographs of the Equator* (Chicago: Center for American Places, forthcoming 2013). This volume also includes an essay by Denis Cosgrove, and photographs by Cohen.

“La fantasmie du Canard et du Hangar décoré,” *Dreamlands: Des parcs d’attractions aux cites du futur* (Paris: Editions du Centre Pompidou, 2010), 94-198. Catalogue essay for the *Dreamlands* exhibition at the Centre Pompidou, Paris, May 5-Aug 9, 2010.

Reviews of Dreamlands:

- Barbara Turquier (Universite Paris VII), "Dreamlands. Des parcs d'attraction aux cités du futur" – Expositon du Centre Pompidou (du 20 mai au 8 août 2010) », *Transatlantica*, revue d’études américaines [En ligne], vol. 1 2010, mis en ligne le 27 septembre 2010. <http://transatlantica.revues.org/4956>
- Tony Côme, “Delirious Cities,” *Nonfiction.fr*, le portail des livres et des idées, July 7, 2010. http://www.nonfiction.fr/article-3609-delirious_cities.htm

“Ed Ruscha, Heidegger and Deadpan Photography,” *Photography After Conceptual Art*, eds. Margaret Iversen and Diarmuid Costello (Oxford: Wiley-Blackwell Press, 2010), 28-49. Also published as in article in *Art History*. Also see [Journal Articles](#).

Book Review of Photography After Conceptual Art:

-Trudi Lynn Smith, “Photography After Conceptual Art,” *Visual Studies*, vol. 26, no. 3 (November 2011): 270-271.

“Viollet-le-Duc, Panoramic Photography, and the Restoration of the Château de Pierrefonds,” *Eugène Emmanuel Viollet-le-Duc*, ed. Werner Oechslin (Zürich: Eidgenössische Technische Hochschule-Geschichte und Theorie der Architektur Verlag/Berlin: Gebr. Mann Verlag, 2010), 90-109.

“Panoramic Photography and the Restoration of the Château de Pierrefonds,” *Colloque sur l’Oeuvre de Viollet-le-Duc* (Paris: Editions du Patrimoine, 2008), 70-81. Online book, <http://editions.monuments-nationaux.fr/en/online-books/bdd/livre/11>.

“At the Limit,” in *Horizons and Intersections III*, catalogue essay, for an exhibition at the Bau-Xi Gallery, Toronto, Ontario, Canada, 2007, 1-8.

Journal Articles:

“Chatography,” *Journal of the Society of Architectural Historians* (forthcoming September 2012)

“Ed Ruscha, Heidegger and Deadpan Photography,” *Art History*, vol. 32, no. 5 (December 2009): 852-873. Special issue, *Photography After Conceptual Art*, eds. Margaret Iversen and Diarmuid Costello.

“Introduction” and “The Melodrama of Expression and Inexpression in the Duck and Decorated Shed,” in *Relearning from Las Vegas*, eds. Aron Vinegar and Michael Golec (Minneapolis: University of Minnesota Press, 2009), pp. 1-17 and 163-193.

“Viollet-le-Duc and Restoration in the Future Anterior,” *Future Anterior*, vol.3, no. 2 (Fall 2006): 57-67.

“Skepticism and the Ordinary—From Burnt Norton to Las Vegas,” *Visible Language* 37.3 (Fall 2003): 288-311.

“Contingency and Flexibility in the Pontiac Building,” *Thresholds* 16 (Spring, 1998): 38-43.

“Memory as Construction in Viollet-le-Duc’s Architectural Imagination,” *Paroles Gelées* 16, 2 (1998): 43-55.

“Viollet-le-Duc and the Anatomical Body of Architectural Knowledge,” *Proceedings of The Institute for Liberal Studies: Science and Culture*. Institute for Liberal Studies, Kentucky State University, Frankfort, Kentucky, vol. 9 (Fall, 1998): 12-20.

Book Reviews, Encyclopedia Entries, and Interviews

Mary Woods, “Beyond the Architect’s Eye: Photographs and the American Built Environment,” *History of Photography*, vol. 35, no. 4 (November 2011): 447-449.

Interview/Book Review, “*Learning from Las Vegas* de Venturi et Scott Brown,”

Tuesday, January 28, 2009, for the weekly program *Metropolitains*, hosted by François Chaslin, broadcast 10:00-11:00 am “Métropolitains,” Radio France.

