

TERRA

FOUNDATION FOR THE ARTS

REPORT
JANUARY 2001 — JUNE 2003



TERRA FOUNDATION FOR THE ARTS REPORT JANUARY 2001 — JUNE 2003

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INTRODUCTION

We are pleased to present this inaugural report of the Terra Foundation for the Arts. On its pages are descriptions of the foundation's many initiatives spanning the period of January 2001 through June 2003. Scholarships and their recipients, collection acquisitions and updates, and exhibition and education programs of the foundation's two museums—the Terra Museum of American Art and the Musée d'Art Américain Giverny—are listed in addition to financial information. This compendium represents the wide-ranging and far-reaching educational activities of the foundation.

When Daniel J. Terra established the Terra Foundation for the Arts in 1978 he did so with the belief that American art expressed the nation's cultural patrimony in a dynamic and unparalleled fashion. In 1980, with a collection of approximately fifty paintings, a small governing board of directors, and a handful of employees, the foundation gave itself a public face in the form of the Terra Museum of American Art. Exhibitions, programs, and events of the museum were an extension of the foundation's mission. As originally written and again ratified in 1994, this mission was and remains to support the acquisition, preservation, exhibition, interpretation, research, and scholarship of original works of American art to promote a greater understanding and appreciation of the nation's rich artistic and cultural heritage.

Determined in his vision, Terra shaped the various aspects of the foundation and its public manifestation over the years. A collection of fifty canvases grew to encompass hundreds of paintings and works on paper. The Terra Museum of American Art moved from the suburban town of Evanston, Illinois, to the premier tourist area in downtown Chicago. In 1992, the Musée d'Art Américain Giverny was founded in France and opened its galleries of American art to European audiences. For his unflagging effort in promoting American art and culture as well as for other contributions, Terra was appointed Ambassador-at-Large for Cultural Affairs—a position created specifically for him by President Ronald Reagan.

By the time of his death in 1996, Ambassador Terra had created a board of directors dedicated to interpreting and fulfilling the foundation's mission and a generous endowment with which to do so. This initial board, led by Rector Hélène Ahrweiler, Ambassador Arthur Hartman, and Mrs. Judith Terra, and later by Dr. Paul Tucker, tackled the always-challenging job of following in a founder's footsteps.

And now, twenty-five years after its formation, the Terra Foundation for the Arts continues to build on its past successes and to pursue its mission in exciting, new ways. Though perhaps best known to general audiences for its collection and museums, the foundation participates in and sponsors many national and international educational initiatives.

The foundation provides direct support of academic research in the form of fellowships, assistantships, and other education grants that are awarded with institutions such as the College Art Association, The American Council of Learned Societies, the University of Illinois at Chicago, and the Institut National d'Histoire de l'Art. In addition, the foundation

funds symposia to explore and interpret research and topics on American art and culture. These forums have been organized by the foundation's museums in partnership with The Art Institute of Chicago, the Association of Historians of American Art, the Musée d'Orsay, and the Musée du Louvre, among others. Such partnerships and collaborations play a crucial role in helping the foundation realize its goals.

An impressive array of scholarly publications has been underwritten by the foundation. During the past two and one-half years, the museum staffs have produced eight books, which were coordinated by the Publications Department at the Musée d'Art Américain Giverny. These texts offer an in-depth analysis of the ideas and issues underlying the various exhibitions and symposia organized by the Terra museums.

The art acquisition program established by Daniel J. Terra has remained dynamic as a result of gifts to and purchases by the foundation. The 145 works bequeathed by Ambassador Terra as well as other generous donations by individuals strengthened an already fine collection of American art. A magnificent canvas by John Singleton Copley—commissioned in the eighteenth century and passed from generation to generation in one family—now resides in the collection with other colonial-period works. The acquisition of paintings by artists such as Washington Allston, Thomas Eakins, George Bellows, and Rockwell Kent broadened the nineteenth- and early-twentieth-century holdings.

The Terra Foundation for the Arts' two museums each celebrated milestones in 2003. The fifteenth anniversary of the Terra Museum of American Art in Chicago and the tenth anniversary of the founding of the Musée d'Art Américain Giverny were commemorated with exhibitions featuring highlights of the Terra collection. These were accompanied by a comprehensive publication with essays on the history of the Terra Foundation for the Arts collection, on the founding of the museums, and on some masterworks in the collection.

