

August 2023

LISA SALTZMAN

CURRENT POSITION

Emily Rauh Pulitzer '55 Chair in Modern and Contemporary Art, Bryn Mawr College

EDUCATION

Harvard University, Ph.D. in Fine Arts in the Field of Modern Art, 1994

Harvard University, M.A. in Fine Arts, 1991

Princeton University, B.A. in Art and Archaeology, *summa cum laude*, *Phi Beta Kappa*, with a certificate in European Cultural Studies, 1988

EMPLOYMENT HISTORY

Professor, Department of History of Art, Bryn Mawr College, 2007 – present

Andrew W. Mellon Foundation Chair in the Humanities, Bryn Mawr College, 2014 – 2020

Starr Director of Research and Academic Program, Clark Art Institute, 2018

Chair, Department of History of Art, Bryn Mawr College, 2006 – 2007, 2008 – 2009, 2013 – 2017, 2020 – 2021

Director, Center for Visual Culture, Bryn Mawr College, 2003 – 2009, 2016 – 2017

Associate Professor, Department of History of Art, Bryn Mawr College, 2002 – 2007

Assistant Professor, Department of History of Art, Bryn Mawr College, 1997 – 2002

Visiting Assistant Professor, Department of History of Art, Bryn Mawr College, 1994 – 1997

ACADEMIC FELLOWSHIPS, GRANTS AND PRIZES

Guggenheim Fellowship (awarded 2012), 2013 – 2014

Clark Art Institute, Oakley Fellow, 2012 – 2013

Radcliffe Institute for Advanced Study, Fellow, 2002 – 2003

Millard Meiss Publication Grant, College Art Association, 1997

Lucius Littauer Foundation Publication Grant, 1997

Mellon Foundation Dissertation Finishing Grant, Harvard, 1993 –1994

Deutscher Akademischer Austauschdienst (DAAD) Dissertation Research Fellowship, Berlin, 1992 – 1993

Mellon Foundation Grant for Ph.D. Candidates, Harvard, 1991

Irma S. Seitz Prize in Modern Art, Princeton University, 1988

Jacob K. Javits Fellowship for Graduate Study, 1988 (declined)

BOOKS

Wrestling with the Angel: Reflections on Art, History and the Afterlife of Interpretation (in progress)

Daguerreotypes: Fugitive Subjects, Contemporary Objects, Chicago and London: University of Chicago Press, 2015

Making Memory Matter: Strategies of Remembrance in Contemporary Art, Chicago and London: University of Chicago Press, 2006

Trauma and Visuality in Modernity, co-edited (with an introduction and epilogue) with Eric Rosenberg, in the series, “Interfaces: Studies in Visual Culture,” Hanover and London: Dartmouth College Press/University Press of New England, 2006

Anselm Kiefer and Art after Auschwitz, in the series, “Cambridge Studies in New Art History and Criticism,” New York and Cambridge: Cambridge University Press, 1999

ARTICLES, ESSAYS, CHAPTERS AND REVIEWS

“Trauma and Art,” *Oxford Bibliographies in Art History* (forthcoming)

“Back to the (Winter) Garden: On Video Art and the Origins of Photography,” in the special issue *A Comparative Study of Media in Contemporary Visual Art*, *Arts* 12(4) (July 2023) (<https://doi.org/10.3390/arts12040163>)

“Anselm Kiefer *Schechina*, 1999,” in *Kunst und Ritual: Die weibliche Seite Gottes (Art and Ritual: The Female Side of God)*, Frankfurt and Bielefeld/ Berlin, Jüdisches Museum Frankfurt and Kerber Verlag, 2020, pp. 54-59

Review Article, “The Warsaw Ghetto in American Art and Culture,” *Ars Judaica* Vol 16 (2020) pp.173-77

“On Histories Assimilable and Inassimilable,” in *Wieloglos o Zagladzie (A Polyphony of Voices)*, Maria Anna Potacka, ed., Krakow: Museum of Contemporary Art Krakow (MOCAK), 2018, pp. 260-262

“When Breath Becomes Air,” in “In Conversation: *Art is Not the Archive*,” *Archives of American Art Journal*, Vol. 57, No. 2 (Fall 2018), pp. 62, 73-74

