

# WILLIAM L. COLEMAN

William@WilliamLColeman.com

## CURRENT POSITION

2017- **Associate Curator of American Art**, The Newark Museum

## EDUCATION

- 2015 **University of California, Berkeley**, Ph.D. in History of Art  
Dissertation: "Something of an Architect: Thomas Cole and the Country House Ideal."
- 2009 **New College, University of Oxford**, M.St. in Musicology with Distinction  
Dissertation: "Sibelius, Gallen-Kallela and the Musical Landscape: Artistic Exchange in 'the Symposium', 1891-1902."
- 2008 **Courtauld Institute of Art**, M.A. in History of Art with Distinction in Dissertation  
Dissertation: "'Secundum naturam vivere': Rubens and the Stoic Landscape."
- 2007 **Haverford College**, B.A. in History of Art, Cope Fellow  
Thesis: "'An independent, self-sufficient man': Edward Redfield and the Monhegan Colony."
- 2005-6 **Mansfield College, University of Oxford**, Visiting Student in History of Art and English

## AWARDS

- 2018 **Landscape History Essay Prize**, Society of Architectural Historians. [For a peer-reviewed essay from the past two years that makes "an important contribution to landscape architectural history."]
- 2014 **Dora Wiebenson Prize**, Historians of Eighteenth-Century Art and Architecture. [For the best graduate student paper presented during the previous calendar year at a scholarly conference]
- 2013 **Sir Denis Mahon Essay Prize**, The Mahon Trust. [For an unpublished essay on an early modern topic by an emerging scholar; prize lecture at the Ashmolean Museum]
- 2012 **Teaching Effectiveness Award**, U.C. Berkeley. [1 of 11 "Outstanding Graduate Student Instructors" honored for classroom innovation]
- 2012 **Outstanding Graduate Student Instructor Award**, U.C. Berkeley
- 2008 **The Dean's M.A. Dissertation Prize**, Courtauld Institute of Art
- 2007 **Clementine Cope Fellowship for Graduate Study**, Haverford College [Graduation honor]

## SELECTED FELLOWSHIPS

- 2017 **The Winterthur Post-Doctoral Fellowship**, Winterthur Museum, Garden & Library
- 2016-17 **NEH Post-Doctoral Fellowship**, The Library Company of Philadelphia
- 2016 **Short-Term Fellowship**, New York Public Library
- 2015 **Jay T. Last Fellowship**, Center for Historic American Visual Culture, American Antiquarian Society
- 2013-14 **Smithsonian American Art Museum Predoctoral Fellowship**
- 2013 **Barra Summer Fellowship in American Art**, Philadelphia Museum of Art
- 2013 **Research Fellowship**, Winterthur Library. [Dissertation Fellowship declined]
- 2013 **Visiting Scholar Award**, Yale Center for British Art
- 2011 **Robert R. Wark Fellowship**, The Huntington Library
- 2009-12 **Jay D. McEvoy, Jr. Fellowship**, U.C. Berkeley
- 2009-12 **Mellon Discovery Fellowship**, Townsend Center for the Humanities, U.C. Berkeley

## EXHIBITIONS CURATED

- 2019 **Matthew Brandt: Rocks and Eagles**, Newark Museum. Co-curator with Tricia Bloom
- 2018 **Vantage Points: History and Politics in the American Landscape**, Newark Museum. Co-curator with Tricia Bloom.
- 2016 **Abodes of Plenty: American Art of the Inhabited Landscape**, Mildred Lane Kemper Art Museum, Washington University in St. Louis.
- 2015 **The Civil War in American Art**, Philadelphia Museum of Art. Co-curator with Corey Piper
- 2007 **The Pennsylvania Landscape: Colonial to Contemporary**, Cantor Fitzgerald Gallery, Haverford College. Review: Edward J. Sozanski, "Precocious Curator" *Philadelphia Inquirer* (March 18, 2007), H5