Both the Terra Museum of American Art and the Musée d'Art Américain Giverny operate under the auspices and support of the Terra Foundation for the Arts. Dedicated and professional staffs organize and present exhibitions and related public programs, symposia, and publications to a wide-ranging constituency. We acknowledge and thank the staffs, past and present, whose hard work and professionalism bring the richness of American art and culture to audiences in the United States and abroad. These accomplishments are detailed in this comprehensive report and demonstrate the incredible scope and focus of the two institutions and their national and international reach.

The history of the Terra Foundation for the Arts is one of growth and change—and such motion propels us forward. The present offers new challenges. The current foundation directors have our sincere appreciation for meeting important decisions with intelligence, equanimity, and vision.

How can we best fulfill our mission for the future? Fellowships, academic support, publications, collection acquisitions, exhibitions, and public programs—all of these foundation initiatives promote a new level of understanding and appreciation of America's rich artistic and cultural heritage. They will remain priorities as the foundation continues to grow and change, keeping flexible to serve audiences, old and new. We will continue to foster the dialogue on American art in innovative ways.

Please join us on this momentous journey. We welcome your participation and thank you for your support.

Marshall Field V
Chairman and President, Terra Foundation for the Arts

Elizabeth Glassman
Executive Vice President, Terra Foundation for the Arts
Director, Terra Museums

MISSION STATEMENT

The Terra Foundation for the Arts was established to support the acquisition, preservation, exhibition, interpretation, research, and scholarship of original works of American art. Through these resources, the foundation aims to promote a greater understanding and appreciation of the nation's rich artistic and cultural heritage for the benefit of a diverse audience.

Implicit in the foundation's mission statement is the belief that the arts are vital to the survival of human values and that in order to view the present, we should preserve and understand the past. The foundation recognizes that American art reflects America's distinctive cultural history and is visual testimony to the nation's artistic achievements.

It is the foundation's belief that its collection should be available to everyone in our society wishing to experience American art. The foundation recognizes its responsibility in making American art not only physically available but intellectually accessible by way of interpretive programming. It is the foundation's philosophy that only through direct contact with American art can a greater appreciation and understanding be attained.

Last ratified February 1994 by the Terra Foundation for the Arts Board of Directors.

BOARD OF DIRECTORS

2003 Board of Directors

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and Finance Committee Chair
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Catharine Hamilton
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Frederick Vogel III
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2002 Board of Directors

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Honorable Arthur A. Hartman, Vice Chairman
Rector Hélène Ahrweiler, Honorary Chair
James R. Donnelley, Treasurer
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Theodore E. Stebbins Jr., Ph.D.
Judith Terra
Paul Hayes Tucker, Ph.D.

STAFF

Elizabeth Glassman, Executive
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Terra Museums
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Amy Zinck, Assistant Vice President
Laura Milkovich, Executive Assistant
Bill Trombello, Accountant

ART ADVISORY COMMITTEE

Wanda Corn, Ph.D.
Kathleen A. Foster, Ph.D.
Franklin Kelly, Ph.D.
Marc Simpson, Ph.D.
John Wilmerding, Ph.D.



GRANT PROGRAM

FELLOWSHIPS, ASSISTANTSHIPS, AND OTHER EDUCATION GRANTS

In order to further its mission of fostering the interpretation, research, and scholarship of American art, the Terra Foundation for the Arts offers fellowships, assistantships, and travel grants.

Since 1999, the Terra Foundation for the Arts (TFA) has awarded dissertation fellowships through the College Art Association and the American Council of Learned Societies to Ph.D. candidates specializing in American art. In 2002, the foundation began a partnership with the University of Illinois at Chicago, offering a research assistantship to a graduate student in the university's program. Also that year, the foundation created travel grants designed for European pre- and post-doctoral scholars that are given through the Institut National d'Histoire de l'Art.

Other education grants included a three-year research assistantship awarded in 2000 with the Huntington Library, Art Collections, and Botanical Gardens to a Ph.D. candidate working on an American art topic as well as a 2002 planning grant for an educational Web site on an object in the foundation's collection.

TERRA FOUNDATION FOR THE ARTS/COLLEGE ART ASSOCIATION PROFESSIONAL DEVELOPMENT FELLOWSHIP

The Terra Foundation for the Arts awards dissertation fellowships through the College Art Association (CAA) to Ph.D. candidates specializing in pre-1940 American art to allow for research and writing time toward the completion of the fellow's doctoral dissertation. As of 2002, fellows are provided with an additional stipend to spend three months working in the Curatorial Department of the Terra Museum of American Art. Each recipient participates in the annual "New Voices in American Art" symposium at the Terra Museum of American Art during the spring of their respective fellowship.