“Back to the Garden: On Gender, Genre and the Virtual Worlds of Jennifer Steinkamp,” in *Jennifer Steinkamp: Blind Eye*, Clark Art Institute, 2018, pp. 8-35

“Regarding the Pain of Others with Marsyas: On Tortures Ancient and Modern,” in *A Handbook to the Reception of Classical Myth*, Vanda Zajko and Helena Hoyle, eds., Malden, MA and Oxford: Wiley Blackwell Publishing, 2017, pp. 463-474

“Before Recognition: On the Aesthetics of Aftermath,” in *Interdisciplinary Handbook of Trauma and Culture*, Yochai Ataria, David Gurevitz, Haviva Pedaya, Yuval Neria, eds., New York and Heidelberg: Springer International Publishing AG, 2016, pp. 87-99

“L’année prochaine à Jérusalem, cette année à Paris: à propos d’Anselm Kiefer, des impératifs iconographiques et des juifs,” in *Anselm Kiefer*, Jean-Michel Bouhours, ed. Paris: Centre Pompidou/Musée National D’Art Moderne, 2015, pp. 50-59

“You May Have the Body. Or You May Not: *Habeas Corpus* in the Museum,” in *Phantom Bodies*, Nashville: Frist Center for the Visual Arts, 2015, pp. 20-31

““Mysterious Writings”: On Lee Krasner’s “Little Images” and the Language of Abstraction,” in *From the Margins: Lee Krasner/Norman Lewis, 1945-52*, New York: The Jewish Museum/New Haven and London: Yale University Press, 2014, pp. 68-77

“Life or Theater, Diary or Drama: On the Performance of Memory in the Visual Arts,” in *Performing Memory in Art and Popular Culture*, Liedeke Plate and Anneke Smelik, eds. London and New York: Routledge, 2013, pp. 25-38

Review article, “Geoffrey Batchen, Mick Gidley, Nancy K. Miller and Jay Prosser, eds., *Picturing Atrocity: Photography in Crisis*,” *caa.Reviews*, January 2013

“A Matrix of Matrilineal Memory in the Museum: Charlotte Salomon and Chantal Akerman in Berlin,” in *Visualizing and Exhibiting Jewish Space and History*, Richard I. Cohen, ed. *Studies in Contemporary Jewry*, Vol. 26, Institute of Contemporary Jewry, Hebrew University in Jerusalem/Oxford University Press, 2012, pp. 204-16

“Faraway, So Close: Mythic Origins, Contemporary Art: The Case of Kara Walker,” in *Classical Myth/Contemporary Art*, Jennifer Hirsh and Isabelle Wallace, eds., Burlington, VT: Ashgate, 2011, pp. 19-39

“A Short History,” in *Queer Voice*, Ingrid Schaffner, ed., Philadelphia: Institute of Contemporary Art, 2010, p. 14

“What Remains: Photography and Landscape, Memory and Oblivion,” in *Haunted: Contemporary Photography/Video/Performance* Jennifer Blessing and Nan Trotman, eds., New York: Guggenheim Museum, 2010, pp. 126-137

“The Temptation of Thomas Chimes,” in *Thomas Chimes: Early Works (1958-1965)*, Locks Gallery: Philadelphia, 2009, pp. 3-9

“Non-Site, Utopia, Counter-Memorial,” in *Krzysztof Wodiczko: City of Refuge*, Mark Jarzombek and Mechtild Widrich, eds., London: Black Dog, 2009, pp. 71

“Barnett Newman’s Passion,” in *The Passion Story: From Visual Representation to Social Drama*, Marcia Kupfer, ed. University Park, PA: Penn State University Press, 2008, pp. 203-15

“Helen Frankenthaler,” in *Encyclopedia of Women in World History*, Oxford: Oxford University Press, 2008

“Reading Charlotte Salomon: Review Article,” *Images: A Journal of Jewish Art and Visual Culture* Vol. 1, No. 1, (2007)

“Gerhard Richter’s *Stations of the Cross*: Martyrdom and Memory in Postwar German Art,” *Oxford Art Journal* Vol. 28, No. 1 (Winter 2005), pp. 25-44