(http://www.radiofrance.fr/chaines/france-culture2/emissions/metropolitains/fiche.php?diffusion_id=68983&pg=avenir)

Interview, “Eugène Viollet-le-Duc, Rationalisme et Transformisme,” for the weekly program *Metropolitains*, hosted by François Chaslin, broadcast Wednesday, September 19, 2007.

“Viollet-le-Duc, Eugène,” in *Europe, 1789-1914: Encyclopedia of the Age of Industry and Empire*, vol. 5, eds. John Merriman and Jay Winter (New York: Charles Scribner’s Sons, 2006), 2422-2424.

“Garnier, Tony 1869-1948,” in *Encyclopedia of Twentieth Century Architecture*, vol. 2, ed. Stephen Sennott (New York: Fitzroy Dearborn, 2004), 483-485.

LECTURES

Session Chair , Conference Organizer, Invited Respondent

Session Co-Chair (with Amanda Boetzkes), “Heidegger and the Work of Art History,” *AAH Annual Conference*, University of Glasgow, April 15-17, 2010.

Invited Session Chair/Respondent, “The Historical Implications of Le Corbusier/Oubrerie’s Firminy Project,” for the exhibition, *Architecture Interruptus*, Wexner Center for the Arts, January 26, 2007.

Session Co-chair (with Bronwen Wilson), “Skepticism and the Arts,” *College Art Association Annual Conference*, New York, February 14-17, 2006.

Convener, Organizer, and Respondent, *The Concept of the Horizon and the Limits of Representation*, Austin E. Knowlton School of Architecture, Ohio State University, May 13-14, 2005.

- Participants: Mike Cadwell, John Culbert, Whitney Davis, Michael Golec, Jeffrey Kipnis, Steve Melville, Spyros Papapetros, Tilotamma Rajan, Johanne Sloan, David Summers, and David Wills

Invited respondent for the panel, “Viollet-le-Duc and Medieval Art,” *College Art Association Annual Conference*, Atlanta, Georgia, February 16-19, 2005.

Session Chair, “A Non-Emphatic Account of Empathy Theory,” *Society of Architectural Historians*, 57th Annual Meeting, Providence, R.I., April 2004.

Invited Respondent to Professor Martin Bressani’s seminar, “Surface into Depth: A Tracing of Viollet-le-Duc’s Constructive Imagination”, *Visiting Scholars Program*, 2002-

2003, Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal, Québec, Canada, February 28, 2003.

Invited Lectures

“Habitations: On Bodily Habit and Architecture,” *Sterling and Francine Clark Institute of Art*, Williamstown, MA, November 9 (lecture) and November 10, 2010 (seminar).

“Psychoanalysis and Art History,” *Theory and Methodology of Art History*, Art History Graduate Proseminar, taught by Michael Ann Holly, Sterling and Francine Clark Institute of Art/Department of Art History, Williams College, October 19, 2010.

“Habitations” *In-Print*, Inaugural Buell Conference in the History and Theory of Architecture, Graduate School of Architecture, Planning, and Preservation, Columbia University, April 13-14, 2010.

“In Media Res,” *Department of Art History, Theory, and Criticism*, School of the Art Institute of Chicago, April 21, 2010.

“Wittgenstein, Architecture, Gesture,” *Gesture at Large*, Ohio State University, Feb 25-27, 2010.

“Scenes of Instruction,” *Architecture After Las Vegas*, School of Architecture, Yale University, January 22-23, 2010.

“Reading *Learning from Las Vegas*,” co-sponsored by *M.A.D.E.* (Media, Art, and Design Exposed) and the Department of Art and Design, University of Alberta, December 3, 2009.

“Muriel Cooper Moving Between Mediums,” *Architecture Moves*, Cooper Union, Irwin S. Chanin School of Architecture, October 2-3, 2009.

“Deadpan and Contemporary Photography” *World-Making and World Art*, Consortium for the Arts, The Arts Research Center, UC Berkeley, May 9-10, 2008.

“Panoramic Photography and the Restoration of the Chateau de Pierrefonds,” *Colloque sur l'Oeuvre de Viollet-le-Duc à Pierrefonds et dans l'Oise*, *Centre de Recherches sur les Monuments Historiques*, Pierrefonds, France, June 7-8, 2007.

