

August 2023

LISA SALTZMAN

CURRENT POSITION

(P L O \ 5 D X K 1 ° 0 i - P i z a c e t o n

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 Programs, 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, L Q W K H V H U L H V ³, Q W H U I D F H a n o v e r a n d G L H V L Q 9 L V London: Dartmouth College Press/University Press of New England 2006

Anselm Kiefer and Art after Auschwitz L Q W K H V H o d g e S t u d i e s ³ & N e w A t t + L V W R U \ D Q G & U L W L F L V P ' 1 H Z < R U N D Q G & D P E U L G J H & D

ARTICLES , ESSAYS, CHAPTERS AND REVIEWS

³ 7 U D X P D O x f o r d B u i o g r a p h i e s i n A r t H i s t o r y (f o r t h c o m i n g)

“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>)

3Anselm KieferSchechina1999, ' Kunst und Ritual: Die weibliche Seite Gottes (Art and Ritual: The Female Side of God), Frankfurt and Bielefeld/ BerlinJüdisches Museum Frankfurtand Kerber Verlag2020 pp. 5459

Faraway, So Close: Mythic Origins, Contemporary Art: The Case of Kara Walker

³/RVW LQ 7UDQVODWLRQ & OHPHQW *UHHQVIRUJ ' \$QQHOP
Visual Culture and the Holocaust, Barbie Zelizer, ed., New Brunswick: Rutgers
University Press, 2001, pp. 78

3 1 H J D W L Y H , P D J H V + R Z D + L V W R U \ R I 6 K D G R Z V 0 L J K W , O O
from Making Memory Matter in Memory, Ian Farr, ed. Documents in Contemporary Art,
London: Whitechapel Gallery, 2012, pp. 192

3 : K H Q 0 H P R U \ 6 S H D N V \$ 0 R Q X P H M W Q H V V ' I U P
Krzysztof Wodiczka, London: Black Dog 2011, pp. 266-279

3 : K D W 5 H P D O X D D D B I N E à p V / V

3 0LUURULQJ (YLO 5HYLVLWHG :RUNVKRS ´ 3HUSHWUDWRU
Utrecht, March 2018

3 \$ *KR V W 6WR Ups? PDAusterRzQ the Afterlife of Images, presented at
WKH FROORTXLP 3 (OHFWLYH L \$VILQHLVLDQ \$OWFDQGHV \$QWL
Emory University, March 2017

3 5HYHUEHUDWLRQV ´ D SDQHO GLVFXV DWRQWL Q FRQMXQFV
Artist-Run Galleries in New York City, 1952 ´ *UH\ \$UW *DOOHU\ 1HZ <RU
University, February 2017

3'DJXHUUHRW\SHV)XJLWLYH 6XEMHFWV &RQWHPSRUDU\
3(XURSH ZLWKRXW %RUGHUV 5HIOHFWLRQV RQ <HUV
3ULQFHWRQ ´ 3ULQFHWRQ 8QLYHUVLW\ 0D\

3 5H\ \$UDLQ: Photography and its Fiction´ SUHVHQRWHG DW WKH V\PSRV
RI 0HPRU\ DQG 0RXUQLQJ ´ 6PLWKVRQLDQ \$PHULFDQ \$UW

.H\QRWH \$GGUHV 3 5H\ \$UDLQ: Photography Graduate
Student Association Symposium, October 2014

3 \$ 5HWURV \$UDLQ: Artist, Curator and Historian´ \$OEULJKW
Knox Art Gallery, Buffalo, New York, September 2014

3 5H\ \$UDLQ: FWHV 2Q WKH)LFWLRQV RI &RQWHPSRUDU\
Institute, Kansas City, Missouri, November 2013

3 'aguerreotypes: Fugitive Subject &RQWHPSRUP \$UDLQ: FWHV ´
3KRWRJUDSK\ LQ 'RXEW ´ &ROOHJH \$UW \$VVRFLDWLRQ 1