TFA/CAA Fellowship Recipients

2000–2001

Kristin Ann Schwain, Stanford University
Justine Walden, University of Pennsylvania

2001–2002

Charles Pearo, University of Pittsburgh
Kerry Morgan, University of Kansas

2002–2003

Jason Weems, Stanford University

TERRA FOUNDATION FOR THE ARTS/AMERICAN COUNCIL OF LEARNED SOCIETIES DISSERTATION FELLOWSHIP

The Terra Foundation for the Arts awards dissertation fellowships through the American Council of Learned Societies (ACLS) to Ph.D. candidates in the final year of dissertation writing who are specializing in American art. Each recipient participates in the annual "New Voices in American Art" symposium at the Terra Museum of American Art during the spring of their respective fellowship.

TFA/ACLS Fellowship Recipients

2000–2001

Samantha Baskin, University of North Carolina
Sara Butler, University of Virginia
Christina Klee, University of Delaware
Amy Mooney, Washington State University

2001–2002

Jane Carpenter, University of Michigan
Emily Shapiro, Stanford University
Gretchen Sinnett, University of Pennsylvania
Victoria Sloan, Yale University

2002–2003

Kevin Murphy, University of California, Santa Barbara
Donald Sloan, University of Kansas

TERRA FOUNDATION FOR THE ARTS/UNIVERSITY OF ILLINOIS AT CHICAGO RESEARCH ASSISTANTSHIP

The Terra Foundation for the Arts offers a research assistantship through the University of Illinois at Chicago (UIC) to Ph.D. candidates studying American art. Funding provided by the foundation is matched by UIC to cover tuition costs. Throughout the school year of the assistantship, the recipient works 15 to 20 hours a week in the Curatorial Department at the Terra Museum of American Art helping to develop exhibitions and researching the Terra Foundation for the Arts collection.

TFA/UIC Research Assistantship Recipient

2002–2003

Margaret Denny

TERRA FOUNDATION FOR THE ARTS/INSTITUT NATIONAL D'HISTOIRE DE L'ART TRAVEL GRANT

The Terra Foundation for the Arts awards travel grants through the Institut National d'Histoire de l'Art (INHA) in Paris. Designed for European pre- and post-doctoral scholars focusing on American art, the grants enable recipients to conduct research in the United States.

TFA/INHA Grant Recipients

2002–2003

Laure Phelip, University of Tours
Pierre Saurisse, University of Rennes

OTHER EDUCATION GRANTS

In 2000, the Terra Foundation for the Arts offered a three-year art research assistantship with The Huntington Library, Art Collections, and Botanical Gardens in San Marino, California, to a Ph.D. candidate in the final year of dissertation writing on a topic related to American art. The recipient, Lee Vedder at the University of Maryland, researched at The Huntington and spent a month annually at the Musée d'Art Américain Giverny, developing a project on American art that culminated in a 2002 exhibition at the museum in Giverny comprising the two grantors' collections.

In 2002, the foundation awarded a planning grant for an educational program based on a painting in its collection. Annie Storr led a team, which included Peter Samis, Barbara Soren, and Selma Thomas, in exploring the feasibility of creating an independent, educational Web site on Samuel F. B. Morse's early-nineteenth-century painting, *Gallery of the Louvre*.

TERRA SUMMER RESIDENCY

To foster a transatlantic dialogue on American art, the Terra Foundation for the Arts administers the Terra Summer Residency, which provides academics and artists with an opportunity to continue their work within a community of interdisciplinary and cross-cultural exchange in France.

Since the nineteenth century, the village of Giverny has served as a site for international artistic dialogue. This rich cultural history finds contemporary resonance in the residency's environment of creation, exploration, and discussion.

Each year, the Terra Foundation for the Arts awards ten summer residencies to American and European artists and doctoral students in art history with dissertation topics related to American art or transatlantic exchange. During each fellow's eight-week tenure in Giverny, senior artists and art historians are also in residence to mentor students and to pursue their own work.