“Perspicuous Views,” Department of Art, Reed College, March 6, 2007; School for Studies in Art and Culture, Carleton University, March 1, 2007.

“Pointless Vanishing Points,” in conjunction with the exhibition, *Vanishing Point*, Wexner Center for the Arts, Ohio State University, June 3, 2005.

“Skepticism and the Ordinary: From Burnt Norton to Las Vegas,” *Knowlton School of Architecture, Lecture Series*, Ohio State University, November 17, 2004.

“Viollet-le-Duc’s Defense Mechanisms—Restoration as War Machine”, *Historic Preservation Lecture Series*, Columbia University, Graduate School of Architecture, Planning, and Preservation, October 25, 2004.

“Perspicuous Views and the Foundations of Possible Buildings,” Lecture Series on *Distortion*, Department of Art History and Communication Studies, McGill University, March 20, 2003.

“Skepticism and the Ordinary,” *The Culture of Cities Project*, McGill University, March 4, 2003.

“Habit, Architecture, Modernity,” *The Tomlinson Lectures*, McGill University, November 12, 2002.

“Picturing Representation: Foucault’s Las Meninas and Fried’s The Painter’s Studio,” *Art History Graduate Proseminar: The Case of Perspective*, McGill University, Department of Art History and Communication Studies, October 1, 2002.

“Gorgons to Centaurs: Viollet-le-Duc’s Imaginary Transformism at Pierrefonds,” *Program in the Study of Imagination*, Northwestern University, June 7, 2002.

“Panoramic Photography as Imagination Technology,” *Internationales Kolloquium Viollet-le-Duc*, Stiftung Bibliothek Werner Oechslin, Einsiedeln, Switzerland, August 24-26, 2001.

Conference Papers

“Ontological Indifference: On Comedy, Photography, and Conceptual Art,” Conceptual Art as Comedic Practice, *College Art Association Annual Conference*, Los Angeles, February 22-25, 2012.

“Chateaugraphy,” Geography in Modern Architectural Theory and History,” *Society of Architectural Historians Annual Meeting*, Chicago, April 21-25, 2010.

“Deadpan and the Absorption of Skepticism,” Photography after Conceptual Art, *Association of Art Historians Annual Meeting*, London, England, April 2-4, 2008.

“The Dream Navel of Historicism,” *Changing Boundaries: Architectural History in Transition* (INHA/SAH Symposium), Paris, France, September 1-4, 2005.

“At the Limit,” Opening Lecture, *The Concept of the Horizon and the Limits of Representation*, Austin E. Knowlton School of Architecture, Ohio State University, May 13-14, 2005.

“One Dummy, Two Voices,” *Thinking on the Boundaries: The Availability of Philosophy in Film and Literature*, University of South Carolina, Feb 10-12, 2005.

“Skepticism and the Ordinary,” *The Philosophy of Architecture/The Architecture of Philosophy*, University of Leeds, July 8-11, 2004.

“The Prosaic Materiality of the Letter in the City,” *Print Culture in the City*, McGill University, March 26-27, 2004.

“Earth’s Eye, the Horizon, and the Shadow of the Object,” Walter Benjamin and the Visual Arts (International Association of Word and Image Studies), *College Art Association Annual Conference*, Seattle, February 18-21, 2004.

“Bourdieu’s Panofsky and the Concept of the *Habitus*,” *Sociology Beyond Bourdieu*, University of East London, London, England, June 19-20, 2003.

“Duchamp’s *Trois Stoppages-Étalon*, Naming, and The Standard Meter,” *College Art Association Annual Conference*, Chicago, February 28-March 3, 2001.

“The Ends of Images; The Horizons of Possibility” *Consciousness Reframed: 3rd International Conference on Art, Technology, and Consciousness*, Centre for Advanced Inquiry in the Interactive Arts, University of Wales College, Newport, August 17-19, 2000; and *21^{ème} Conférence Canadienne des historiennes/historiens d’art médiéval*, Montréal, March 23-25, 2001.

“Imaginative Variation and Photographic Frames of Reference at Pierrefonds,” *Ways of Seeing: The 19th Century*, Interdisciplinary 19th-Century Studies, University of Paris-X, Nanterre, France, June 22-24, 2000.

