

## J E F F R E Y S A L E T N I K

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Indiana University  
Department of Art History  
1229 East 7th Street  
Bloomington, IN 47405

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### **Academic Appointments:**

Indiana University, Department of Art History, Bloomington, IN – Assistant Professor (2013-present)  
Amherst College, Amherst, MA – Visiting Assistant Professor of the History of Art and American Council of Learned Societies (ACLS) New Faculty Fellow (2011-2013)  
Columbia University, Department of Art History and Archaeology, New York, NY – Lecturer and Mellon Postdoctoral Fellow (2009-2011)

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### **Other Positions Held:**

Solomon R. Guggenheim Museum, New York, NY – Assistant to the Director (1997-1999)

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### **Education:**

The University of Chicago, Chicago, IL - Ph.D. in the History of Art  
Williams College, Williamstown, MA - Master of Arts in Art History  
Oberlin College, Oberlin, OH - Bachelor of Arts in Art History  
Oberlin Conservatory of Music, Oberlin, OH - Bachelor of Music in Music History

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### **Publications:**

#### **Books, Edited Volumes, and Special Issues:**

*Josef Albers, Late Modernism, and the Pedagogic Object* (in preparation)

“Translation and Architecture,” a special issue of *Art in Translation*, vol. 10, no. 1 (March 2018): forthcoming; edited with Karen Koehler. Essays by Esra Akcan, Dwight Carey, Karen Koehler, Min Kyung Lee, Carolina Mangone, Kathryn Blair Moore, Jeffrey Saletnik, Sherry Simon

*Bauhaus Construct: Fashioning Identity, Discourse and Modernism*. London: Routledge, 2009; edited with Robin Schuldenfrei. Essays by: Annie Bourneuf, Magdalena Droste, Karen Koehler, Laura Muir, Elizabeth Otto, Paul Monty Paret, Alina Payne, Jeffrey Saletnik, Robin Schuldenfrei, Frederic J. Schwartz, T'ai Smith, Joyce Tsai

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#### **Articles and Essays (selected):**

“An Economic Instant Studio”: on the photographic practices of Josef Albers and Robert Rauschenberg” (in preparation, long form article)

“Josef Albers between Volume and Line” (in preparation, long form article)

“A Classicist at Heart: Günther Förg and the Modernist Tradition,” in Gavin Delahunty, et. al., *Günther Förg: Fragile Beauty*. Dallas: Dallas Museum of Art; New Haven: Yale University Press, 2018: forthcoming.

“Editorial: Objects of Architectural Translation.” *Art in Translation*, vol. 10, no. 1 (March 2018): forthcoming.

“First we seek contact with materials....” *Magazine Bauhaus*, vol. 9 “Substance.” Leipzig: Spector Books (December 2017): forthcoming.

“Bauhaus in America,” “Xanti Schawinsky: Spectrodrama (Black Mountain Stage Studies),” and “Robert Rauschenberg: Untitled (a birthday picture for Hermine)” in Helen Molesworth, et al., *Leap Before You Look: Black Mountain College 1933-1957*. Boston: The Institute of Contemporary Art; New Haven: Yale University Press, 2015: 102-105, 106-111, 314-315.

“Juxtapositions and Constellations: Albers and Op Art,” in Vanja V. Malloy, ed., *Intersecting Colors: Josef Albers and his Contemporaries*. Amherst: Amherst College Press, 2015: 65-75.

“John Cage, le fonctionnalisme et la pédagogie du Bauhaus,” in Valérie Mavridorakis and Christophe Kihm, ed., *Transmettre l'art. Figures et méthodes - Quelle histoire?*. Dijon: les presses du réel, 2013: 53-68.

- “Trophy IV (for John Cage),” Rauschenberg Research Project, produced as part of the Getty Foundation's Online Scholarly Catalogue Initiative, 2013: not paginated. San Francisco Museum of Modern Art.
- “László Moholy-Nagy, John Cage und die Kreative Dynamik,” in Wulf Herzogenrath, ed., *“John Cage und...” Bildender Künstler – Einflüsse, Anregungen*. Berlin: Akademie der Künste; Köln: DuMont Buchverlag, 2012: 60-70.
- “John Cage and the Task of the Translator.” *Art in Translation*, vol. 4, no. 1 (March 2012): 73-88.
- “Introduction” and “Pedagogic Objects: Josef Albers, Greenbergian Modernism and the Bauhaus in America,” in Jeffrey Saletnik and Robin Schuldenfrei, ed., *Bauhaus Construct: Fashioning Identity, Discourse and Modernism*. London: Routledge, 2009: 1-9, 83-102.