2001

Fellows

Georges Armaos, Université Paris I,
Panthéon-Sorbonne
Graham Boettcher, Yale University
School of Art
Russell Case, The School of the Art
Institute of Chicago
Eli Huey, Yale University School of Art
Elizabeth Lee, Indiana University
Nadia Lichtig, Ecole Nationale
Supérieure des Beaux-Arts de Paris
Elise Maes, Université Paris VII
Denis-Diderot
Amélie Mourichon, Université Paris I,
Panthéon-Sorbonne
Richard Phelan, Université Lumière,
Lyon II
Akela Reason, University of Maryland

Senior Scholars

Kathleen Foster, Indiana University
Art Museum
Lenore Malen, Parsons School of
Design
Evelyn Panato, Maison du Geste
et de l'Image
Eugenia Parry, University of New
Mexico
Nathalie Reymond, Université
Paris I, Panthéon-Sorbonne

Guest Lecturers

Claudine Armand, Université de
Nancy 2
Eric De Chasse, Université de Tours
Nathalie Heinich, Ecole des Hautes
Etudes en Sciences Sociales
Jacinto Lageira, Université Paris I,
Panthéon-Sorbonne and Ecole
Régionale des Beaux-Arts, Le Mans
David Lubin, Wake Forest University

2002

Fellows

Ken Allan, University of Chicago
Kristopher Benedict, Columbia
University
Jérôme Cotinet, Université François-
Rabelais, Tours
Judith Delfiner, Université Paris I,
Panthéon-Sorbonne
William Dibello, Rhode Island School
of Design
Jean Foubert, Université Paris VII
Denis-Diderot
Jennifer Marshall, University of
California, Los Angeles
Sylvain Nugues, Ecole Régionale
des Beaux-Arts de Rouen
Bett Schumacher, Johns Hopkins
University
So-Yoon Yoon, Ecole Nationale
Supérieure des Beaux-Arts de Paris

Senior Scholars

John Alexander, Independent Artist
Carole Benzaken, Independent
Artist
François Brunet, Université Paris
VII, Denis-Diderot
Anne Distel, Musée d'Orsay
Angela Miller, Washington University

Guest Lecturers

Hollis Clayton, Northwestern
University
Ruth Fine, National Gallery of Art,
Washington, D.C.

2003

Fellows

Kamila Benayada, Université Paris
VII Denis-Diderot
Maggy-Isoline Cluzeau, Ecole
Nationale Supérieure des Beaux-
Arts de Paris
Mette Gieskes, University of Texas,
Austin
Sarah Gordon, Northwestern
University
Eric Hibit, Yale University School
of Art
Adeline Julia, Université Paris I,
Panthéon-Sorbonne
Julie Lorinet, Ecole Régionale des
Beaux-Arts de Rouen
Roula Matar-Perret, Université
Rennes II
Sarah Newman, University of
California, Berkeley
Matthew Rich, The School of the
Art Institute of Chicago

Senior Scholars

John Davis, Smith College
Barry Gealt, Hope School of Fine
Arts, Indiana University
Jean-Claude Lebensztejn, Université
Paris I, Panthéon-Sorbonne
Tania Mouraud, Ecole Régionale
Supérieure d'Expression
Plastique, Tourcoing

Guest Lecturers

Stephen Bann, University of Bristol
Richard Powell, Duke University

SYMPOSIA

The Terra Foundation for the Arts sponsors symposia that encourage a national and international dialogue on American art. Between January 1, 2001 and June 30, 2003 the foundation funded six such events organized by the Musée d'Art Américain Giverny or the Terra Museum of American Art, often in partnership with other cultural institutions.

In spring 2002 and 2003, Terra fellows participated in the “New Voices in American Art” symposium at the Terra Museum of American Art, where they presented research from their dissertation topics.

The Musée d'Art Américain Giverny organized “Quelle Amérique: Attirances, Réticences et Fascination” with the Institut Université de France and the Association Française d'Etudes Américaines in 2001. Participants were French and American scholars who spoke about various attitudes towards America and its culture.

“Thomas Eakins (1844–1916): Painting and Masculinity” was organized by the Musée d'Art Américain Giverny in collaboration with the Musée d'Orsay to focus on ideas presented in the Eakins exhibition at the Musée d'Orsay. Also in 2002, “Another Look at the 1930s: Beyond The New Deal” was programmed by the Musée d'Art Américain Giverny and the Centre Interdisciplinaire de Recherches sur l'Amérique du Nord at Université Paris VII. Addressing how cultural institutions, labor organizations, and marketers adapted to the changed conditions of the 1930s, speakers also focused on the artistic interactions between America and France that occurred during this era.

The Terra Museum of American Art, The Art Institute of Chicago, and the Association of Historians of American Art collaborated on “Collecting America: Museums, Patrons and the Meaning of Objects,” a symposium in 2003 that explored the founding and importance of American art collections. That spring, “The Independence of American Art” was organized by the Musée d'Art Américain Giverny in collaboration with the Musée du Louvre to examine the emergence of a specific identity of American art.