.H\QRWH \$GGUHV 3)RUELGGHQ \$UW &DPS \$UW IURP WKH
0HPRULDQ ´ Jewish Studies, University of California, Los Angeles, January
2013

3'DJXHUUHRW\SHV)XJLWLYH 6XEMHFWV &RQWHPSRUDU\
Williamstown, MA, November 2012

3 6WDJHV RI 0HPRU\ &KDUORWWH 6DORPRQ DQG &KDQWDC
University of Wisconsin, Madison, October 2011

.H\QRWH \$GGUHV 3 0HPSRUP \$UDLQ: Kinship Program Dr ´
Research in the Humanities, University of Illinois, Urbana-Champaign, April 2011

Keynote Address, 3 HUIRUPDQFHV RI 0HPRU\ WKH \$UW ´ 5
Nijmegen, Netherlands, May 2010

3 % RUGHULQJ RQ) LFWLRQ ([LOHV DQG (PLJUpV \$ UW DQG
3 5HYLYDO DQG 1HZ 'LUHFWLRQ Speaking Countries, Center for
Jewish Studies, Arizona State University, October 2009

. H\QRWH \$GGUHV 3: LW K QHV \$ UW 0HPRU\ DQG WKH +
Indiana University, Bloomington, IN, October 2008

3 5HVLVWDQFH LQ & RQYHUWULWV \$ UW Phillips Collection,
Washington, DC, April 2008

3 % HUOLQ & Walter Benjamin and Charlotte Salomon SUHVHQWHG DW WKH
symposium "Becoming Modern: The German Jewish Experience," University of
Pennsylvania, March 2008

3 3LD /LQGPDQ 7KUHH & LQWLHV D IFRQVH UVRQWLHQ ZLWK *X
and Benjamin Prosky, Storefront for Art and Architecture, New York, March 2008

3)DW)HOW DQG)LOP \$ & RQYHUVDWLRQ RQ -RVHSK %HX\
Foundation, Philadelphia, September 2007

Keynote AGGUHV 3 \$IWHU 7KH & XOWXUDO 5HVSQRVH WR & DV
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

3 \$IWHU 5HVSQRVH RQ 3 \$UVW ' 3URJUDP LQ -XGDLF 6W\
International University, Miami, November 2004

Keynote Address, 3 2XW RI (XURSH +LVWRON VHQPHU DQG ([
German and European Studies, University of Wisconsin, Madison, April 2004

3 -|UJ , PPHQGRUII DQG KLV & RPSDWULRWV ' *ROGLH 3DOHY
Design, Philadelphia, March 2004

3 0QHPRQLF 'HYLFHV 6WUDWHJLHV RI WHPSPHUVBQWHH GQG & I
Radcliffe Fellows Presentation Series, Radcliffe Institute, Harvard University, April 2003

3 \$ 6\PSRVLXP LQ 5HVSQRVH WR WKH ([KLELWLRQ μ 0LUURU
\$ UW ↑ -table 3000
Studies, Emory University, April 2003

3 7KH %RG\ WKDW +DXQWV \$EVWUDFWLRQ ' SUHVHQWHG LQ
+LVWRULHV ' & ROOHJH \$ UW \$VVRFLDWLRQ \$QQXDO & RQIH

³ * HUKDUG ~~Station of the Cross~~ On Martyrdom and Memory in Postwar
* HUPDQ \$UW ' SUHVHQWHG LQ FRQMXQFWLRQ ZLWK WKH H
* HUPDQ \$UW ' 8QLYHUVLW\ RI & KLFDJR 1RYHPEHU DQ
Representation of & XOWXUDO +LVWRU\ ' 7KH +XPDQLWLHV & HQW
2003

³ \$QVHOP .LHIHU DQG WKH 3RHWV ' SUHVHQWHG LQ FRQMXQFWLRQ
Tensions: Works by Anselm Kiefer from the Broad Collections and the Harvard
University Art Museum +DUYDUG 8QLYHUVLW\ 6HSWHPEHU