## ACADEMIC EMPLOYMENT

- 2015-16 **Postdoctoral Fellow in American Art**, Washington University in St. Louis  
“American Art to 1900,” “The American Landscape in Painting and Practice,” “Music and the Visual Arts,” “The Hudson River School: Landscape and Ideology”
- 2014-15 **Instructor**, U.C. Berkeley (Writing-intensive seminars)  
“Music and the Visual Arts”; “The American Landscape in Painting and Practice”
- 2011-12 **Teaching Assistant**, U.C. Berkeley (Discussion sections for lecture courses)  
“The American Forest: Its History, Ecology, and Representation”; “The Dutch Golden Age”

## SELECTED PUBLICATIONS

- 2019 “The Music of Abstraction” in Tricia Bloom, ed. *Seeing America: The Arc of Abstraction* (Newark Museum, 2019), 102-9
- 2019 “Thomas Cole and the Domestic Landscape of the ‘Hudson River School’” in Michelle Facos, ed. *A Companion to Nineteenth-Century Art* (Wiley-Blackwell), 209-224
- 2017 “Painting the ‘Baronial Castle’: Thomas Cole at Featherston Park”, *Huntington Library Quarterly*, v. 80, no. 4, 635-665. [Awarded Landscape History Essay Prize, Society of Architectural Historians]
- 2016 “From Villa to Studio: Thomas Cole’s Drawings for Cedar Grove”, *Bulletin of the Detroit Institute of Arts*, v. 90, no. 1, 16-31
- 2014 “Sibelius, Gallen-Kallela, and ‘The Symposium’: Painting Music in Fin-de-Siècle Finland”, *Nineteenth-Century Art Worldwide*, v. 13, no. 2 (Fall), 26 pp
- 2013 “The ‘Representation’ of Paintings in Music” in Tim Shephard and Anne Leonard, eds. *The Routledge Companion to Music and Visual Culture*. (Routledge), 137-44
- 2007 *The Pennsylvania Landscape: Colonial to Contemporary*, (Haverford College), 79 pp

## IN PREPARATION

- Book manuscript: “Painting Houses: The Domestic Landscape of the Hudson River School”
- Article: “Rubens’s Houses and the Construction of Neostoic Leisure”
- Article: “Both Instructive and Pleasant: The Neopalladian Garden in *Vitruvius Britannicus*”
- Article: “Seeking Something Soulful: Art, Race, and the Graphics of Freeskiing”

## SELECTED REVIEWS

- 2018 *Frederic Church: The Art and Science of Detail* by Jennifer Raab (Yale, 2015), in *Journal of American Studies*, v. 52, no. 2, 560-61
- 2015 *Being American in Europe, 1750-1860* by Daniel Kilbride (Johns Hopkins, 2013), in *Journal of Transatlantic Studies*, v. 13, no. 1, 96-67
- 2014 *Mariana Griswold Van Rensselaer: A Landscape Critic in the Gilded Age* by Judith K. Major (Virginia, 2013), in *Journal of American Culture*, v. 37, no. 3, 367-68
- 2014 *Literature and Painting in Quebec: From Imagery to Identity* by William J. Berg (Toronto, 2013) in *American Review of Canadian Studies*, v. 44, no. 3, 367-69
- 2014 *Church and Estate: Religion and Wealth in Industrial Era Philadelphia* by Thomas Rzeznik (Penn State, 2013), in *Quaker History*, v. 103, no. 1, 53-54
- 2011 *The Chinese Taste in Eighteenth-Century England* by David Porter (Cambridge, 2010), in *Historians of British Art Newsletter*, (Winter), 18-20

## SELECTED INVITED TALKS

- 2017 “Painter-Architects and the Making of the American Landscape,” Center for Visual Culture Colloquium, **Bryn Mawr College**
- 2016 “The Uses of Architecture in American Art” Young Academic Alumni Lecture, **Haverford College**
- 2016 “The Country House in American Art” in the symposium *Buildings and Brushstrokes: Art, Architecture, and the Promise of America*, **George Washington’s Mount Vernon**
- 2016 “Thomas Cole’s Country Houses” Sunday Salon Series, **Thomas Cole National Historic Site**
- 2016 “Thomas Cole’s *Aqueduct Near Rome*” Spotlight Lecture, **Kemper Art Museum**, St. Louis
- 2013 “‘To live in accord with nature’: Rubens’ Houses and the Construction of Neostoic Leisure” Sir Denis Mahon Prize Lecture, **Ashmolean Museum**, Oxford

