

ARON VINEGAR

Aron Vinegar
Professor of Art History
Department of Philosophy, Classics, History of Art and Ideas
University of Oslo
P.O Box 1020, Blindern
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RESEARCH AND TEACHING FIELDS

Art History, Visual Studies, and Aesthetics; History and Theory of Modern and Contemporary Architecture, Design, and the Built Environment; Theories of Habit and Habitation; Ethology; Philosophical approaches to architecture and art; Issues of Ontological Indifference and Suspended Judgment

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

Professor, Department of Philosophy, Classics, History of Art and Ideas, University of Oslo, 2016-

Director of History, Theory, and Criticism, Gerald D. Hines College of Architecture and Design, University of Houston, 2016-

Director, Program for Art History and Visual Culture, University of Exeter, 2013-2016

Associate and Assistant Professor, History of Art and the Knowlton School of Architecture, Ohio State University, 2009-2012 (promoted to Associate Professor in 2009)

Social Science and Humanities Research Council Postdoctoral Fellow, and Richard H. Tomlinson Postdoctoral Fellow, Faculty of Graduate Studies and Research, McGill University, Department of Art History & Communication Studies, 2001-2003

PUBLICATIONS

Books and Guest Edited Journals

Guest co-editor with Kirsten Thomas, Special Issue, *Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft*, on "Matters of Fact," vol. 60, no. 1 (August 2015).

Aron Vinegar and Amanda Boetzkes, eds. *Heidegger and the Work of Art History* (Ashgate Press, 2014).

- Emma Bennett, "Rethinking Hegel and Heidegger on Art," *Art History*, vol. 37, no. 5 (2014): 989-992.

Guest editor, Special Issue, *Future Anterior: Journal of Historic Preservation History, Theory, and Criticism*, on "Rethinking the Monument," vol. 9, no. 2 (Spring 2012).

Guest editor, Special Issue, *Future Anterior: Journal of Historic Preservation History, Theory, and Criticism*, on "Rethinking the Monument," vol. 8, no.2 (Fall 2011).

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

Reviews of *Relearning from Las Vegas*:

-Aseem Inam, "Relearning from Las Vegas," *Journal of Urban Design*, vol. 16, no.1 (2011): 155-157.

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

Reviews of *I AM A MONUMENT*:

- Ari Seligmann, "I AM A MONUMENT: *On Learning from Las Vegas*," *Architectural Theory Review*. Vol. 18, no. 1 (August 2013): 125-127.

- Sally L. Levine, "I AM A MONUMENT: *On Learning from Las Vegas*," *The Journal of Popular Culture*, vol. 45, no. 6 (December 2012): 1337-1339.

- Eduardo Vivanco, "Must they Mean What They Say?" *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. Huppatz, "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>-

"Preservation Battles Past and Present," *Architectural Record*, vol. 197, no. 6 (June 2009): 41.

- 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.

- Also see Chaslin's interview/review of my book on the weekly program "Métropolitains," Radio France, Tuesday, January 28, 2009.

____ "Las Vegas de nuevo, génesis de un libro," *Arquitectura Viva*, no. 123 (2008): 81.

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

Books in Progress and Nearing Completion

Postmodernism, Realism, and Representation

Habitations: On Bodily Habit, Dwelling, and Architecture

What a Monument Can Do

Articles and Book Chapters

"Professor of Delight," Special Section on Late Barthes, *Theory, Culture & Society*, forthcoming 2016.

"Introduction" and essay "Art History and Visual Culture without World" in Special Issue, *Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft*, on "Matters of Fact," guest edited by Aron Vinegar and Kirsten Thomas, vol. 16.2 (August 2015).

"Introduction" and "Reluzenz: On Richard Estes," in *Heidegger and the Work of Art History*, eds. Aron Vinegar and Amanda Boetzkes (London: Ashgate, 2014), 1-30 and 249-68

"Habit" and "Architecture and Collectivity," in *The Encyclopedia of Aesthetics*, ed. Michael Kelly, 2nd ed, 6 vols. (New York: Oxford University Press, 2014).

"On Preserving the Openness of the Monument," (introduction), *Future Anterior*, special issue on "Rethinking the Monument," vol. 9, no. 1 (Spring 2012): iii-vii.

"Chatography," *Journal of the Society of Architectural Historians*, vol. 71, no. 3 (September 2012): 362-385.

"What a Monument Can Do," (introduction), *Future Anterior*, special issue on "Rethinking the Monument," vol. 8, no. 2 (Fall 2011): iii-vii.

