

ARON VINEGAR

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RESEARCH AND TEACHING FIELDS

Architectural History from the 18th century to the present; Theory and Historiography;
History of Photography

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.

PUBLICATIONS

Sole-Authored and Edited Books

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

Aron Vinegar and Michael Golec, eds. *Relearning from Las Vegas* (Minneapolis: University of Minnesota Press, 2008).

Chapters in Edited Books

“Photography Degree Zero,” in *With(out) Dimension: Alan Cohen’s Photographs of the Equator* (Chicago: University of Chicago Press and Center for American Places, forthcoming 2009). This volume also includes an essay by Denis Cosgrove, and photographs by Cohen.

“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, forthcoming 2009).

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

“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, December 2008), pp. 1-17 and 163-193.

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

Peer and Editor Reviewed Journal Articles

“Ed Ruscha, Heidegger and Deadpan Photography,” *Art History*, vol. 32, no. 5 (November 2009), special issue on *Photography After Conceptual Art*, eds. Margaret Iversen and Diarmuid Costello.

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

“Introduction,” and “Skepticism and the Ordinary—From Burnt Norton to Las Vegas,” *Visible Language* 37.3 (Fall 2003): 244-245 and 288-311.

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

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

Papers in Proceedings and Dictionary Entries

“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), pp. 2422-2424.

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

“Supporting Acts of Restoration, Reconstruction, and Reparation,” for *CriT*, [“To (re) Build”] the National Student Architectural Journal 56 (December, 2003), pp. 12-13.

“Imaginative Variation and Photographic Frames of Reference at Pierrefonds,” *Consciousness Reframed 3: Conference Proceedings*, Roy Ascott and Michael Punt, eds. (Newport, Wales: University of Wales College, 2000).

Aron Vinegar, “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.

LECTURES

Session Chair , Conference Organizer, Invited Respondent, Moderator, Interviews

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

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

Convener and Organizer, *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

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.

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

“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*, 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.

“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 and Design, 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.

“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

“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*, The Culture of Cities Project, 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,” *Sites of Memory: 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.

GRANTS, FELLOWSHIPS, AND AWARDS

External

Society of Architectural Historians, Travel Grant, Summer 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 Residential Fellowship, The Camargo Foundation, Cassis, France, Spring Residency, 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, 1997.

Internal

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.

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

Special Research Assignment, College of the Arts, Ohio State University, Spring 2005; Fall 2006/Spring 2008.

Graduate Research Grant, The Graduate School, Northwestern University, 2000-2001.

University Scholar, The Graduate School, Northwestern University, 2000-2001; 1998-1999.

Research Grant, Interdisciplinary Group on French Culture and Society, Northwestern University, 1998.

University Fellow, The Graduate School, Northwestern University, 1997-1998; 1995-1996.

Shanley Research Travel Award, Department of Art History, Northwestern University, 1996.

Max Stern-McGill Major Doctoral Fellowship, McGill University, 1995 (declined).

TEACHING

Graduate Seminars

“Architecture in Theory and Interpretation,” 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

“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

Undergraduate Courses

“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

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

“American Architecture, Community, 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

“Nineteenth-Century Architecture,” Ohio State University, Dept. of History of Art, 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

Departmental Committees

Department of History of Art, *Chair's Advisory Committee*, AU08-AU09.

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.

- I am the first chairperson of GILD, a new “committee” that I created in 2006. Through its new initiatives GILD is committed to creating, invigorating, and sustaining the intellectual life of the Department. New initiatives begun under its auspices include an *Art History Graduate Student Reading Group*, in which students read a faculty member's work, and then meet with her or him to discuss the reading in an informal setting. The Reading Group has now been up and running for two years, with thirteen faculty members presenting their work to date; an *Art History Workshop Series* in which faculty members or other art history/museum professionals meet on a regular basis with graduate students to discuss various practical concerns related to the field. To date we have had seven of these workshops on topics that range from grant writing to issues of publishing; a *Graduate Student Mentor Program* has also been put in place, which matches all incoming graduate students with a senior graduate student; and a *Graduate Seminar Symposium* has also begun. At the end of each quarter faculty choose one or two students from each graduate seminar to present an outstanding seminar paper to be delivered to the whole department in a public setting. In addition to these new initiatives GILD schedules all existing lecture series in the Department.

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, *William Forsythe Dance Project*, Co-Advisor, College of the Arts, 2008-09.

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

College of the Arts, *Technology Advisory Group*, headed by Associate Dean Steve Pentak, WI04-SP04.

GRADUATE STUDENT ADVISING, THESIS/DISSERTATION COMMITTEES

Ph.D Dissertation Advisor

Jim Voorhies, "Contemporary Art Collectives, 1960-80," Dept. of History of Art, Ohio State University, ongoing.

Ph.D. Dissertation Committee Member

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

Masters Thesis Advisor

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

Masters Thesis 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.

STUDIO REVIEWS AND CRITIQUES

I have participated in numerous studio reviews and critiques at the Knowlton School of Architecture since arriving at Ohio State University in 2003 (details available on request).