- 2013 “Something of an Architect: Thomas Cole and the House Portrait” Sponsored by Depts. of Art History, American Studies and the Phillips Museum, **Franklin & Marshall College**, Lancaster, PA
- 2011 “Painting Sibelius, Composing Gallen-Kallela: Landscape as Medium in Fin-de-Siècle Finland” in the symposium *Music and Landscape*, **Royal Musical Association**, Birkbeck College, London

### SELECTED CONFERENCE AND SYMPOSIUM PARTICIPATION

- 2018 “William Birch, Painter-Architect” in *William Birch and the Complexities of American Visual Culture*, **Library Company of Philadelphia**
- 2016 “The Domestic Landscape of the Hudson River School” in *The Hudson River School Reconsidered*, **College Art Association**, Washington, D.C.
- 2015 “An American Country House Abroad: Monte Video and its Afterlives” in *Moving Pictures: Images Across Media in American Visual Culture to 1900*, **American Antiquarian Society**
- 2014 “Seeking Something Soulful: Art, Race, and the Graphics of Downhill Skiing,” Material Culture area, **Popular Culture Association/ American Culture Association**, Chicago
- 2014 “Colen Campbell and the Neopalladian Garden” in *Gardens and Visual Representation: West-East, 1400-1800*, **Society of Architectural Historians**, Austin
- 2014 “‘Both instructive and pleasant’: The Country House Garden in *Vitruvius Britannicus*” in *British Country Houses: Architecture, Collections and Gardens*, **College Art Association**, Chicago
- 2011 “Sibelius, Gallen-Kallela, and the Musical Landscape” in *Music and Other Paradigms for Nineteenth-Century Art*, **College Art Association**, New York
- 2010 “Rubens’s Houses and the Construction of Neostoic Leisure” in *Spaces and Practices of Early Modern Leisure*, **European Architectural History Network**, Guimarães, Portugal

### OTHER MUSEUM WORK

- 2013 **Philadelphia Museum of Art**: Barra Summer Fellow, Center for American Art. Research and multimedia installation planning for 2015-16 exhibition “Audubon to Warhol: The Art of American Still Life” Wrote catalogue entry for *America: Painting a Nation* (Sydney, Australia, 2013)
- 2009 **Berkeley Art Museum**: Founder, Graduate Student Lunchtime Talks Series
- 2008 **Ashmolean Museum**: Research Assistant, Reinstallation of Musical Instruments Collection
- 2006 **Philadelphia Museum of Art**: Intern in Department of American Art
- 2005-6 **Ashmolean Museum**: Intern in Prints and Drawings Collection for academic year
- 2005 **Los Angeles County Museum of Art**: Intern in Department of Decorative Art
- 2004-7 **Cantor Fitzgerald Gallery at Haverford College**: Exhibitions Assistant/ Guest Curator

### OTHER EDUCATION

- 2014 **Rare Book School**, University of Virginia, “The Printed Book in the West since 1800”
- 2007 **Winterthur Institute in Early American Decorative Arts**
- 2007 **Middlebury College Summer French School**, Level III immersion

### PROFESSIONAL SERVICE

- 2018 Prize Juror, 40th Annual Exhibition of Painting, Sculpture, and Graphic Arts, **Salmagundi Club**
- 2017- Advisory Committee, **The Corporation of Haverford College**
- 2009-12 Co-chair, **Society for Cultural Heritage, Art, and the Law**
- 2010 Sole appointed graduate student representative, **Committee on Academic Planning and Resources Allocation** [CAPRA], Academic Senate, U.C. Berkeley
- 2006-7 Sole appointed student representative, **Art Collections Committee**, Haverford College  
Sole appointed student representative, **Exhibitions Committee**, Haverford College

### LANGUAGES READ

Good: French, Italian                      Basic: Finnish, German, Latin

### AFFILIATIONS

Association of Art Museum Curators, Association of Historians of American Art, Friends (Quaker) Historical Association, Historians of British Art