"La fantasmie du Canard et du Hangar décoré," *Dreamlands: Des parcs d'attractions aux cités 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 (Université 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*. See also journal article.

Review of *Photography After Conceptual Art*:

- Gillian Young, “Photography After Conceptual Art,” *CAA.Reviews*, January 16, 2013.

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

- Nicholas Houghton, Peeter Linnap, and Bryna Bobick, *International Journal of Education Through Art*, vol. 8, no. 1 (February 2012): 91.

“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.

“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.

“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.

“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*, vol. 16, no. 2 (1998): 43-55.

Book Reviews and Short Encyclopedia Entries

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

“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.

“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.

EDITORIAL BOARDS/PEER REVIEWS/COMMITTEES

Selection Committee, Scholars Residential Fellowship Program, Camargo Foundation, Cassis France, 2016-2019

Editorial Board, *Future Anterior*, University of Minnesota Press, 2012-Present.

Editorial Board, *The Encyclopedia of Aesthetics*, ed. Michael Kelly, 2nd ed. (New York: Oxford University Press, 2014), 6 volumes, 2010-Present.

Peer/Manuscript Reviews for Bloomsbury Press, Edinburgh University Press, Stanford University Press, University of Minnesota Press, Journal of the Society of Architectural Historians, Art History, The journal of Architecture, History of Photography, eVolo Press.

INTERVIEWS

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.

LECTURES

Session Convener, Conference Organizer, Invited Respondent, Keynote Lecture

Conference Organizer, “Gray on Gray,” Department of Philosophy, Classics, History of Art and Ideas, University of Oslo, Fall 2017.

“Conversation on Habit in *Remainder* with Tom McCarthy, Omer Fast, and Aron Vinegar,” Litteraturhuset, Oslo, 21 November, 2016.

Invited Roundtable, “Death and Future of Postmodernism,” Department of Musicology, University of Oslo, 17 October, 2016.

Keynote lecture, “Beyond Intentionality, and (really) back to the things themselves,” *Phenomenology, space and the Visual*, PhD Seminar, Department of Philosophy, Classics, History of Art and Ideas (IFIKK), Oslo University, Centre franco-norvégien en sciences sociales et humaines, Paris, 27-28 November, 2014.

Keynote lecture, “‘REDUCKS’ — 1972, 1977 AS DUAS EDIÇÕES DE ‘LEARNING FROM LAS VEGAS,’” Dafne Editora /Governo de Portugal / Secretaria de Estado da Cultura / Direção-Geral das Artes, Passos Manuel Cinema, Porto, Portugal, 9 October, 2014.

Respondent (with Andrew Pickering and Giovanna Columbetti), Simon Penny, Professor of Studio Art, University of California, Irvine, “Art and Cognition: Embodiment, Processual Dynamics and Material Engagement,” Co-Sponsored by the Exeter Science, Technology, and Culture Initiative and the Programme for Art History and Visual Culture, 6 May 2014, 4-6pm, MR1 Queen’s Building, University of Exeter.

Session Convener, “Matters of Fact,” *Association of Art Historians Annual Conference*, Royal College of Art, London, 10-12 April 2014.

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

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

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

Conference 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

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

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

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

Inaugural Lecture, "Thinking Through Habit," Department of Philosophy, Classics, History of Art and Ideas, 20 October, 2016.

"Photography and Indifference," Photography/Media School, University of the Arts, London, Fall, 2016.

"Ontological Indifference, Suspended Judgment, and Habit," *Actualite de la Recherche*, University of Geneva, MA Histoire de l'art, Haute ecole d'art et de design, Geneva, Switzerland, 18 November, 2015.

"Art After Hours and the Inhuman," *Workshop on Time in Art*, Department of Philosophy/Department of Art History, University of Nottingham, 20 January, 2015.

"Suspended Judgment, Ontological Indifference, Design, and Urbanism," *Meyers Symposium in Honour of David Van Zanten, Mary Jane Crowe Professor in Art and Art History, Department of Art History, Northwestern University*, The Art Institute of Chicago/Graham Foundation for the Arts, Chicago, 17-18 October, 2014.

'What's the logic of that?' Wittgenstein, Gesture, and the Arts," *Wiring Wittgenstein*, University of Exeter, 12 June 2014.

"Habit, Architecture, and Flat Ontology," Department of Art History, University College London, March 10, 2014.

"Habit and Ontological Indifference: On Architecture, Objects, and Dwelling," Department of Art History, University of Nottingham, March 5, 2014

"On Limitrophy, Photography, and the Equator," *Geography and History Research Seminar*, University of Exeter, Penryn Campus, February 26, 2014.

