

**THE TERRA FOUNDATION FOR AMERICAN ART
ANNOUNCES THE FIRST RECIPIENTS OF
the Terra Foundation for American Art Teaching Fellowships and Visiting Professorships**

(Chicago, Illinois)— The inaugural Terra Foundation for American Art Teaching Fellowships and the Terra Foundation for American Art Visiting Professorships were launched in 2009 in collaboration with the Courtauld Institute of Art (London), the Freie Universität (Berlin), and the Institut National d’Histoire de l’Art (Paris).

The Terra Foundation’s grants to these institutions resulted in the creation of (1) two-year teaching fellowship and (2) five-week visiting professorships at the Courtauld Institute of Art; (1) two-year teaching fellowship at the Institut National d’Histoire de l’Art and (2) five-week visiting professorships shared between the Ecole Normale Supérieure, the Université de Paris-Ouest, Nanterre-La Défense, and the Université de Tours; and (4) three-month visiting professorships at the John F. Kennedy Institute, Freie Universität Berlin.

COURTAULD INSTITUTE OF ART (London, United Kingdom)

Terra Foundation for American Art Teaching Fellowship 2009–2010: Wendy Ikemoto

Wendy Ikemoto earned her doctorate in the History of Art and Architecture from Harvard University in 2009. She is currently working on the book manuscript of her dissertation, *The Space Between: Paired Paintings in Antebellum America*, which explores the pendant format as a field of signification. An article based on one of her dissertation chapters, “Putting the ‘Rip’ in ‘Rip Van Winkle’: Historical Absence in John Quidor’s Pendant Paintings,” is forthcoming in the Smithsonian American Art Museum’s journal *American Art*. Ikemoto is also developing a new project that examines the formative role of Pacific networks in American art history in the 19th and early-20th centuries. At the Courtauld Institute, she will be teaching a course titled “Americans Abroad, Immigrants at Home: Internationalism in early American Art.”

Terra Foundation for American Art Visiting Professorships

Fall 2009: Jonathan D. Katz

A scholar of post war art and culture from the vantage point of sexual difference, Jonathan Katz is slated to become the chair of the new Visual Studies Doctoral Program at the University at Buffalo (SUNY). Founding director of the Larry Kramer Initiative for Lesbian and Gay Studies at Yale, Katz is co-curating the forthcoming exhibition *Hide/Seek: Difference and Desire in American Portraiture*, the first queer exhibition at any major American museum, slated to open in October 2010 at the National Portrait Gallery, Smithsonian Institution. Katz is author of the forthcoming *The Silent Camp: Jasper Johns, Robert Rauschenberg and the Cold War* and a number of internationally published essays on Johns, Rauschenberg, Warhol, Martin, Pollock and other American artists of the post war era. At the Courtauld Institute, Katz will teach a seminar on the 1960s, exploring the prehistory of the sexual revolution and why a new theory of Eros, pioneered by figures such as Herbert Marcuse, was quickly made universal as solvent to a range of repressive social strictures, not least global capitalism.

Fall 2011: Richard Meyer

Richard Meyer is Associate Professor in the Department of Art History and Director of the Contemporary Project and the Visual Studies Graduate Certificate at the University of Southern California. He is the author of *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art* (Oxford University Press, 2002) and co-author of *Weegee and Naked City* (University of California Press, 2008). Most recently, he curated *Warhol's Jews: Ten Portraits Reconsidered* at the Jewish Museum in New York City and the Contemporary Jewish Museum in San Francisco. His essay, "Artists Sometimes Have Feelings" received the 2008 *Art Journal* award from the College Art Association. He is currently completing two books, a survey text co-edited with Catherine Lord titled *Art and Queer Culture, 1885-present* (Phaidon, 2010) and a short history of 20th-century art titled *What was Contemporary Art?* to be published by MIT Press. His teaching interests include contemporary art, censorship and the public sphere, the history of photography, gender and sexuality studies, and visual culture.

INSTITUT D'HISTOIRE DE L'ART (Paris, France)

Terra Foundation for American Art Teaching Fellowship, 2009–2011: Jody Patterson

Jody Patterson received a Ph.D. in the History of Art from University College London in 2008, after completion of a MA at Concordia University, Montréal. In Spring 2009, she held a Terra Foundation for American Art Fellowship at the Smithsonian American Art Museum for post-doctoral research on "Modernism for the Masses: Painters, Politics, and Public Murals in New Deal New York." She has been a teaching fellow at the Slade School of Fine Art, part-time lecturer at University College London and editorial coordinator for the journal *Art History*.

She is currently preparing *New Thoughts on the New Deal: An Anthology of Critical Texts* (co-edited with Andrew Hemingway and Warren Carter). Her article "The Art of Swinging Left in the 1930s: Modernism, realism, and the politics of the left in the murals of Stuart Davis," is forthcoming in *Art History*. At the Institut d'Histoire de l'Art, she will be teaching "Issues in 19th Century American Art and Culture" at the Ecole Normale Supérieure in 2009–2010 and "Visual Arts and Culture in the United States 1900–1941" at the Université de Paris-Ouest, Nanterre-La Défense in 2010–2011.