“Panoramic Photography as Imagination Technology: Viollet-le-Duc and the Restoration of the Château de Pierrefonds,” *Romanticism and Visual Culture*, St. Hugh’s College, Oxford, June 10, 2000.

“The Archaeology of Restoration,” *Camargo Foundation Fellowship Lecture*, Cassis, France, February, 2000.

“Rapprochement and Dégagement in Quatremère de Quincy,” *La Modernité avant Haussmann: Formes de l’espace urbain à Paris, 1801-1853/Modernity before Haussmann: Forms of Urban Space in Paris, 1801-1853*, Paris, France, June 16-19, 1999.

“Memory as Construction in Viollet-le-Duc’s Architectural Imagination,” *Tracing France’s Cultural Self-Consciousness*, UCLA, Department of French, Los Angeles, California, April 17-19, 1998.

“Viollet-le-Duc and the Anatomical Body of Architectural Knowledge,” *9th Interdisciplinary Conference on Science and Culture*, Kentucky State University, The Institute for Liberal Studies, Frankfort, Kentucky, April 2, 1998.

“Contingency and Flexibility in the Pontiac Building,” *Midwest Art History Society*, Chicago, Illinois, April 2-4, 1998.

“Architecture under the Knife: Viollet-le-Duc’s Illustrations for the *Dictionnaire Raisonné* and the Anatomical Representation of Architectural Knowledge,” *16ème Conférence canadienne des historiennes/historiens d’art médiéval*, Montréal, April, 1998.

“Modernity and Postmodernity in Canadian and American Architecture,” Department of Art History, McGill University, lecture, January 1995.

EXHIBITION/CURATORIAL WORK

Taft Green, *Reaction Facets: International Seaport; port 2 of 2; energy distribution, holding light, memory of Cuyp*, May 9-June 10, Banyard Gallery, Austin E. Knowlton School of Architecture, 2005.

GRANTS, FELLOWSHIPS, AND AWARDS

Clark Fellow, Sterling and Francine Clark Institute of Art, Residential Fellowship, Williamstown, Massachusetts, Fall 2010.

Grant, Research and Creative Activity in the Arts and Humanities, Ohio State University, 2010.

Research Fund Grant, College of the Arts, Ohio State University, 2008.

Overseas Matching Travel Grant, College of the Arts, Ohio State University, 2007/2004.

Research Grant Level II, College of the Arts, Ohio State University, Summer 2006.

Society of Architectural Historians, Travel Grant, Summer 2005.

Seed Grant, College of the Arts and Humanities, Ohio State University, 2004- 2005.

Special Conference Grant, Knowlton School of Architecture, 2004-2005.

Special Funds Grant, College of the Arts, Ohio State University, 2004-2005.

Matching Grant, Department of History of Art (linked with the Special Funds Grant directly above), 2004-2005.

Grant, Graham Foundation for Advanced Studies in the Visual Arts, 2003-2004.

Postdoctoral Fellowship, Social Sciences and Humanities Research Council of Canada, 2001-2003.

Richard H. Tomlinson Postdoctoral Fellowship, Faculty of Graduate Studies and Research, McGill University, 2001-2003.

Josephine De Kármán Fellowship, Josephine de Kármán Fellowship Trust, 2000-2001.

Camargo Fellowship, The Camargo Foundation, Cassis, France, Spring 2000.

Doctoral Fellowship, Social Sciences and Humanities Research Council of Canada, 1998-1999.

Research Support Grant, The Getty Research Institute for the History of Art and the Humanities, Summer 1998.

Citation of Merit, Carter Manny Award, Graham Foundation for Advanced Studies in the Fine Arts, 1998.

Terra Foundation Fellowship, The Terra Foundation, July 1997.

TEACHING

Graduate Seminars

“Ethology, Ethos, Art, and Architecture,” Ohio State University, Dept. of History of Art, Fall 2011.

“Rethinking the Monument in Art and Architecture,” Ohio State University, Dept. of History of Art, Spring 2010.

“Architecture in Theory and Interpretation (On Bodily Habit and Architecture),” Ohio State University, Dept. of History of Art, Winter 2009.

“Historical and Conceptual Bases of Art History,” Ohio State University, Dept. of History of Art, Fall 2007.