“Reading Anselm Kiefer’s Book *Die Himmelspaläste: Merkaba*,” in *Anselm Kiefer: The Heavenly Palaces: Merkabah*, Peter Nisbet, ed. Cambridge: Harvard University Art Museums and New Haven: Yale University Press, 2003, pp.13-18

“Readymade Redux: Once More the Jewish Museum,” *Grey Room* 09 (Fall 2002) pp. 90-104

““Avant-Garde and Kitsch” Revisited: On the Ethics of Representation,” *Mirroring Evil: Nazi Imagery/Recent Art*, Norman L. Kleeblatt, ed., New York and New Brunswick: The Jewish Museum, New York and Rutgers University Press, 2002, pp. 53-64

Review Article, “James E. Young’s *At Memory’s Edge: After-Images of the Holocaust in Contemporary Art and Architecture*,” *Bryn Mawr Review of Comparative Literature*, Vol. 2, No.2 (Spring 2001)

“Lost in Translation: Clement Greenberg, Anselm Kiefer and the Subject of History,” in *Visual Culture and the Holocaust*, Barbie Zelizer, ed., New Brunswick: Rutgers University Press, 2001, pp. 74-88

Entries on Abstract Expressionism, Art Museums, Feminist Art, Neo-Dada, Neo-Expressionism, Pop Art and Andy Warhol, *Encyclopedia of Contemporary American Culture*, Gary W. McDonogh, Robert Gregg and Cindy H. Wong, eds., London and New York, Routledge, 2000, pp. 2-3, 44-45, 266-67, 508, 508-09, 573-74, 764

“To Figure or Not to Figure: The Iconoclastic Proscription and Its Theoretical Legacy,” in *Jewish Identity in Modern Art History*, Catherine M. Soussloff, ed., Berkeley: University of California Press, 1999, pp. 67-84

“Reconsidering the Stain: On Gender, Identity and New York School Painting,” in *Friedel Dzubas: Critical Painting*, foreword by John O’Brian, Medford, MA: Tufts University Gallery, 1998, pp. 9-24

Review Article, “Robert Jensen, *Marketing Modernism in Fin-de-Siècle Europe*, Jeffrey Weiss, *The Popular Culture of Modern Art: Picasso, Duchamp, and Avant-Gardism* and Romy Golan, *Modernity and Nostalgia: Art and Politics in France between the Wars*,” *Art Bulletin*, Vol. LXXVIII, No. 4 (December 1996), pp.745-49

“To the Unknown Painter: Anselm Kiefer and the Inscription of Identity,” in *Text and Nation: Crossdisciplinary Essays on National and Cultural Identities*, Peter C. Pfeiffer and Laura Garcia-Moreno, eds., Columbia, SC: Camden House, 1996, pp. 105-20

“Anselm Kiefer’s *The Heavenly Palaces: Merkabah*,” in *Harvard’s Art Museums: 100 Years of Collecting*, Cambridge, MA: Harvard University Art Museums; New York: Abrams, 1996, pp.358-59

“A Cold War Within: A Report on Censorship and the Arts in America in the 1990s,” *kritische berichte*, Special Issue on Censorship, Vol.23, No.4 (1995), pp. 9-15

REPRINTS AND TRANSLATIONS

“On Histories Assimilable and Inassimilable,” in *Polyphonie des Holocaust: Stimmen zur Erinnerungskultur*, Maria Anna Potacka, ed., Krakow: Museum of Contemporary Art Krakow (MOCAK), 2020, pp. 252-254

“L’année prochaine à Jérusalem, cette année à Paris: à propos d’Anselm Kiefer, des impératifs iconographiques et des juifs,” in *Anselm Kiefer*, Jean-Michel Bouhours, ed. Paris: Centre Pompidou/Musée National D’Art Moderne, 2015, pp. 50-59

“‘Avant-Garde and Kitsch’ Revisited: On the Ethics of Representation,” in *Representation and the Holocaust*, Warsaw: Jewish Historical Institute, 2014, pp. 275-89

“Negative Images: How a History of Shadows Might Illuminate the Shadows of History,” from *Making Memory Matter*, in *Memory*, Ian Farr, ed. Documents in Contemporary Art, London: Whitechapel Gallery, 2012, pp.192-99