Terra Foundation for American Art Visiting Professorships

Spring 2010: Angela Miller

Angela Miller received her Ph.D. in American Studies from Yale University. She teaches Art History at Washington University in St. Louis, with affiliations in Gender Studies and Comparative Literature. Her interests span the 16th century to the mid-20th century and she has lectured and published on early images of the New World, American landscape art, panoramas, regionalism in the American West, and the U.S. reception of Surrealism. Miller's book *Empire of the Eye: Landscape Representation and American Cultural Politics, 1825-1875* (Cornell University Press, 1993) won awards from the Smithsonian Institution and the American Studies Association. She led a team of six scholars to produce *American Encounters: Cultural Identity and the Visual Arts from the Beginning to the Present* (Pearson Prentice Hall, 2007), a comprehensive survey published that reconsiders the arts through the lens of cultural encounter and exchange. Currently she is working on alternative modernisms between the two world wars, a research topic which, will be developed with students of the Ecole Normale Supérieure, the Université de Paris-Ouest, Nanterre-La Défense, and the Université de Tours in 2010.

Spring 2011: Robin Kelsey

Robin Kelsey is Professor of History of Art at Harvard University. A specialist in the history of photography and American art, he is the author of *Archive Style: Photographs and Illustrations for U.S. Surveys, 1850-1890* (University of California Press, 2007) and co-editor of *The Meaning of Photography* (Clark Art Institute and Yale University Press, 2008). He has received several awards for his scholarship and teaching, including the Arthur Kingsley Porter Prize from the College Art Association and the Rosalyn

Abramson Award from Harvard University. He is currently writing a book on photography and chance. Robin Kelsey will teach a course at the Ecole Normale Supérieure and the university of Université de Paris-Ouest, Nanterre-La Défense that traces the emergence of photography as an art form in the United States, bracketed historically by a landmark exhibition (Beaumont Newhall's 1937 show at the Museum of Modern Art in New York) and a recent blockbuster (the 2001 Andreas Gursky retrospective, also at MoMA) with a special focus on transatlantic issues.

JOHN F. KENNEDY INSTITUTE, FREIE UNIVERSITÄT (Berlin, Germany)

Terra Foundation for American Art Visiting Professorships

Fall 2009: Joshua Shannon

Joshua Shannon is a professor at the University of Maryland and a specialist in the history and theory of art since 1945. His areas of research and teaching interest include art and the city, landscape art, photography since World War II, and postmodern realism. His first book, *The Disappearance of Objects: New York Art and the Rise of the Postmodern City* (Yale University Press, 2009), won a Wyeth Foundation Publication Grant from the College Art Association and a General Research Board Award from the University of Maryland. Professor Shannon has written essays and reviews for the *Art Bulletin*, the *Journal of Modern Craft*, and other publications. He is now at work on a new book project, *Archives of the Present: Realism and the Postmodern Landscape*, which aims to provide the first scholarly history of artists' conflicted efforts over the past fifty years to make credible representations of contemporary space.

Spring 2010: David M. Lubin

David M. Lubin, the Charlotte C. Weber Professor of Art at Wake Forest University, teaches courses in the history of art, film, and popular culture. He has lectured on American art throughout the United States and Europe, as well as in China and Australia. His books include *Act of Portrayal: Eakins, Sargent, James* (Yale University Press, 1985), *Picturing a Nation: Art and Social Change in 19th Century America* (Yale University Press, 1994), *Titanic* (British Film Institute, 1999), and *Shooting Kennedy: JFK and the Culture of Images* (University of California Press, 2003), which won the 2004 Charles Eldredge Prize from the Smithsonian American Art Museum for "distinguished scholarship in American art." In 2006–2007, Lubin held a research fellowship at Harvard University to begin work on a book tracing the impact of World War I on American art and visual culture. At the John F. Kennedy Institute, he will teach a general course on the study of American painting from roughly 1600 to 1900 and a seminar on American art and popular culture during the 25-year period surrounding the First World War, i.e., approximately 1908–1933.

Summer 2011: Jochen Wierich

Jochen Wierich received his Ph.D. in American Studies at the College of William & Mary in Virginia and his M.A. in American Studies at the University of Frankfurt. He has taught art history at Vanderbilt University and at Whitman College. As a museum professional he has worked at the Terra Museum of American Art and the Northwest Museum of Arts & Culture. He is currently Curator of Art at Cheekwood Botanical Garden and Museum of Art in Nashville. He has published several journal articles on topics in nineteenth-century American art. He is co-editor as well as contributing author for the anthology *Internationalizing the History of American Art: Views* (Pennsylvania State University Press, 2009) and contributed essays to *New World: Creating an American Art* (Bucerius Kunstforum, Hamburg, 2007) and *The Eight and American Modernisms* (Terra Foundation for American Art, Chicago, 2009). At the John F. Kennedy Institute, Wierich will a special topics course on history painting and the transformation of genres in the United States and one on narratives of American art in an international context.

Fall 2011: Alan Wallach

Alan Wallach, Ralph H. Wark Professor of Art and Art History and Professor of American Studies at the College of William and Mary, writes frequently about nineteenth century American art and the history of American art institutions. He was co-curator of the exhibition "Thomas Cole: Landscape into History," which was seen at the National Museum of American Art, the Wadsworth Athenaeum, and the Brooklyn Museum in 1994-95, and the author of the exhibition catalog's principal essay. *Exhibiting Contradiction* (University of Massachusetts Press, 1998) brings together a collection of his essays on the history of the art museum in the United States. His writings have appeared in leading periodicals and anthologies, and he is very active as a speaker, commentator, and panel chair. At the John F. Kennedy Institute, Wallach's will focus on the history and historiography of the Hudson River School.