"A Short History of Self-Preservation," *World Art Research Seminar*, School of World Art Studies and Museology, University of East Anglia, December 4, 2013.

"On Habit and Architecture," *Research Seminar*, Programme in Art History and Visual Culture, University of Exeter, May 7, 2013.

"On Habit, Architecture, and Ontological Indifference," *The Design of Self*, Symposium, UCLA School of Architecture and Urban Design, February 22-23, 2013.

"Between Comportment and Representation," College of Humanities, University of Exeter, July 10, 2012

"Object Worlds, by Design," Department of Art History, Theory, and Criticism, *School of the Art Institute of Chicago*, March 9, 2012.

“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 Berkley, 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.

“Chatography,” *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 Raisoné* and the Anatomical Representation of Architectural Knowledge,” *16^{ème} 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

Conference Grant, IFIKK, University of Oslo, 2016.

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 (SSHRC), 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

PhD Seminars

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

“Rethinking the Monument,” 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 MA and PhD Research Courses

Supervised 14 independent study modules on a variety of topics with MA and PhD students in the Department of History of Art at Ohio State University.

Joint MA and Undergraduate Courses

“Rethinking Indifference,” University of Oslo, Dept. of Philosophy, Classics, History of Art and Ideas, Spring 2017.

“Habit, Art, and Architecture,” University of Oslo, Dept. of Philosophy, Classics, History of Art and Ideas, Fall 2016

Undergraduate Tutor

Personal tutor for 25 undergraduate single and combined honours students in Art History and Visual Culture at the University of Exeter, 2013-2015.

Undergraduate Courses

“Techniques of Suspended Judgment,” University of Exeter, Programme in Art History and Visual Culture, Fall 2015 (convenor).

“Theories and Histories of Photography,” University of Exeter, Programme in Art History and Visual Culture, Winter 2015 (convenor).

‘Collecting, Preserving and Presenting the Past,’ and ‘Selling the Past: Heritage, Tourism, and Entertainment,’ lectures in “Uses of the Past,” University of Exeter, History Department, Winter 2014.

“Visual Media,” University of Exeter, Programme in Art History and Visual Culture, Winter 2014/Winter 2015.

“Inside the Art Museum,” University of Exeter, Programme in Art History and Visual Culture, Winter 2014/Winter 2015.

“Introduction to Visual Culture,” University of Exeter, Programme in Art History and Visual Culture, Fall 2013/Fall 2014.

“Introduction to Art History,” University of Exeter, Programme in Art History and Visual Culture, Fall 2013 (co-taught)/Fall 2014 (co-taught).

“Art History and Visual Culture Field Study (Florence),” Programme in Art History and Visual Culture, Fall 2014 (co-taught).

“Nineteenth-Century Architecture, Design and Urbanism,” 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, Fall 2012/Winter 2012/Winter 2010.

“Art of the Modern World, 1600 to Present (Honors),” Ohio State University, Department of History of Art, Fall 2012/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, Urbanism, and Design: 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 and Design,” 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

University of Houston

Director of History, Theory, and Criticism, 2016

Search Committee, Director of Graduate Studies, 2016

Undergraduate Committee, 2016

Graduate Committee, 2016-

Promotion and Tenure Review Committee, 2016-

University of Exeter

Department and College

Director, Art History and Visual Culture, 2013-2015

Core Member, Centre for Intermedia, College of Humanities, 2013-2015

Cross-Disciplinary Planning Group, College of Humanities, 2013-2015

College of Humanities Management Group, 2013-2015

College of Humanities Development Steering Group, 2013-2015

Art History and Visual Culture Development Team, College of the Humanities, 2013-2015

Coordinator, Art History and Visual Culture Research Seminar, 2013-2015

Undergraduate Admissions Tutor, Art History and Visual Culture, College of the Humanities, 2013-2015

Subject Coordinator for Art History and Visual Culture, Flexible Combined Honours Programme, College of the Humanities, 2013-2015

Search Committee, Modern and Contemporary Art History and Visual Culture, 2014

Employability Representative, Art History and Visual Culture, College of the Humanities, 2013-2014

Library Liason Officer, Art History and Visual Culture, College of the Humanities, 2012-2015

University

Anchor Academic, *Grand Challenges*, "Society and the Arts: The State, Censorship and Social Responsibility," January-June, 2013

South, West & Wales Doctoral Training Partnership for Art History and Visual Culture, 2013-2015

Ohio State University

Departmental Committees

Department of History of Art, Personnel Committee, 2011-2012

Department of History of Art, *Chair's Advisory Committee*, AU08-to AU10.

