

WILLIAM L. COLEMAN

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CURRENT POSITION

2022- **Director and Wyeth Foundation Curator, Wyeth Study Center, Brandywine Museum of Art.**
Oversee 7,000-artwork collection partnership between Wyeth Foundation for American Art, Brandywine Museum of Art, and Farnsworth Art Museum, including nationally traveling exhibitions, publications, conservation, digitization, public engagement, rights & reproductions, catalogue raisonné, and researcher support across offices in PA and ME

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”

EXPERIENCE

2019-22 **Director of Collections & Exhibitions, The Olana Partnership.**
2017-19 **Associate Curator of American Art, Newark Museum of Art.**
2016-17 **NEH Post-Doctoral Fellowship, The Library Company of Philadelphia;**
The Winterthur Post-Doctoral Fellowship, Winterthur Museum, Garden & Library
2015-16 **Postdoctoral Teaching 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 of Record, U.C. Berkeley.** “Music and the Visual Arts,” “The American Landscape in Painting and Practice”
2013-14 **Predocotrual Fellowship, Smithsonian American Art Museum.** With E.J. Harvey, W. 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”
2008 **Research Assistant, Ashmolean Museum.** Reinstallation of musical instruments collection
2006 **Intern, American Art, Philadelphia Museum of Art.** Silver catalogue
2005-6 **Intern, Western Art Print Room, Ashmolean Museum.** Lucien Pissarro woodblocks rehousing
2005 **Intern, Decorative Art, LACMA.** W.R. Hearst collection provenance

EXHIBITIONS CURATED

2027-8 *Rockwell Kent: The Work of Art*, **Monhegan Museum/Columbus Museum of Art**, co-curator with Molly Eckel
2026-7 *By Design: The Worlds of Betsy James Wyeth*, **Brandywine/Farnsworth/Colby College Museum of Art.** Co-curator with Francesca Soriano and Kendall DeBoer.
2025 *Andrew Wyeth at Kuerner Farm: The Eye of the Earth*, **Reynolda/Brandywine/Cummer Museum of Art & Gardens.** Co-curator with Allison Slaby.
2024-5 *Every Leaf & Twig: Andrew Wyeth’s Botanical Imagination* **Bruce Museum**, Greenwich, CT
2023- Ongoing series of focus exhibitions drawn largely from the Wyeth Foundation collection in collaboration with Wyeth Study Center staff at **Brandywine/Farnsworth: Andrew Wyeth: Home Places; Abstract Flash: Unseen Andrew Wyeth; Every Leaf & Twig: Andrew Wyeth’s Botanical Imagination; Up East: Andrew Wyeth in Maine; Andrew Wyeth: 1982; Andrew Wyeth: Human Nature; Cropsey, Wyeth, and the American Landscape Tradition, etc.
2023 *Terraforming: Olana’s Historic Photography Collection Unearthed*, **Olana State Historic Site.** Co-curator with artist David Hartt.
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 NHS/Crystal Bridges.* Co-curator with Mindy Besaw, Kate Menconeri, and Julia Rosenbaum. Traveled also to Reynolda and Cummer Museums
- 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.*

BOOKS

- 2027 *Rockwell Kent: The Work of Art* (Rizzoli Electa.) Editor with lead essay “The Work of Art on Monhegan: Rockwell Kent’s Embodied Practice,” 5,500 words.
- 2027 *Andrew Wyeth: The Masterworks* (Rizzoli Electa), 232 pp
- 2026 *By Design: The Worlds of Betsy James Wyeth* (Rizzoli Electa.) Editor with lead essay “Yankee Minimalism: Betsy James Wyeth and the Uses of History,” 12-28
- 2025 *Andrew Wyeth at Kuerner Farm: The Eye of the Earth* (Rizzoli Electa), Editor with lead essay “Nothing Simple: Unpacking the Kuerner Myth,” 13-20
- 2023 *Every Leaf & Twig: Andrew Wyeth’s Botanical Imagination* (Brandywine Museum of Art.) Editor with essay “Wyeth, the Botanical, and the Ecocritical,” 18-31
- 2023 *Abstract Flash: Unseen Andrew Wyeth* (Brandywine Museum of Art.) Editor with essay “Abstraction in the Archive: New Evidence for Wyeth’s Response,” 22-37
- 2023 *Edward Hopper and Andrew Wyeth: Rockland, Maine* (Brandywine Museum of Art.) Editor with essay “The Art of Partnership: Jo Hopper and Betsy Wyeth,” 34-42
- 2022 *Louis Legrand Noble’s After Icebergs with a Painter: A New Edition* (orig. 1861, this ed. Black Dome Press), Editor with introductory essay, 236 pp

