

WILLIAM L. COLEMAN

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CURRENT POSITION

- 2022- **Wyeth Foundation Curator and Director of the Andrew & Betsy Wyeth Study Center**, Brandywine Museum of Art
- Oversee the collection-sharing partnership between the Wyeth Foundation for American Art, the Brandywine Museum of Art in Chadds Ford, PA, and the Farnsworth Art Museum in Rockland, ME centered on the 7,000-object Andrew & Betsy Wyeth Collection
 - Curate exhibitions and supervise staff at both museums
 - Serve as editor of the Andrew Wyeth catalogue raisonné
 - Lead digitization, publications, traveling exhibitions, public programs, and scholar/artist outreach
 - Contribute to the activation of historic properties in PA and ME associated with the Wyeths

EDUCATION

- 2015 **University of California, Berkeley**, Ph.D. in History of Art
Diss. “Something of an Architect: Thomas Cole and the Country House Ideal”
- 2009 **University of Oxford**, M.St. in Musicology with Distinction
Diss. “Sibelius, Gallen-Kallela and the Musical Landscape: Artistic Exchange in ‘the Symposium’”
- 2008 **Courtauld Institute of Art**, M.A. in History of Art with Distinction in Dissertation
Diss. “‘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”

EXHIBITIONS CURATED

- 2023 *Terraforming: Olana’s Historic Photography Collection Unearthed*, **Olana State Historic Site**. Co-curator with artist David Hartt
- 2023 *Andrew Wyeth: Home Places*, **Brandywine Museum of Art**
- 2022-3 *Chasing Icebergs: Art and a Disappearing Landscape*, **Olana State Historic Site**
- 2021 *Jean Shin: FALLEN*, **Olana State Historic Site**
- 2021 *Cross Pollination: Heade, Cole, Church, and Our Contemporary Moment*, **Olana State Historic Site / Thomas Cole National Historic Site / Crystal Bridges**. Organizing curator with Mindy Besaw, Kate Menconeri, and Julia Rosenbaum. Traveled also to Reynolda House and Cummer Museum
- 2019 *Matthew Brandt: Rocks and Eagles*, **Newark Museum of Art**. Co-curator with Tricia Bloom
- 2018 *Vantage Points: History and Politics in the American Landscape*, **Newark Museum of Art**
- 2016 *Abodes of Plenty: American Art of the Inhabited Landscape*, **Mildred Lane Kemper Art Museum**, Washington University in St. Louis
- 2007 *The Pennsylvania Landscape: Colonial to Contemporary*, **Cantor Fitzgerald Gallery at Haverford College**.

EXPERIENCE

- 2019-22 **Director of Collections & Exhibitions**, The Olana Partnership. (\$2.4 million operating, 25 FTE)
- Senior staff role in direct report to CEO with oversight of the 10,000-object art collection, major document archive, and traveling loan exhibitions program of the artist Frederic Church’s 250-acre estate in Hudson, NY.
 - Supervised Librarian/Archivist and Curatorial Assistant, plus frequent project leads and collaborations with Visitor Operations & Engagement, Education & Public Programs, and Development & Communications. Independently managed \$267k division budget.
 - Served as point person for daily government relations work of Olana’s public-private partnership with New York State Bureau of Historic Sites including conservation planning and strategy, collections digitization, rights & reproductions, loan agreements.
 - Secured two Art Bridges grants totaling \$155k, initiated and managed relationship with Terra Foundation that produced two grants totaling \$70k. Lead role in individual collector cultivation that brought in significant gifts of art and archives for the first time in decades as well as financial support.

- Formed Collections & Exhibitions Advisory Committee that brought key outside collectors and dealers into the organization's orbit.
 - Initiated and oversaw new digital initiatives of 2020 including Matterport interior tour, gigapanoramic landscape tour, and virtual scholarly programs series with international participation in the thousands.
- 2017-19 Associate Curator of American Art, **Newark Museum of Art**.
- Grant-funded position with primary responsibility for major pre-1900 holdings
 - Co-managed overhaul of modern & contemporary galleries including oversight of Community Voices project, complex conservation challenges, collection catalogue, and new interpretation
 - Extensive engagement with board, collectors, and dealers including acquisitions of fourteen important 19th-c. objects through gift and purchase
 - Oversaw execution of *The Rockies and the Alps: Bierstadt, Calame, and the Romance of the Mountains*
- 2016-17 NEH Post-Doctoral Fellowship, **The Library Company of Philadelphia**; The Winterthur Post-Doctoral Fellowship, **Winterthur Museum, Garden & Library**
- 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"
 - Curated *Abodes of Plenty* for Kemper Art Museum and selected American works from a major private collection for the Museum's permanent collection
- 2013-14 Predoctoral Fellowship, **Smithsonian American Art Museum**. Staff mentors: Eleanor J. Harvey and William H. Truettner
- 2013 Barra Summer Fellow, Center for American Art, **Philadelphia Museum of Art**. Research and installation planning for 2015-16 exhibition "Audubon to Warhol: The Art of American Still Life"
- 2009 Founder, Graduate Student Lunchtime Talks Series, **Berkeley Art Museum**
- 2008 Research Assistant, **Ashmolean Museum**. Reinstallation of musical instruments collection
- 2006 Intern, American Art, **Philadelphia Museum of Art**. Silver catalogue project
- 2005-6 Intern, Prints & Drawings, **Ashmolean Museum**. Study and rehousing of L. Pisarro woodblocks
- 2005 Intern, Decorative Art, **Los Angeles County Museum of Art**. Provenance, Hearst maiolica