“When Memory Speaks: A Monument Bears Witness,” from *Making Memory Matter* in *Krzysztof Wodiczko*, London: Black Dog, 2011, pp.266-279

“What Remains: Photography and Landscape, Memory and Oblivion,” in *Haunted: fotografía-video-performance contemporáneos*, Organizada por Jennifer Blessing y Nat Trotman, Bilbao: Guggenheim Bilbao Museoa, 2010, pp.128-139

“Readymade Redux: Once More the Jewish Museum,” in *Jewish Dimensions in Modern Visual Culture: Antisemitism, Assimilation, Affirmation*, Matthew Baigell, Milly Heyd, and Rose-Carol Washton-Long, eds., Waltham, MA: Brandeis University Press and Hanover, NH: University Press of New England, 2009, pp. 303-316

“Bunker Hill Monument, Boston, 1998,” selections from “When Memory Speaks: A Monument Bears Witness,” from *Making Memory Matter* in *Krzysztof Wodiczko: Polish Pavilion, Venice Biennale*, Warsaw: Zacheta National Art Gallery, 2009

“Reconsidering the Stain: On Gender, Identity and New York School Painting,” in *Reading Abstract Expressionism: Context and Critique*, Ellen Landau, ed., New Haven: Yale University Press, 2005, pp. 560-580

“Reconsidering the Stain: On Gender and the Body in Helen Frankenthaler’s Painting,” in *Reclaiming Female Agency: Feminist Art History after Postmodernism*, Norma Broude and Mary D. Garrard, eds., Berkeley: University of California Press, 2005, pp. 373-83

“‘Avant-Garde and Kitsch’ Revisited: On the Ethics of Representation,” for a special issue of the Polish Literary Monthly *Literatura na Swiecie*, devoted to writings on the Holocaust, No. 1-2, (2004), pp. 201-15

“The Sons of Lilith: Mourning and Melancholia, Trauma and Painting,” (Chapter Three of *Anselm Kiefer and Art after Auschwitz*) for a special double issue of the Hungarian art journal, *Enigma*, devoted to the Holocaust and its visual representation, No. 37-38, (2004), pp.157-70

LECTURES, PANELS, WORKSHOPS, CONFERENCES AND KEYNOTES

“Stories We Tell: Reflections on the Angel of History,” presented (virtually, via Zoom) in the series, “From the Researcher’s Desk,” at the Department of Jewish Art, Bar Ilan University, Tel Aviv, November 2021 and at the Atheneum, University of Georgia, October 2021

“Mirroring Evil Revisited Workshop,” Perpetrator Studies Network, University of Utrecht, March 2018

“A Ghost Story for Grown-ups? On *Austerlitz* and the Afterlife of Images,” presented at the colloquium “Elective Affinities/Elective Antipathies: German Art and Its Histories,” Emory University, March 2017

“Reverberations,” a panel discussion in conjunction with the exhibition “Downtown: Artist-Run Galleries in New York City, 1952-1965,” Grey Art Gallery, New York University, February 2017

“Daguerreotypes: Fugitive Subjects, Contemporary Objects,” presented at the symposium “Europe without Borders: Reflections on 40 Years of European Cultural Studies at Princeton,” Princeton University, May 2016

“Retro-Spectacles: Photography and its Fictions,” presented at the symposium “The Art of Memory and Mourning,” Smithsonian American Art Museum, November 2014

Keynote Address, “(Re) Mediation,” The 49th Annual UCLA Art History Graduate Student Association Symposium, October 2014

“A Retrospective Perspective: Anselm Kiefer as Artist, Curator and Historian,” Albright-Knox Art Gallery, Buffalo, New York, September 2014

“Retro-Spectacles: On the Fictions of Contemporary Art Photography,” Kansas City Art Institute, Kansas City, Missouri, November 2013

“Daguerreotypes: Fugitive Subjects, Contemporary Objects,” presented in the session “Photography in Doubt,” College Art Association, New York, February 2013

Keynote Address, “Forbidden Art: Camp Art from the Collection of the Auschwitz Memorial,” Center for Jewish Studies, University of California, Los Angeles, January 2013