NEW VOICES IN AMERICAN ART

April 13, 2002 and April 12, 2003

Organizer: Terra Museum of American Art

2002 Speakers: Jane Carpenter, University of Michigan; Kerry Morgan, University of Kansas; Charles Pearo, University of Pittsburgh; Emily Shapiro, Stanford University; Gretchen Sinnett, University of Pennsylvania; Victoria Solan, Yale University

2003 Speakers: Ken Allan, University of Chicago; Kevin Murphy, University of California, Santa Barbara; Donald Sloan, University of Kansas; Jason Weems, Stanford University

QUELLE AMÉRIQUE: ATTIRANCES, RÉTICENCES ET FASCINATION*

June 8–10, 2001

Organizers: Musée d'Art Américain Giverny, Institut Universitaire de France, and Association Française d'Etudes Américaines

Speakers: Benoît Angelet, Université Paris IV Sorbonne-Panthéon; Leland Deladurantaye, Cornell University; Anne-Marie Duranton Crabol, Centre d'Histoire de l'Europe du Vingtième Siècle; Judith Ezekiel, Université de Toulouse; Eric Fassin, École Normale Supérieure; Nicole Fouche, Centre National de la Recherche Scientifique; Pierre Guerlain, Université du Mans; Jacques Portes, Université Paris VIII Vincennes/Saint Denis; Marie-Jeanne Rossignol, Université Paris VII Denis-Diderot

THOMAS EAKINS (1844–1916): PAINTING AND MASCULINITY*

May 4, 2002

Organizers: Musée d'Art Américain Giverny and Musée d'Orsay

Speakers: Martin Berger, University at Buffalo, The State University of New York; Laurence des Cars, Musée d'Orsay; Eric Darragon, Université Paris I, Panthéon-Sorbonne; Hélène Lafont-Couturier, Musées d'Aquitaine et Goupil, Bordeaux; David Lubin, Wake Forest University; W. Douglass Paschall, Woodmere Art Museum; James Smalls, University of Maryland

ANOTHER LOOK AT THE 1930s: BEYOND THE NEW DEAL

June 6–8, 2002

Organizers: Musée d'Art Américain Giverny and Centre Interdisciplinaire de Recherches sur l'Amérique du Nord at Université Paris VII

Speakers: Allida Black, George Washington University; Julia Boddy, Library of Congress; Francis Bordat, Université Paris X Nanterre; François Brunet, Université Paris VII Denis-Diderot; Robert Cherney, San Francisco State University; Annick Cizel, Université Paris III Sorbonne Nouvelle; Beth Cleary, Macalester College; Liz Cohen, Harvard University; Catherine Collomp, Université Paris VII/CNRS; Nevena Dakovic, University of Belgrade; David Danborn, North Dakota State University; Christian Dérouet, Musée d'Art Moderne; Bénédicte Deschamps, Université Paris VII Denis-

Diderot; Genevieve Fabre, Université Paris VII Denis-Diderot; Fernando Fasce, Università Bologna-Forlì; Gabriele Diana Grawe, Centre d'Histoire de l'Art Allemand; Elizabeth Grossman, Rhode Island School of Design; Véronique Ha Van, Université du Havre; June Hopkins, Armstrong Atlantic State University; Romain Huret, Ecole des Hautes Etudes en Sciences Sociales; William Issel, San Francisco State University; Jean Kempf, Université Lyon II; Marcella Lista, Musée National d'Art Moderne–Centre Georges Pompidou; Stefano Luconi, University of Florence; Mark Meigs, Institut d'Anglais Charles V–Université Paris VII; Arne Neset, Stavanger University College; Brigid O'Farrell, Stanford University; Miles Orvell, Temple University; Claire Parfait, Université Paris VII Denis-Diderot; Klaus Patel, Humboldt University Berlin; Vernon Pedersen, American University in Bulgaria; Véronique Elefteriou Perrin, Université Paris VII Denis-Diderot; Catherine Pouzoulet, Université Lille III; Kelly Quinn, University of Maryland; Peter Rachleff, Macalester College; Isabelle Richet, Université Paris X Nanterre; Jason Scott Smith, Harvard University; Robert Springer, Université de Metz; Catherine Turner, Misericordia College; Ninon Vinsonneau, Université Paris VII Denis-Diderot

COLLECTING AMERICA: MUSEUMS, PATRONS AND THE MEANING OF OBJECTS

January 31, 2003

Organizers: Terra Museum of American Art, The Art Institute of Chicago, and Association of Historians of American Art