³ 2Q WKH (WKLFV DQG \$HVWKHWLFV RI 5RFDXIV & RQWH P SRUHDUHQV
FRQIHUHQFH ³ -XVW)HHOLQJV & LWLJHQVKLS st -XVWLFH DQ
Century Studies, University of Wisconsin-Milwaukee, April 2001

³ \$YD*DWGH DQG .LWVFK' 5HYLVLWHG 2Q WKH (WKLFV RI
\$UW ' SUHVHQWHG DW WKH FRQIHUHQFH ³ 7KH 3UDFWLFH
IURP :HLPDU & ODVVLFLVP WR WKH ~~Erzählungs~~ and 7KH 'HSDUW
Literatures in conjunction with the Penn Humanities Forum, University of Pennsylvania,
March 2001

³ /RVW LQ 7UDQVODWLRQ *UHHQEHUJ .LHIHU DQG WKH 6X
Princeton Art History Colloquium at the Institute for Advanced Study, March 2000

³ 2Q DQ \$HVWKHWLFV RI 5HPHPEUDQFH LQ & RQWHPSRUUDU
Lehman Foundation Lecture at Reed College, Portland, Oregon, November 1999

³ 7KH 0RGHUQ -HZLVK 5RPDQFH ZLWK \$UWH' ³ DQO UHVS
, PDJH DQG 7H[W LQ 0RGHUQ -HZLVK & XOWXUH ' 3ULQFWL

³ 6WDJLQJ WKH 6XEMHFW \$QVHOP .LHIHU DQG WKH 3HUIR
& XOWXUH ' SUHVHQWHG DW WKH 0HWURSROLWDQ 0XVHXP
Art Seminar Group, Baltimore, February 1999

³ 2XU)DWKHUV 2XUVHOYHV ,FDUXV .LHIHU DQG WKH %X
History of Art Colloquium, University of Pennsylvania, April 1998

³ 7UDXPD DQG 5SUHVHQWDWLRQ ~~Association Annual~~ & KDLU & ROO
Conference, Toronto, February 1998

³ 3RVWZDU \$EVWUDFWLRQ DQG WKH 4XHVWLRQ RI *HQGHU
7LPHV ' ,QVWLWXWH RI & RQWHPSRUUDU\ \$UW 3KLODGHOS

³ 7R `L@€€IRU À Pp WR

37R WKH 8QNQRZQ 3DLQWHU \$QVHOP .LHIHU DQG WKH ,Q
WKH FRQTHUUMDFHG³ 1DWLRQ ' *HRUJHWRZQ 8QLYHUVLW\ \$

3C 7KRX VKDOW QRW PDNH JUDYHQ LPDJHV¶ \$QVHOP .LHI
SUHVHQWHG LQ WKH VHVLRQ³)RDERLHG'HDW, PDKH V 9LVXD
V\PSRVLX#1995: The Changing FaH RI *HUPDQ 6WXGLHV ' 8QLYHUVI
at Boulder, October 1995 and at the German Studies Association Annual Conference,
Washington, DC, October 1993

3\$QVHOP .LHIHU 1DJL ,FRQRJUDSK\ DQG WKH 3ROLWLFV R
StudyGroup on TwentiethCentury German Culture at the Center for European Studies,
Harvard University, December 1993

35HFRQVLGHULQJ WKH 6WDLQ 2Q WKH ,QVFULSWLRQ RI W
)UDQNHQWKDOHU ' SUHVHQWHG D WSIWKH American Art QWK \$QQ>
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 ±

rsge Evaluations of Tenure and Promotion Files:

University of Pennsylvania, 2023

Drexel, 2022

Miami University, 2022

Grinnell College, 2021

Tufts University, 2021

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Graduate School of Design, Harvard University, 2010
University of Rochester, 2008
Arizona State University, 2007

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: