

ABBREVIATED CURRICULUM VITAE FOR ALAN WALLACH

Received doctorate in art history from Columbia University, New York, NY, in 1973.

Recipient of the College Art Association's Distinguished Teaching of Art History Award, 2007 (for citation see <http://www.collegeart.org/awards/arthistory2007>)

1989-2011 Ralph H. Wark Professor of Art and Art History and Professor of American Studies at the College of William and Mary. From September 2011, Professor Emeritus.

Specialist in the art of Thomas Cole and the Hudson River School. Also writes frequently on the history of American art and the history of American art institutions. Writings have appeared in (among other places) *American Art*, *American Quarterly*, *Art in America*, *The Art Bulletin*, *Art History*, *Art Journal*, *Arts Magazine*, *Artforum*, *Chronicle of Higher Education*, *Harvard Design Magazine*, *Histoire et Critique des Arts*, *The Journal of Aesthetics and Art Criticism*, *The Journal of Design History*, *Marxist Perspectives*, etc.

Co-curator of "Thomas Cole: Landscape into History," National Museum of American Art (March, 1994), Wadsworth Atheneum (Sept. 1994), and the Brooklyn Museum (Jan. 1995). Exhibition was accompanied by William Truettner and Alan Wallach eds., *Thomas Cole: Landscape into History* (Yale University Press and National Museum of American Art, 1994); author of the catalog's principal essay, "Thomas Cole: Landscape and the Course of American Empire."

Current project: a study of the Hudson River School and the Beginnings of American Modernism.

Author of *Exhibiting Contradiction: Essays on the Art Museum in the United States* (University of Massachusetts Press, 1998, in print).

Co-editor with Andrew Hemingway of *Transatlantic Romanticism: British and American Art and Literature, 1790-1860* (forthcoming, 2014, from University of Massachusetts Press).

Co-author with Carol Duncan of two "classic" essays that have been frequently reprinted, "The Museum of Modern Art as Late Capitalist Ritual" (1978) and "The Universal Survey Museum" (1980). Author of "Thomas Cole and the Aristocracy," a "classic" for the American field (1981; reprinted in Elizabeth Milroy and Marianne Doezema eds., *Reading American Art* (Yale University Press, 1998)). Numerous other articles and essays also reprinted.

Scholarly work discussed in: John Davis, "The End of the American Century: Current Scholarship on the Art of the United States," *The Art Bulletin* 85, no. 3 (September 2003), pp. 550, 555-557; Jonathan Harris, *The New Art History: A Critical Introduction* (London: Routledge, 2001), pp. 76-81; Wanda M. Corn, "Coming of Age: Historical Scholarship in American Art," *The Art Bulletin* 70, no. 2 (June 1988), p. 200. Writings have been translated into French, German, Spanish, Turkish, Macedonian, and Chinese.

Taught at Kean College of New Jersey 1974-1989; has also taught graduates and undergraduates at Rutgers University (1967-1970; 1971-1973), City College, CUNY (1970-1971), Rhode Island

College (1973-1974), UCLA (1982-1983), New York University Art Department (1983-1985), Stanford University (1987), City University of New York Graduate Center (1988), University of Michigan (1989).

Was Distinguished Visiting Professor of Art History at the University of Delaware in the spring of 2006. Was Robert Sterling Clark Distinguished Visiting Professor of Art History at the Clark Institute, Williamstown, MA, in the fall of 2008 (taught in the Williams College Graduate Program in the History of Art). Was Terra Visiting Professor of American Art, John F. Kennedy Institut für Nordamerikastudien and Kunsthistorisches Institut, Freie Universität, Berlin, fall of 2010. Was visiting Adjunct Professor of Art History, Boston University, fall of 2012. Currently visiting Adjunct Professor of Art History, George Washington University, Washington, DC.

Has advised twelve PhD dissertations (in American Studies), 14 MA theses (American Studies), 22 senior theses (Art History and American Studies); reader or outside reader for 14 PhD dissertations (American Studies and Art History), eight MA theses (American Studies), 13 senior theses (Art History and American Studies)

Frequent speaker, commentator and panel chair; has presented papers at Columbia University, Harvard University, New York University, Yale University, Duke University, The Metropolitan Museum of Art, The Museum of Fine Art, Boston, The National Gallery of Art, The Louvre, The Warburg Haus (Hamburg), The Free University (Berlin), Tate Liverpool, etc.; has chaired sessions, presented papers and responses at annual meetings of the College Art Association, American Studies Association, Association of Art Historians, American Society for Aesthetics, etc. Has presented more than a dozen keynote addresses.