“Daguerreotypes: Fugitive Subjects, Contemporary Objects,” Clark Art Institute, Williamstown, MA, November 2012

“Stages of Memory: Charlotte Salomon and Chantal Akerman in Berlin,” School of Art, University of Wisconsin, Madison, October 2011

Keynote Address, “Memory and the Visual,” Spring Symposium, Illinois Program for Research in the Humanities, University of Illinois, Urbana-Champaign, April 2011

Keynote Address, “Performances of Memory in the Arts,” Radboud University Nijmegen, Netherlands, May 2010

“Bordering on Fiction: Exiles and Emigrés, Art and Autobiography,” presented at “Revival and New Directions? Jewish Arts in German-Speaking Countries,” Center for Jewish Studies, Arizona State University, October 2009

Keynote Address, “Wit(h)ness: Art, Memory and the Holocaust,” Mathers Museum, Indiana University, Bloomington, IN, October 2008

“Resistance in Contemporary Art,” Contemporary Art Think Tank, Phillips Collection, Washington, DC, April 2008

“Berlin Childhoods: Walter Benjamin and Charlotte Salomon,” presented at the symposium “Becoming Modern: The German-Jewish Experience,” University of Pennsylvania, March 2008

“Pia Lindman: Three Cities, Rivers, Monuments,” a conversation with Guiliana Bruno and Benjamin Prosky, Storefront for Art and Architecture, New York, March 2008

“Fat, Felt and Film: A Conversation on Joseph Beuys,” with Christine Poggi, Slought Foundation, Philadelphia, September 2007

Keynote Address, “After: The Cultural Response to Catastrophe,” First Annual Art and Architectural History Graduate Symposium, University of Virginia, September 2006

Shouky Shaheen Visiting Lecturer in the Visiting Artist/Scholar Program, Lamar Dodd School of Art, University of Georgia, November 2005

“After: Reflections on Post-Holocaust Art,” Program in Judaic Studies, Florida International University, Miami, November 2004

Keynote Address, “Out of Europe: History, Memory and Exile since 1945,” Center of German and European Studies, University of Wisconsin, Madison, April 2004

“Jörg Immendorff and his Compatriots,” Goldie Paley Gallery, Moore College of Art & Design, Philadelphia, March 2004

“Mnemonic Devices: Strategies of Remembrance in Contemporary Art,” presented in the Radcliffe Fellows Presentation Series, Radcliffe Institute, Harvard University, April 2003

“A Symposium in Response to the Exhibition ‘Mirroring Evil: Nazi Imagery/Recent Art,’” round-table discussant, Department of Comparative Literature/Institute for Jewish Studies, Emory University, April 2003

“The Body that Haunts Abstraction,” presented in the session “Writing Feminist Art Histories,” College Art Association Annual Conference, New York, February 2003

“Gerhard Richter’s *Stations of the Cross*: On Martyrdom and Memory in Postwar German Art,” presented in conjunction with the exhibition “Confronting Identities in German Art,” University of Chicago, November 2002 and in the seminar “Visual Representation and Cultural History,” The Humanities Center, Harvard University, April 2003

“Anselm Kiefer and the Poets,” presented in conjunction with the exhibition, “Surface Tensions: Works by Anselm Kiefer from the Broad Collections and the Harvard University Art Museums,” Harvard University, September 2002

“On the Ethics and Aesthetics of Contemporary Post-Holocaust Art,” presented at the conference “Just Feelings: Citizenship, Justice and the Emotions,” The Center for 21st Century Studies, University of Wisconsin, Milwaukee, April 2001

““Avant-Garde and Kitsch” Revisited: On the Ethics of Representation in Contemporary Art,” presented at the conference “The Practice of Style: Literature and the Visual Arts from Weimar Classicism to the Present,” The Department of Germanic Languages and Literatures in conjunction with the Penn Humanities Forum, University of Pennsylvania, March 2001

“Lost in Translation: Greenberg, Kiefer and the Subject of History,” presented at the Princeton Art History Colloquium at the Institute for Advanced Study, March 2000

“On an Aesthetics of Remembrance in Contemporary Art,” presented as a Robert Lehman Foundation Lecture at Reed College, Portland, Oregon, November 1999