Department of History of Art, *Graduate Studies Committee*, AU06-to AU12.

Department of History of Art, *Group For the Intellectual Life of the Department*, AU06-to 2011 (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-AU2012

Ohio State University, *Percentage for the Arts Committee*, AU06-AU12

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

Ohio State University, *Cartoon Research Library Advisory Committee*, Ohio State University, AU07-AU12

College of the Arts, *Advisory Committee for the Program in Material Culture*, 2008-2010.

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

GRADUATE STUDENT ADVISING, THESIS/DISSERTATION COMMITTEES

Ph.D Dissertation: Principal Advisor and Co-Advisor

Principal Advisor, Emil Leth Meilvang, "The Aesthetics of Life," Department of Philosophy, Classics, History of Art and Ideas, University of Oslo, 2017-present.

Co-Supervisor, Ingrid Halland Rashidi, "The New Domestic Landscape, 1972: An Episode of an Uncertain Future," Department of Philosophy, Classics, History of Art and Ideas, University of Oslo, 2016-Present.

Principal Advisor, Seung Han Paek, "Urbanism, Signs, and the Everyday in Modern South Korea," Dept. of History of Art, Ohio State University, 2009-2014 (defended and graduated June 2014).

- Currently Postdoctoral Fellow, Centre for East Asian Studies, Yale University, 2015-16.

Principal Advisor, Amanda Gluibizzi, "The Entire Visual World: Design, Art and 1960s New York," Dept. of History of Art, Ohio State University, 2009-2012 (Defended and Graduated, June 2012).

-Currently Associate Professor of Art and Art History, Ohio State University.

Principal Advisor, Jim Voorhies, "Falling from the Grip of Grace: The Exhibition as a Critical Form in Art Since 1968," Dept. of History of Art, Ohio State University, 2008-2012 (Defended and Graduated, June 2012)

-Currently John R. and Barbara Robinson Family Director of the Carpenter Center for the Visual Arts, Harvard University.

PhD Dissertation: Secondary Supervisor and Dissertation Committee

Second Supervisor, Acatia Finbow, "The value of performance documentation," University of Exeter, 2014-present, AHRC funded collaborative doctoral studentship in the Digital Humanities with Tate Modern (with Professor Gabriella Giannachi). <http://www.tate.org.uk/about/our-work/tate-research/research-at-tate/research-activities-2014-Present>.

Second Supervisor, James Downs, "Ministers of the 'Black Art': the uses of photography by the clergy in Britain, 1839-1909," University of Exeter, 2014-2015 (with Professor John Plunkett)

Dissertation Committee, 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, 2008-2013 (Defended and Graduated, March 2013)

Dissertation Committee, Clint Buhler, "Nonconformist Art in the Cold War Era," Dept. of History of Art, Ohio State University, 2008-2013 (Defended and Graduated, April 2013)

Dissertation Committee, Bob Calhoun, "Archipenko and the *Matter* of Modern Sculpture," Dept. of History of Art, Ohio State University, 2009-2013.

Dissertation Committee, Nathalie Marsh, "Online Puja, Digital Darshan, Virtual Pilgrimage: Hindu Image and Ritual on the WWW," Dept. of History of Art, Ohio State University, 2004-2007 (Defended and Graduated, November 2007).

M.A. Theses: Principal Advisor

Siri Skotvedt, “Radical inauthenticity as feminist critique of Self-representation on Instagram in Amalia Ulman’s *Excellences and Perfections*,” Department of Philosophy, Classics, History of Art and Ideas, University of Oslo, 2016-present

Morten Normann, “Reworking Soviet predecessors: Hollis Frampton and the *Magellan Cycle*,” Department of Philosophy, Classics, History of Art and Ideas, University of Oslo, 2016-present.

Janne Arnesen, “Wallflowers,” Department of Philosophy, Classics, History of Art and Ideas, University of Oslo, 2016-present.

James Hansen, M.A. Qualifying Paper, “In Flight Collapse: Luther Price’s *Run* (1994),” Dept. of History of Art, Ohio State University, Spring 2012.

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. Theses: Committee Member and Internal Reviewer

Maura Lucking, *Ray Kappe’s Residential Designs, 1965-1976*, Department of Art History, Criticism, and Theory, School of the Art Institute of Chicago, May 2012.

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 Degree Advisor

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

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