Service highlights: Elected to the board of directors of the College Art Association (1996-2000); chair of four CAA committees while board member. Member of the Board of Managing Editors of *The American Quarterly* (2000-2003). Chair of the College Art Association's Alfred Barr Award Committee 2004-2007; member Museum Committee 2007-2010; chair, Morey Prize committee, 2013-. Also member of editorial committees for series published by Liverpool University Press and Manchester University Press; member of advisory committees for the Slater Memorial Museum, Jersey City Museum, Thomas Cole's Cedar Grove, etc.; member *Art Bulletin* editorial advisory committee (1994-1997).

Selected Recent and Upcoming Publications

“On the Social History of American Art,” in John Davis, Jennifer Greenhill, and Jason LaFountain eds., *A Companion to American Art* (Hoboken, N.J.: John Wiley and Sons, forthcoming 2014), c. 7,000 words.

“Luxury and the Downfall of Civilization in Thomas Cole’s *Course of Empire*,” in Caroline Frank and Patricia Johnston eds., *Global Trade and the Visual Arts in Federal New England* (University of New Hampshire Press, forthcoming 2014), c. 6,500 words.

“A Very Brief History of the Art Museum in the United States,” in Katarzyna Murawska-Muthesius and Piotr Piotrowski eds., *From Museum Critique to the Critical Museum* (Farnham: Ashgate Publishing, forthcoming 2014), c. 10,000 words.

“Rethinking Luminism: Taste, Class, and Aestheticizing Tendencies in Mid-Nineteenth Century American Landscape Painting,” in Nancy Siegel ed., *The Cultured Canvas* (University Press of New England, 2011), pp. 115-147.

“The Birth of the American Art Museum,” in Sven Beckert and Julia Rosenbaum eds., *The American Bourgeoisie: Distinction and Identity in the Nineteenth Century* (New York: Palgrave MacMillan, 2010), pp. 247-256.

“The Persistence of the Panoramic,” in Stefan Brandt, Winfried Fluck, and Frank Mehring eds., *Transcultural Spaces: Challenges of Urbanity, Ecology, and the Environment in the New Millennium*, REAL Yearbook of Research in English and American Studies 26 (Tübingen: Narr Verlag, 2010), pp. 89-107.

“1825, November: John Trumbull is Delighted with Thomas Cole’s Paintings of the American Landscape,” in Greil Marcus and Werner Sollors eds., *A New Literary History of America* (Cambridge: Harvard University Press, 2009), pp. 173-178.

“On the Uses of Art: Nineteenth and Early Twentieth Century Works from the Jersey City Museum,” in Alan Wallach and Rocío Aranda-Alvarez, *First Look: The Essential Guide to the Jersey City Museum* (Jersey City, N.J.: The Jersey City Museum, 2007), 6-34.

“Accounting for the Panoramic in Hudson River School Landscape Painting,” in Betsy Kornhauser and Ortrud Westheider eds., *New World: Creating an American Art* (Hamburg: Bucerius Kunst Forum, 2007), 78-89.

“The Unethical Art Museum,” in Elaine King and Gail Levin eds., *Ethics and the Visual Arts* (New York: Allworth Press, 2006), 23-35.

“The Norman Rockwell Museum and the Representation of Social Conflict” in Patricia Johnston ed., *Seeing High and Low: Representing Social Conflict in American Visual Culture* (Berkeley: University of California Press, 2006), 357-367.

“Some Further Thoughts on the Panoramic Mode in Hudson River School Landscape Painting,” in Phillip Earenfight and Nancy Siegel eds., *Within the Landscape: Essays on Nineteenth-*

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Century American Art and Culture (University Park, Penn.: University of Pennsylvania Press, 2005), 81-110.

“Thomas Cole’s *River in the Catskills* as Antipastoral,” *The Art Bulletin* 84, no. 2 (June 2002), 334-350 and cover.