

WILLIAM L. COLEMAN

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CURRENT POSITION

2019- **Director of Collections & Exhibitions**, The Olana Partnership, Hudson, NY. Senior management role with primary responsibility for global exhibitions program and collections research and care for more than 700 paintings by Frederic Edwin Church and others, diverse collections of material culture, and the iconic country house at the heart of the Olana State Historic Site.

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 [For an unpublished essay on an early modern topic by an emerging scholar; prize lecture at the Ashmolean Museum]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

PREVIOUS EMPLOYMENT

- 2017-19 **Associate Curator of American Art**, The Newark Museum. Co-managed major reinstallation of modern and contemporary American art, acquired fourteen 19th-century American artworks through gift and purchase, oversaw gallery reinstallations and execution of major loan exhibition *The Rockies and the Alps: Bierstadt, Calame, and the Romance of the Mountains*.
- 2015-16 **Postdoctoral Fellow in American Art**, Washington University in St. Louis. Taught: "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. Taught: "Music and the Visual Arts"; "The American Landscape in Painting and Practice"
- 2011-12 **Teaching Assistant**, U.C. Berkeley. Led discussion sections: "The American Forest: Its History, Ecology, and Representation"; "The Dutch Golden Age"
- 2013 **Philadelphia Museum of Art**: Barra Summer Fellow, Center for American Art. Research and installation planning for 2015-16 exhibition "Audubon to Warhol: The Art of American Still Life"
- 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

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

- Forthcoming *The End of Landscape in Nineteenth-Century America* by Maggie M. Cao (University of California, 2018), for ***Journal of Landscape Architecture***
- Forthcoming *Augusta Savage: Renaissance Woman* by Jefreen M. Hayes et al. (Cummer Museum, 2018) for ***Womans Art Journal***
- 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 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

SELECTED PROFESSIONAL SERVICE

- 2019 Peer reviewer, **Renaissance Quarterly**
- 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

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

PERSONAL

Plays tenor banjo and mandolin; keen telemark skier, squash player, and lacrosse goaltender awarded a discretionary "Full Blue" in the latter by Oxford University and selected for the English Universities all-star team; working on climbing the highest point in every U.S. state and the 3,500 foot summits of the Catskills; passionate sailor and aspiring boatbuilder.