Moderators: Elizabeth Kennedy, Terra Museum of American Art; Judith A. Barter, The Art Institute of Chicago; Andrew J. Walker, Association of Historians of American Art

Speakers: Teresa Carbone, Brooklyn Museum of Art; Sally Duncan, Plymouth State College; Julie McGee, Bowdoin College; Christopher Monkhouse, Minneapolis Institute of Arts; Emily Neff, Museum of Fine Arts, Houston; Alan Wallach, College of William and Mary; Sylvia Yount, High Museum of Art

THE INDEPENDENCE OF AMERICAN ART*

March 8, 2003

Organizers: Musée d'Art Américain Giverny and Musée du Louvre

Moderators: Wanda Corn, Stanford University; Neil Harris, University of Chicago

Speakers: Tim Barringer, Yale University; Gavin Butt, Goldsmith College, University of London; Eric de Chasse, Université François-Rabelais, Tours; Anne Hoormann, Bauhaus–Universität; Olivier Meslay, Musée du Louvre; Christine Savinel, Université Paris III; Alan Wallach, College of William and Mary; Judith Wilson, University of California, Irvine

Roundtable Leaders: Laurence Bertrand-Dorléac, Centre National de la Recherche Scientifique; Jean-Pierre Crique, Centre Pompidou; Sophie Lévy, Musée d'Art Américain Giverny; Jean-Marc Poinot, Institut National d'Histoire de l'Art

* Symposia papers were or will be published as part of the Musée d'Art Américain Giverny's publication series Papers.

PUBLICATIONS

The Terra Foundation for the Arts funds scholarly publications related to exhibitions and symposia organized by the Musée d'Art Américain Giverny and the Terra Museum of American Art in order to document and disseminate new research and perspectives on American art.

Between January 1, 2001 and June 30, 2003, the Terra museum staffs produced eight exhibition catalogues. In 2002, they collaborated on a collection catalogue to accompany exhibitions commemorating anniversaries at each museum—the fifteenth anniversary of the Terra Museum of American Art in Chicago and the tenth anniversary of the founding of the Musée d'Art Américain Giverny. *An American Point of View: The Daniel J. Terra Collection* marked these impressive milestones and is notable as the only comprehensive book dedicated to the foundation, its museums, and selected artworks published to date.

Exhibition catalogues are printed within series developed by the Publications Department at the Musée d'Art Américain Giverny that shape the printed presentations of groundbreaking scholarship. Sources is a publication series dedicated to research on works in the Terra Foundation for the Arts collection. The series American Perspectives offers a thematic presentation of the Terra Foundation for the Arts collection. In addition to these catalogue formats, symposia papers and proceedings are published, often in collaboration with other cultural institutions, in the series Papers.

Selected material is printed in both French and English. As with their respective subjects and authors, publications reflect the foundation's and museums' interest in exploring American art and culture through an international lens.

The following titles were printed between January 1, 2001 and June 30, 2003 by the Terra Foundation for the Arts. The name of the project organizer(s) appears at the end of each entry followed by the publication's print year.

EXHIBITION CATALOGUES

Ambassadors of Progress: American Women Photographers in Paris, 1900–1901

Bronwyn Griffith, editor (with The Library of Congress, English edition and Editions Adam Biro, French edition, 200 pages, 77 color plates, 250 black & white illustrations); Musée d'Art Américain Giverny; 2001

An American Point of View: The Daniel J. Terra Collection

Katherine Bourguignon and Elizabeth Kennedy, editors (with Hudson Hills Press, English edition and Editions Adam Biro, French edition, 208 pages, 73 color plates, 25 color and 73 black & white illustrations); Musée d'Art Américain Giverny and the Terra Museum of American Art; 2002

Anne Ryan: Collages

Claudine Armand (72 pages, 40 color illustrations, bilingual (English/French) edition); Musée d'Art Américain Giverny; 2001

Milbert, Lesueur, Tocqueville: le voyage en Amérique, 1815–1845

Veerle Thielemans, editor (Sources series, 72 pages, 33 color illustrations, bilingual (English/French) edition); Musée d'Art Américain Giverny; 2001

Paris–New York: Roundtrip

Bronwyn Griffith and Lee Vedder (Sources series, 112 pages, 42 color illustrations, bilingual (English/French) edition); Musée d'Art Américain Giverny; 2002

The Extraordinary and the Everyday: American Perspectives, 1820–1920

Derrick Cartwright and David Lubin (American Perspectives series, 56 pages, 27 color and 20 black & white illustrations, English and French editions); Musée d'Art Américain Giverny; 2001