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#### **Honors and Awards (selected):**

- Alexander von Humboldt Stiftung, Fellowship for Experienced Researchers, held at the Institut für Kunst- und Bildgeschichte der Humboldt-Universität zu Berlin (AY 2016-2017, AY 2018-2019)
- The Josef and Anni Albers Foundation, Writing Residency (AY 2015-2016)
- College Arts & Humanities Institute Research Fellowship, Indiana University (fall 2015)
- Trustees Teaching Award, College of Arts and Sciences, Indiana University (2015). Presented by the Indiana University Board of Trustees to recognize faculty excellence in teaching.
- American Council of Learned Societies (ACLS) New Faculty Fellowship, held at Amherst College (AY 2011-2012, AY 2012-2013)
- Mellon Postdoctoral Teaching Fellowship, Department of Art History and Archaeology, Columbia University / Andrew W. Mellon Foundation (AY 2009-2010, AY 2010-2011)
- Berlin Program for Advanced German and European Studies Fellowship, Freie Universität Berlin / German Studies Association (AY 2008-2009)
- Terra Foundation for American Art Summer Residency in Giverny, France (2006)
- Stuart Tave Teaching Fellowship, The University of Chicago, Humanities Collegiate Division (fall 2005)
- Getty Research Institute, Library Research Grant (summer 2005)
- Fulbright Award, IIE – Germany, held at Humboldt-Universität zu Berlin (AY 2004-2005)
- Deutscher Akademischer Austausch Dienst (DAAD), held at Goethe-Institut Berlin (summer 2003)

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#### **Lectures, Conferences, Seminars, and Media (selected):**

- “Josef Albers, Material Instruction, and the Development of Intuitive Perception,” a contribution to “Material und Wissen,” a symposium in conjunction with the exhibition “Object Lessons: Material begreifen in 8 Lektionen,” Werkbundarchiv – Museum der Dinge, January 13, 2017
- “A Genealogy of the Fold: Paper as Pedagogic Device,” a contribution to “Material Interests: Josef Albers as Artist and Educator, a workshop with the Bauhaus-Agenten,” Stiftung Bauhaus Dessau, Dessau, Germany, November 7-11, 2016
- “A Genealogy of the Fold: Paper as Pedagogic Device,” a contribution to the workshop “Objects of Schooling II: on Visual Pedagogies in Architectural Education,” Katholieke Universiteit Leuven, Departement Architectuur (Campus Sint-Lucas), Brussels, Belgium, June 16, 2016
- “Excursus: Josef Albers’s Two Structural Constellations<sup>2</sup>” Robert Irwin Symposium in conjunction with the installation *Excursus: Homage to the Square<sup>3</sup>*, Dia:Beacon, Beacon, NY, April 9, 2016
- “Josef Albers between Volume and Line,” AHCS Speaker Series, Department of Art History and Communication Studies, McGill University, Montreal, Canada, March 17, 2016
- Convener (with Karen Koehler, Hampshire College), “Modes of Architectural Translation: Objects and Acts,” College Art Association 104<sup>th</sup> Annual Conference, Washington, DC, 2016 (Panelists: Michelle Millar Fisher, Paul Jaskot (respondent), Florian Kossak, Min Kyung Lee, Carolina Mangone, Kathryn Blair Moore)
- Convener (with Athena Kirk, Cornell University), “Transformations: Material | Verbal | Virtual” Seminars and Lectures: Verity Platt, Cornell University: “Winckelmann's Pharmacy: Art Historical Description and the Phantasia of Restoration” (April 17, 2015); Jeffrey T. Schnapp, Harvard University: “Built out of Bits and Books (Dreaming the Library)” (April 20, 2015)
- “In the Fold: The Material Means of Bauhaus Pedagogy,” The Courtauld Institute of Art, London, UK, March 18, 2013
- “The Material Means of Bauhaus Folded Paper Studies,” College Art Association 101<sup>st</sup> Annual Conference, New York, NY, 2013 (Panel: “Transmaterialities: Materials, Process, History”)
- “Color, Paper, Collage: Early-Childhood Educational Methods in the Context of the Bauhaus,” a contribution to the symposium “Playing with Modernism: Historical Perspectives on Children, Toys, and Design,” Bard Graduate Center: Decorative Arts, Design History, Material Culture, presented in conjunction with the exhibition “Century of the Child: Growing by Design 1900-2000,” The Museum of Modern Art, New York, NY, November 16, 2012