PUBLICATIONS

- 2023 "Abstraction in the Archive: New Evidence for Wyeth's Response" in *Abstract Flash: Unseen Andrew Wyeth* (Brandywine Museum of Art), 3000 words
- 2023 "Vassar's Founding Collection: Landscape Painting of the Hudson Valley" in *Making & Meaning: The Frances Lehman Loeb Art Center of Vassar College* (Vassar/Himer), 36-41
- 2023 "The Art of Partnership: Jo Hopper and Betsy Wyeth" in *Edward Hopper and Andrew Wyeth: Rockland, Maine* (Brandywine Museum of Art), 34-42
- 2023 "Andrew and Betsy Wyeth at Ocean's Edge" in *'A Singularly Marine & Fabulous Produce': The Cultures of Seaweed* (New Bedford Whaling Museum), 45-8
- 2023 "What Was Photography to Frederic Church?" in *Terraforming: Olana's Historic Photography Collection Unearthed* (Olana), 1400 words
- 2022 Editor and Introduction, *After Icebergs with a Painter* by Louis Legrand Noble (orig. 1861, in a new illustrated edition with Black Dome Press), 236 pp
- 2022 "The Design Process of Cole's New Studio" in *Thomas Cole's Studio: Memory and Inspiration* (TCNHS/Hirmer), 96-103
- 2021 "Preservation as Privilege" Invited contribution to "Colloquium" section, *Panorama: Journal of the Association of Historians of American Art*, V. 7, no. 1. 3 pp
- 2020 "Artistic Exchange and Dissent: Heade, Cole, Church, and their Descendants" in *Cross Pollination: Heade, Cole, Church, and Our Contemporary Moment* (CBMAA, Cole Site, and Olana), 50-59.
- 2019 "The Music of Abstraction" in *Seeing America: The Arc of Abstraction* (Newark Museum), 102-9
- 2019 "Thomas Cole and the Domestic Landscape of the 'Hudson River School'" in M. Facos, ed. *A Companion to Nineteenth-Century Art* (Wiley-Blackwell), 209-224
- 2018 "An Interview with the Curators of *Thomas Cole's Journey: Atlantic Crossings*", *Panorama: Journal of the Association of Historians of American Art*, v. 4, no. 2, 11 pp
- 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, 26 pp
- 2013 “The ‘Representation’ of Paintings in Music” in T. Shephard and A. Leonard, eds. *The Routledge Companion to Music and Visual Culture*. (Routledge), 137-44
- 2007 *The Pennsylvania Landscape: Colonial to Contemporary*, (Haverford College), 79 pp

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”]
- 2016 **Short-Term Fellowship**, New York Public Library
- 2015 **Jay T. Last Fellowship**, Center for Historic American Visual Culture, American Antiquarian Society
- 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
- 2009-12 **Mellon Discovery Fellowship**, Townsend Center for the Humanities, U.C. Berkeley

OTHER TEACHING

- 2021-2 Invited leader of two-part seminar series on innovative interpretive approaches to the “Hudson River School” for staff and Student Docents, Frances Lehman Loeb Art Center, **Vassar College**
- 2020-1 Invited lecturer for **Cornell University (x3), Drexel University, Middlebury College, New England College MFA Program, Rutgers University, SUNY New Paltz**
- 2014-15 Instructor, **U.C. Berkeley**. Independently taught seminars on “Music and the Visual Arts” and “The American Landscape in Painting and Practice”
- 2011-12 Teaching Assistant, **U.C. Berkeley**. Led discussion sections for “The American Forest: Its History, Ecology, and Representation”; “The Dutch Golden Age”