The People Work: American Perspectives, 1840–1940

Katherine Bourguignon and Elizabeth Kennedy (American Perspectives series, 56 pages, 31 color and 17 black & white illustrations, English and French editions); Terra Museum of American Art; 2003

Un atelier à Giverny: Mary et Frederick MacMonnies

Derrick Cartwright, Joyce Henri Robinson, and Mary Smart (Sources series, 112 pages, 59 color illustrations, French edition only); Musée d'Art Américain Giverny; 2001

EXHIBITION BROCHURES

Beauford Delaney et Lawrence Calcagno: une amitié artistique

Joyce Henri Robinson (French edition only); Musée d'Art Américain Giverny; 2003

From Looms of Earth and Sky: Navajo Weavings from the Mitchell Museum of the American Indian

Janice Klein; Terra Museum of American Art; 2002

Japonisme in America: Works on Paper, 1880–1930

Francesca Rose (English and French editions); Musée d'Art Américain Giverny; 2002

Jasper Johns: Prints from Four Decades

Claudia Bohn-Spector; National Gallery of Art, Washington, D.C.; 2002

Jasper Johns: l'œuvre gravé, 1960–2000

Katherine Bourguignon and Sophie Lévy (French edition only); Musée d'Art Américain Giverny; 2002

Louise Bourgeois: Illustrated Books

Sophie Lévy (English and French editions); Musée d'Art Américain Giverny; 2001

On Process: Studio Themes/On Process: The American Print, Technique Examined

Elizabeth Kennedy and Stephanie Mayer; Terra Museum of American Art; 2001

(Re)Presenting Women

Carmen Niekrasz and Shelly Roman; Terra Museum of American Art; 2001

Side by Side: Works from the Terra Foundation for the Arts and the Detroit Institute of Arts

Hélène Furminieux (English and French editions); Musée d'Art Américain Giverny; 2003

Terra Foundation for the Arts, Terra Museum of American Art, Musée d'Art Américain Giverny

Elizabeth Kennedy; Terra Museum of American Art; 2002

When There Were Trees: Works by Michele Burgess

Veerle Thielemans and Linda Claassen (English and French editions); Musée d'Art Américain Giverny; 2001

OTHER PUBLICATIONS

Thomas Eakins: Painting and Masculinity

Stéphane Guégan and Veerle Thielemans, editors (Papers series, with the Musée d'Orsay, 128 pages, 23 black & white illustrations, bilingual (English/French) edition); Musée d'Art Américain Giverny; 2003



THE COLLECTION

ACQUISITIONS

As part of its mission, the Terra Foundation for the Arts actively collects paintings, sculpture, works on paper, and other objects representing the fullest achievement of American art. Continuing the ambitious collection-building activities of its founder, Daniel J. Terra, since his death in June of 1996, the foundation acquired 203 works of art through purchases and gifts. Already rich in a variety of media, the collection added 130 paintings, 42 drawings, 28 prints, and 3 photographs to its holdings.

Foundation purchases strengthened areas of focus such as the colonial era with the magnificent *Portrait of Mrs. John Stevens (Judith Sargent, later Mrs. John Murray)* by John Singleton Copley and the modern era with the monumental *Nude Girl, Miss Leslie Hall* by George Bellows. Work by artists who traveled to Giverny at the turn of the last century, a key component of the collection, was augmented with a large pastel by renowned Giverny resident, Lilla Cabot Perry.

Daniel J. Terra bequeathed 145 works to the foundation. Among these important additions were masterworks such as the Mary Cassatt pastel *Le tasse de thé (The Cup of Tea)*, the Charles Courtney Curran painting *Lotus Lilies*, the Arthur G. Dove pastel *A Walk: Poplars* and the Theodore Robinson painting *The Wedding March*. Six monotypes by Maurice Brazil Prendergast were also given to the collection, which has the largest holding of this artist's work in this medium.

Since 1996 the foundation collection obtained 40 objects through generous gifts from Harlan J. Berk; Martha R. Daura; David Hapgood; Paul and Teresa Harbaugh; Laurence and Ronnie Robbins; Theodore E. Stebbins Jr.; and the Richard and Judith Stern Family Foundation.

The Terra Foundation for the Arts has a continuing obligation to review and evaluate the strengths and weaknesses of its existing collection and, in light of such evaluation, to reformulate its overall collecting objectives. In that pursuit, the foundation may from time to time select objects for deaccession, a process that is executed with exceptional care and reflects policy rather than reaction to the exigencies of the moment. Since 1996 the foundation formally deaccessioned 27 objects from its collection.