- “The Pliancy of Bauhaus Paper Studies,” Space Between Society 14<sup>th</sup> Annual Conference: Material Cultures in the Space Between, 1914-1945, Brown University, Providence, RI, June 14-16, 2012
- “Life Lessons: John Cage’s Teaching at Black Mountain College,” a contribution to the conference “ReVIEWING Black Mountain College 3: John Cage’s Circle of Influence,” co-sponsored by The Black Mountain College Museum + Arts Center, University of North Carolina at Asheville, and The John Cage Trust, Asheville, NC, October 7-9, 2011
- “A Functionalist Adaptation: Bauhaus Pedagogy and John Cage,” a contribution to the symposium “Figures et Méthodes de la Transmission Artistique: Quelle Histoire?,” Haute École d’Art et de Design Genève, in collaboration with Mamco and the Département d’histoire de l’art, Université Genève, Switzerland, March 31-April 1, 2011
- “Saying Something About John Cage Not Wanting to Say Anything about Marcel,” Norton Simon Museum of Art, Pasadena, CA, February 26, 2011
- “John Cage and the Task of the Translator,” College Art Association 99<sup>th</sup> Annual Conference, New York, NY, 2011 (Panel: “Translating Visual Culture”)
- “Designing the Pedagogic Object: The Bauhaus and John Cage,” Meadows School of the Arts, Southern Methodist University, Dallas, TX, March 24, 2008
- Convener (with Robin Schuldenfrei and Peter Nisbet), M. Victor Leventritt Symposium: “Bauhaus Palimpsest: The Object of Discourse,” Harvard University Art Museums, Cambridge, MA, March 14-15, 2008. A symposium meant to probe how the Bauhaus continues to be relevant both to historians and design practitioners in light of—and in some instances despite—ever-evolving notions of the school as well as the objects produced there and in its wake. Participants: Barry Bergdoll, Karen Koehler, Greg Castillo, Frederic J. Schwartz, Paul Monty Paret, Annie Bourneuf, Laura Muir, Maria Stavrinaki, Magdalena Droste, T’ai Smith, Alina Payne.
- “Sound Discourse: The Problem of Critical Attitudes on the Aural,” College Art Association 96<sup>th</sup> Annual Conference, Dallas, TX, 2008 (Panel: “Sound Art”)
- “Albers and Moholy-Nagy: The Imperative of Teaching,” in conjunction with the exhibition “Albers & Moholy-Nagy: From the Bauhaus to the New World,” Tate Modern, London, UK, June 3, 2006
- “The Bauhaus Preliminary Course, Materiality, and the Artistic Process,” College Art Association 94<sup>th</sup> Annual Conference, Boston, MA, 2006 (Panel: “It’s All About the Process”)

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**Teaching (selected):**

Indiana University, Department of Art History, Bloomington, IN  
Machine Age Modern: European Modernism, 1848-1939 (200L undergraduate)  
Twentieth-Century Art (300L undergraduate)  
Art and Culture of the Interwar Years (400/500L undergraduate/graduate)  
Modern Architecture and Design (400/500L undergraduate/graduate)  
Senior Seminar (400L undergraduate capstone seminar for art history majors)  
Bauhaus (600L graduate seminar)  
The Artist Educator (600L graduate seminar)

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**Professional Memberships:**

College Art Association  
Historians of German, Scandinavian, and Central European Art  
Modernist Studies Association  
Society of Architectural Historians