“The Modern Jewish Romance with Art,” panel respondent at the conference “Icon, Image and Text in Modern Jewish Culture,” Princeton University, March 1999

“Staging the Subject: Anselm Kiefer and the Performance of Identity in Postwar German Culture,” presented at the Metropolitan Museum of Art, New York, March 1999 and the Art Seminar Group, Baltimore, February 1999

“Our Fathers, Ourselves: Icarus, Kiefer and the Burdens of History,” presented at the History of Art Colloquium, University of Pennsylvania, April 1998

“Trauma and Representation,” Session Chair, College Art Association Annual Conference, Toronto, February 1998

“Postwar Abstraction and the Question of Gender” presented at the series “Signs of the Times,” Institute of Contemporary Art, Philadelphia, February, 1998

“To Figure or Not to Figure: The *Bilderverbot* and Its Theoretical Legacy,” presented in the session “Jewish Identity in Art History,” College Art Association Annual Conference, Boston, February 1996

“To the Unknown Painter: Anselm Kiefer and the Inscription of Identity,” presented at the conference “Text and Nation,” Georgetown University, April 1995

“‘Thou shalt not make graven images’: Anselm Kiefer, Representation, and the Jew,” presented in the session “Forbidden Images: Visualizing the *Bilderverbot*,” at the symposium “1945-1995: The Changing Face of German Studies,” University of Colorado at Boulder, October 1995 and at the German Studies Association Annual Conference, Washington, DC, October 1993

“Anselm Kiefer, Nazi Iconography and the Politics of Identification,” presented at the Study Group on Twentieth-Century German Culture at the Center for European Studies, Harvard University, December 1993

“Reconsidering the Stain: On the Inscription of the Body in the Painting of Helen Frankenthaler,” presented at the Fifteenth Annual Whitney Symposium on American Art and Culture, New York, May 1992 and at the College Art Association Annual Conference, Chicago, February 1992

PROFESSIONAL ACTIVITIES

Advisory Boards:

The Germanic Review: Literature, Culture, Theory, 2006 –
International Association for Visual Culture, 2018 – 2021

Advisory Committees:

Barnes Foundation, 2016 –

Advisory Councils:

Department of Art and Archaeology, Princeton University, 2018 –

Evaluations of Tenure and Promotion Files:

University of Pennsylvania, 2023
Drexel, 2022
Miami University, 2022
Grinnell College, 2021
Tufts University, 2021
Smith College, 2020
University of Illinois at Chicago, 2017
Rutgers, 2017
University of Minnesota, 2016
University of British Columbia, Vancouver, 2015
University of Pittsburgh, 2014
Tufts University, 2011
University of Minnesota, 2010

Graduate School of Design, Harvard University, 2010
University of Rochester, 2008
Arizona State University, 2007
University of Pennsylvania, 2005, 2007
Reed College, 2005
Wayne State, 2004
University of Georgia, 1995

External Departmental Reviewer:

Department of Art History, The Graduate Center, The City University of New York, Spring 2013

External Examiner:

PhD Thesis, University of Queensland, 2020
PhD Thesis, Abdelmalek Essaâdi University, Tetouan, Morocco, 2019
PhD Thesis, Graduate Research School, University of New South Wales, 2008
History of Art Comprehensive Exams, Carleton College, 2005

Fellowship Selection Committees:

American Council of Learned Societies (Ryskamp and Burckhardt Fellowships), 2014-2017

Grant Evaluator:

Israel Science Foundation
National Endowment for the Humanities
National Humanities Center
Radcliffe Institute of Advanced Study

Juries:

Alfred H. Barr, Jr. Award, College Art Association, 2011-2014

Manuscript Evaluator:

Bloomsbury
Cornell University Press
Duke University Press
Palgrave Macmillan
Princeton University Press
Rowman & Littlefield
Routledge
Temple University Press
University of California Press
University of Chicago Press
University of Minnesota Press
Yale University Press

Art Bulletin

Art History
Modern Languages Open (Liverpool University Press)
Oxford Art Journal
Public Art Dialogue (PAD)
Research in Social Movements, Conflicts and Change
Rutgers Art Review
Tate Papers

Visiting Committees:

Clark Art Institute, May 2013