“Keeping Back the Past in the 19th Century,” Ohio State University, Department of History of Art, Winter 2007.

“Architectural Striptures,” Ohio State University, Knowlton School of Architecture, Spring 2006.

“Time For Art History,” Ohio State University, Dept, of History of Art, Winter 2006.

“Reading the Writing of Art History,” Ohio State University, Dept. of History of Art, Winter 2005.

“The Concept of the Horizon and the Limits of Representation,” Ohio State University, Knowlton School of Architecture, Graduate Seminar, Winter 2004.

“Habit, Architecture, Modernity,” McGill University, Department of Art History and Communication Studies, January - May 2002.

Independent Research Courses

I have supervised approximately 12 independent research courses with MA and PhD students in the Department of History of Art at Ohio State University.

Undergraduate Courses

“Nineteenth-Century Architecture,” Ohio State University, Dept. of History of Art, Winter 2012/Spring 2010/Fall 2003.

“At the Cross Roads of Magic and Positivism: Towards A History of Photography,” Ohio State University, Dept. of History of Art, Winter 2009/Fall 2007/Spring 2007/Spring 2004.

“Photography 1945 to the Present,” Ohio State University, Dept. of History of Art, Winter 2012/Winter 2010.

“Art of the Modern World, 1600 to Present (Honors),” Ohio State University, Department of History of Art, Spring 2012/Winter 2010/Spring 2009/Fall 2008/Spring 2007.

“Dwelling in the Modern,” Ohio State University, Dept. of History of Art, Fall 2008

“American Architecture, Design, and Being-in-Common,” Ohio State University, Department of History of Art, Winter 2008.

“Art History Writing Seminar,” Ohio State University, Department of History of Art, Winter 2008.

“The Unbearable Lightness of Modern Architecture,” Ohio State University, Dept. of History of Art, Winter 2006.

“Undergraduate Honors Seminar,” Ohio State University, Knowlton School of Architecture, Winter 2005.

“History of Ancient and Medieval Architecture,” Ohio State University, Knowlton School of Architecture, Spring 2007; Fall 2005; Fall 2004.

“Great Monuments of Western Civilization,” Ohio State University, Dept. of History of Art, Spring 2005; Winter 2004; Fall 2003.

“Modern and Postmodern Art and Architecture,” School of the Art Institute of Chicago, Department of Art, Theory, and History, January - June 2001.

“Introduction to Art and Art History,” University of Illinois at Chicago, Department of Art History, August - December 1999.

“Special Topics in Modern Architecture: The Architecture of Frank Lloyd Wright,” upper-level undergraduate seminar, Northwestern University, Department of Art History, July - August 1998.

SERVICE

Internal Service

Departmental Committees

Department of History of Art, Personnel Committee, 2011 (Chair, Winter and Spring)

Department of History of Art, *Chair’s Advisory Committee*, AU08-to Present.

Department of History of Art, *Graduate Studies Committee*, AU06-to Present.

Department of History of Art, *Group For the Intellectual Life of the Department*, AU06-to Present (Chair from 2006-2010).

Department of History of Art, *Film Studies Search Committee*, AU08-WI09.

Department of History of Art, *South Asian Art Search Committee*, AU07-SP08.

Department of History of Art, *Renaissance Search Committee*, AU05-SP06.

Department of History of Art, *Modernist Search Committee*, AU05-SP06.

Department of History of Art, *Undergraduate Studies Committee*, AU03-SP06.

Department of History of Art, *Transfer Credit Committee*, AU03-SP06.

Department of History of Art, *Lecture Committee*, AU03-SP06.

Knowlton School of Architecture, *Honors Committee*, AU04-SP05.

Knowlton School of Architecture, *Identity Design Committee*, AU03-SP04.

College and University Committees

Ohio State University, *Public Monuments Committee*, AU06-to present.

Ohio State University, *Percentage for the Arts Committee*, AU06-to Present.

Ohio State University, *Arts and Humanities Research Grant Competition Selection Committee*, Ohio State University, SP08.

Ohio State University, *Cartoon Research Library Advisory Committee*, Ohio State University, AU07-to Present.

College of the Arts, *Advisory Committee for the Program in Material Culture*, 2008-ongoing.

College of the Arts, *Technology Advisory Group*, WI04-SP04.