ESSAYS

- 2026 Essays on F.E. Church’s *Vermont Scenery* and M.J. Heade’s *The White Rose* in *In a New Light: American Paintings to 1950 at the Palmer Museum of Art* (Penn State U. Press), 3,500 words.
- 2026 “The Place of Watercolor: Wyeth’s Paper Legacy” in B. Salsbury, ed. *Spectacular Freedom: Andrew Wyeth and the Modern American Watercolor* (Yale U. Press), 2,100 words.
- 2024 “Thomas Cole’s Built Landscape” in Adam Dayem, ed. *Imaginary Wilds: Architectural Interventions for the Thomas Cole National Historic Site* (Oro Editions), 44-51
- 2023 “Vassar’s Founding Collection: Landscape Painting of the Hudson Valley” in *Making & Meaning: The Frances Lehman Loeb Art Center of Vassar College* (Vassar/Hirmer), 36-41
- 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), 7-8
- 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, TCNHS, 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]
- 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

AWARDS

- 2018 **Landscape History Chapter Essay Prize**, Society of Architectural Historians
- 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.
- 2013 **Sir Denis Mahon Essay Prize**, The Mahon Trust.
- 2013 **Visiting Scholar Award**, Yale Center for British Art
- 2012 **Teaching Effectiveness Award**, U.C. Berkeley.
- 2012 **Outstanding Graduate Student Instructor Award**, U.C. Berkeley
- 2011 **Robert R. Wark Fellowship**, The Huntington Library
- 2009-12 **Mellon Discovery Fellowship**, Townsend Center for the Humanities, U.C. Berkeley

INVITED TALKS

- 2026 “Thomas Cole and American Wilderness”, Sunday Salon, **Thomas Cole NHS**, Catskill, NY
- 2026 “The Worlds of the Wyeths”, **The American Art Fair**, New York
- 2026 “Imagined Pasts: The Material Culture of the Wyeth Family of Artists”, closing keynote, **78th Colonial Williamsburg Antiques Forum**, Williamsburg, VA
- 2024 “Slow Looking: The Visionary Botany of Andrew Wyeth,” **Bruce Museum**, Greenwich, CT
- 2024 “Andrew Wyeth’s Botanical Imagination,” **Haverford College Arboretum**, Haverford, PA
- 2023 “Cultivating Wonder: Holiday Traditions and the Wyeth Legacy,” **Biggs Museum of American Art**, Dover, DE
- 2023 “Up Close with Hopper and Wyeth,” Wyeth Day dialogue with Dr. Kim Conaty (Whitney Museum) **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,” **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
- 2021 “Transatlantic Dialogues in American Landscape Art” **MFA Program, New England College**, NH
- 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, **Thomas Cole NHS**, 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

CONFERENCES AND SYMPOSIA

- 2025 “Imagined Pasts: Betsy James Wyeth’s Collections and their Afterlives,” in *Collecting Her Thoughts: Women Art Collectors Across Time*, **College Art Association**, New York
- 2024 “Andrew Wyeth in/as Contemporary Art,” in *Revisiting The Legacy of American Realism in the 21st Century*, **SECAC**, Atlanta
- “Making Space: Betsy James Wyeth as Designer,” **Association of Historians of American Art**, Birmingham, AL
- 2022 “Olana in Context: Medievalism, Orientalism, and the Creative Country Life,” in *Medievalism, Orientalism, Capitalism*, **International Congress on Medieval Studies**
- 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**
- 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
- 2008 “The End of the Mausoleum: Internal Change and the Museums of New York” in *Art, Museums, and the Changing Location of Visual Culture*, **Association of Art Historians**, London

SELECTED REVIEWS

- 2024 *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** 10.1 (Spr. 24), 4 pp
- 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

OTHER TEACHING

2026 **Courtauld Institute of Art:** “Not Room Enough: American Art Beyond the City” 5 online sessions
2025-6: **Roundtable by the 92nd Street Y:** “American Landscape Painting: Place, Power, and Possibility” and “A Maine Summer with Andrew Wyeth: Land, Labor, and Partnership” 3 online sessions each
2025-6: **Barnes Foundation:** “The Hudson River School in Context” and “Andrew Wyeth in Context: Art, Place, and Practice” with Victoria Wyeth, 4 online sessions each; One-session workshop “Music and Landscape: Lines of Dialogue”
2021-2 “Critical approaches to the ‘Hudson River School’” seminar series, Loeb Art Center, **Vassar College**
2020-1 Invited course lecturer for **Cornell University (x3), Drexel University, Middlebury College, Rutgers University, SUNY New Paltz**
2011-12 Teaching Assistant, **U.C. Berkeley**. Led discussion sections for “The American Forest: Its History, Ecology, and Representation”; “The Dutch Golden Age”

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

CURRENT PROFESSIONAL SERVICE

2025- National Council, **Thomas Cole National Historic Site**
2024- Advisory Council, Terra Foundation-funded reinstallation of 19th-century American galleries, **Frances Lehman Loeb Art Center at Vassar College**
2021- Advisory Board Member, **George Caleb Bingham Catalogue Raisonné**
2020- Member, Board of Trustees; Co-Chair, Programs Committee, **Monhegan Museum of Art & History**
2015- Member, **The Corporation of Haverford College**. Advisory (Executive) Committee 2017-22

Juror/peer reviewer for: **Cornell University Press, Renaissance Quarterly, Salmagundi Club, Sir Denis Mahon Essay Prize, Landscape History Chapter Essay Prize of the Society of Architectural Historians, Source: Notes in the History of Art, Woodstock Artists Association & Museum**