SELECTED INVITED TALKS

- 2023 “Up Close with Hopper and Wyeth,” Wyeth Day dialogue with Dr. Kim Conaty of the Whitney, **Farnsworth Art Museum**, Strand Theater, Rockland, ME
- 2023 “Frederic Church's Olana: A Global Artist's Environment,” Greenwich Decorative Arts Society, **Bruce Museum**, Greenwich, CT
- 2023 “Living in the Landscape: Cole, O’Keeffe, and Beyond,” **Albuquerque Museum**, NM
- 2023 “Frederic Church, Collector,” Inaugural Lecture, Gari Melchers Collectors Society, **Telfair Museums**, Savannah, GA
- 2022 “The Global Decorative Arts Collections of Frederic Church’s Olana,” The Antiquarian Society, **Art Institute of Chicago**, IL
- 2022 “Speculative Spirit: The Making of Cole’s *The Angel Appearing to the Shepherds*,” **Chrysler Museum of Art**, Norfolk, VA
- 2022 “Old Objects and New Audiences: The Hudson River School Today” in conjunction with *The Poetry of Nature: Hudson River School Landscapes from the New-York Historical Society*, **New Britain Museum of American Art**, CT
- 2022 “Artistic Exchange and Dissent: Church, Heade, and their Descendants,” **Crystal Bridges Museum of American Art**, Bentonville, AR
- 2020 “Olana and the Idea of the Artist’s House,” **Albany Institute of History & Art**, NY
- 2020 “The Recursive Landscape: Cole and Beyond,” Sunday Scholars Series, **Hudson River Museum**, Yonkers, NY
- 2019 “Inhabited Landscape: The Painter-Architects of Monhegan in Global Context,” **Monhegan Museum of Art & History**, Monhegan Island, Maine

- 2017 “Painter-Architects and the Making of the American Landscape,” Center for Visual Culture Colloquium, **Bryn Mawr College**, PA
- 2016 “The Uses of Architecture in American Art” Academic Alumni Lecture, **Haverford College**, PA
- 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**, Virginia
- 2016 “Thomas Cole’s Country Houses” Sunday Salon Series, **Thomas Cole National Historic Site**, Catskill, NY
- 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

- 2022 “Olana in Context: Medievalism, Orientalism, and the Creative Country Life,” in *Medievalism, Orientalism, Capitalism*, **International Congress on Medieval Studies**, Kalamazoo
- 2021 “Painting Houses: The Domestic Landscape of the Hudson River School” in *Landscape Art of the Americas: Sites of Human Intervention across the Nineteenth Century*, **Universidad de los Andes**, Bogotá, Colombia
- 2018 “William Birch, Painter-Architect” in *William Birch and the Complexities of American Visual Culture*, **Library Company of Philadelphia**
- 2017 Invited chair and respondent for the session “American Landscape Painting” in *Swedenborg and the Arts*, **Bryn Athyn College**, PA
- 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**, Worcester, MA
- 2014 “Seeking Something Soulful: Art, Race, and the Graphics of Downhill Skiing,” in *Material Culture*, **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

NON-DEGREE PROGRAMS

- 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
- 2005-6 **Mansfield College, University of Oxford**, Visiting Student in History of Art and English Lit.

SELECTED REVIEWS

- 2022 *Speculative Landscapes: American Art and Real Estate in the Nineteenth Century* by Ross Barrett (University of California, 2022) in *Panorama: Association of Historians of American Art* [Forthcoming]
- 2022 *Restless Enterprise: The Art and Life of Eliza Pratt Greatorex* by Katherine Manthorne (University of California, 2020) in *Journal of American Studies* [Forthcoming]
- 2020 *Augusta Savage: Renaissance Woman* by Jefreen M. Hayes et al. (Cummer Museum, 2018) in *Womans Art Journal*, v. 41, no. 1, 48-9
- 2019 *The End of Landscape in Nineteenth-Century America* by Maggie M. Cao (University of California, 2018), in *Journal of Landscape Architecture*, v. 14, no. 3, 90-91

- 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

PROFESSIONAL SERVICE

- Recent juror/peer reviewer for: **Cornell University Press, *Renaissance Quarterly*, Salmagundi Club, Sir Denis Mahon Essay Prize, Society of Architectural Historians Landscape History Essay Prize, *Source: Notes in the History of Art*, Woodstock Artists Association & Museum**
- 2022 Advisory Board Member, ***This is America: Re-Viewing Art of the United States*** Keri Watson and Keidra Navaroli, eds. Undergraduate textbook, Oxford University Press, expected Fall
- 2021- Advisory Board Member, **George Caleb Bingham Catalogue Raisonné**
- 2020- Member, Board of Trustees and Co-Chair, Programs & Education Committee, **Monhegan Museum of Art & History**
- 2015- Member, **The Corporation of Haverford College**. Advisory (Executive) Committee 2017-22
- 2010 Elected Graduate Student Representative, **Committee on Academic Planning and Resources Allocation** Academic Senate, U.C. Berkeley