External Service

Peer Reviews for University of Minnesota Press and Stanford University Press

GRADUATE STUDENT ADVISING, THESIS/DISSERTATION COMMITTEES

Ph.D Dissertation Advisor

Amanda Gluibizzi, “The Entire Visual World: Art, Design, and 1960s New York,” Dept. of History of Art, Ohio State University, 2009-present.

Seung Han Paek, “Urbanism, Signs, and the Everyday in Modern South Korea,” Dept. of History of Art, Ohio State University, 2009-present.

Jim Voorhies, “Recent Curatorial Practices, and Exhibition as Medium,” Dept. of History of Art, Ohio State University, 2008-present.

Ph.D. Dissertation Committee Member

Annie Jacobson, “Gesture and Voice in Early Video Art,” Dept. of History of Art, Ohio State University, 2011-

Javier Berzal de Dios, “Spaces of Action: Visual Experience in the Early Modern Scenography of Italy,” Dept. of History of Art, Ohio State University, 2010-present.

Greer Pagano, “Tactile Vision: The Work of Giuseppe Penone,” Dept. of History of Art, Ohio State University, 2008-present.

Clint Buhler, “Soviet Nonconformist Artists in the Cold War Era,” Dept. of History of Art, Ohio State University, 2008-present

Catherine Walworth, “Everything Old is New Again: The Reuse and Recycling of the Imperial Past in Soviet Material Culture,” Dept. of History of Art, Ohio State University, 2008-present.

Jennifer Getson, "Jules Dalou and Monumental Sculpture in France," Dept. of History of Art, Ohio State University, 2008-present.

Bob Calhoun, "Archipenko and the Matter of Modern Sculpture," Dept. of History of Art, Ohio State University, 2009-present.

Nathalie Marsh, "Online Puja, Digital Darshan, Virtual Pilgrimage: Hindu Image and Ritual on the WWW", Dept. of History of Art, Ohio State University, Defended November 2007.

M.A. Advising

Annie Jacobson, M. A. Qualifying Paper, "Rethinking the Monument in the work of Robert Smithson," Dept. of History of Art, Ohio State University, Fall 2010.

Lauran Whitworth, M.A. Qualifying Paper, "Making Space for the 'Other' in the Photography of Parminder Sekhon," Dept. of History of Art, Ohio State University, Fall 2009.

Adelia Gregory, M.A. Qualifying Paper, "The Boredom Threshold: Waiting for James Turrell's Skyspaces," Dept. of History of Art, Ohio State University, Fall 2007.

M.A. Committee Member

Clinton Buhler, "Written on a Memory: Stalinist Monumental Propaganda and the Post-Communist Situation," Department of History of Art, Ohio State University, May 2008.

Andrew Barchus, Printmaking, Department of Art, (MFA), Art Department, Ohio State University, May 2006.

Philip Harding, "The Proportions of Sacred Space: South Asian Temple Geometry and the Durga Temple of Aihole," Department of History of Art, Ohio State University, June 2004.

Undergraduate Honors Thesis Advisor

Jessica Palm, "Christo and Jean-Claude: Violence, Obsession, and the Monument", Department of History of Art, Ohio State University, May 19, 2008.

Co-advisor, Seth Schopis, "Artificial Intelligence and Architecture," Knowlton School of Architecture, Ohio State University, June 2006.

Co-advisor, Clinton Miller, "Cenotaph for John Cage," Knowlton School of Architecture, Ohio State University, June 2006.

Co-advisor, Adam Tomski, "Derelict Archaeology: Excavation of the Uncanny," Knowlton School of Architecture, Ohio State University, June 2006.

Co-advisor, Dustin Adams, "Imagine the Real," Knowlton School of Architecture, Ohio State University, June 2006.

Undergraduate Honors Thesis Committee Member

Jessica Daniel, "From the Arrow to the Fish: Paul Klee's Architectural Thinking," Department of History of Art, Ohio State University, March 2007.

Deborah Elliot, "Iakov Chernikov: Abstract Art and Architecture," Department of History of Art, Ohio State University, March 2006.

Personalized BA Degrees in Architectural History

Katherine Santer, Personalized Study Program, B.A., Architectural History, graduated 2006.

Jesse Taylor, Personalized Study Program, B.A., Historical Restoration, graduated June 11, 2004.