The following Terra Foundation for the Arts collection activity occurred since the death of founder Daniel J. Terra in June of 1996 through June 30, 2003. Height precedes width for object dimensions. All objects bear the credit line of “Daniel J. Terra Collection” unless otherwise noted.

PURCHASES

Washington Allston (1779–1843)
Lorenzo and Jessica, 1832
oil on artist's board, 15 x 18 in.
(38.1 x 45.7 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 2000.3

George Bellows (1882–1925)
Nude Girl, Miss Leslie Hall, 1909
oil on canvas, 60 x 42 in.
(152.4 x 106.7 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 1999.5

Eugene Benson (1839–1908)
Indian Attack, 1858
oil on canvas, 10 ¹/₂ x 12 ¹/₂ in.
(26.7 x 31.8 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 1999.6

Jefferson David Chalfant (1856–1931)
The Blacksmith, 1907
oil on canvas, 25 ³/₄ x 33 ¹/₂ in.
(65.4 x 85.1 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 1999.3

John Singleton Copley (1738–1815)
Portrait of Mrs. John Stevens (Judith Sargent, later Mrs. John Murray), 1770–72
oil on canvas, 50 x 40 in.
(127.0 x 101.6 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 2000.6

Susan Macdowell Eakins (1851–1938)
Portrait of Luigi Maratti, 1932
oil on canvas, 17 x 14 in.
(43.2 x 35.6 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 2000.1

Thomas Eakins (1844–1916)
Portrait of Thomas J. Eagan, 1907
oil on canvas, 24 x 20 in.
(61.0 x 50.8 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 1998.1

Erastus Salisbury Field (1805–1900)
Portrait of a Woman said to be Clarissa Gallond Cook, in Front of a Cityscape, c. 1838–39
oil on canvas, 34 ³/₄ x 28 ³/₈ in.
(88.3 x 72.1 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 2000.4

William Howard Hart (1863–1934?)
Portrait of Theodore Earl Butler, 1897
oil on canvas, 22 x 18 in.
(55.9 x 45.7 cm)
Daniel J. Terra Art Acquisition
Endowment Fund and Gift of Harlan J. Berk, 2003.2

Martin Johnson Heade (1819–1904)
Still Life with Apple Blossoms in a Nautilus Shell, 1870
oil on canvas, 21 x 17 in.
(53.3 x 43.2 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 1999.7

Eastman Johnson (1824–1906)
Fiddling His Way, c. 1866
oil on artist's board, 20 ⁷/₈ x 24 ⁷/₈ in.
(53.0 x 63.2 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 1999.8

John Frederick Kensett (1816–1872)
Near Newport, Rhode Island, 1872
oil on canvas, 14 ¹/₂ x 24 in.
(36.8 x 61.0 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 1999.1

Rockwell Kent (1882–1971)
Summer, Greenland, c. 1932
oil on canvas adhered to panel,
28 x 44 in. (71.1 x 111.8 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 1998.2

Rockwell Kent (1882–1971)
Three Stumps, 1919
oil on panel, 12 x 16 in.
(30.5 x 40.6 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 1999.2

Reginald Marsh (1898–1954)
Chicago, 1930
watercolor over graphite on cream wove paper, 13 ⁷/₈ x 20 in.
(35.2 x 50.8 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 1998.4

Lilla Cabot Perry (1848–1933)
untitled (Portrait of Alice Perry Grew), 1908
pastel on paper mounted on canvas,
33 ⁷/₁₆ x 25 ⁹/₁₆ in. (85.0 x 65.0 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 2001.1

Thomas Sully (1783–1872)
Portrait of Blanch Sully, 1839
oil on paperboard, 24 x 20 in.
(60.9 x 50.8 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 2000.2

Thomas Waterman Wood
(1823–1903)
The Yankee Pedlar, 1872
oil on canvas, 28 x 40 in.
(36.8 x 61.0 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 1998.3

GIFTS

Frédéric Brenner (born 1959)
Citizens Protesting Anti-Semitic Acts, Billings, Montana, 1994
gelatin silver print, 13 ³/₄ x 41 ¹/₂ in.
(34.9 x 105.4 cm)
Gift of Richard and Judith Stern
Family Foundation, 1999.4

Pierre Daura (1896–1976)
74 Life Drawings (a sketchbook), 1934–35
1–7: 11 ⁵/₁₆ x 8 ⁵/₁₆ in. (30.4 x 22.7 cm)
8–10: 9 ¹/₁₆ x 13 ⁵/₁₆ in. (24.6 x 35.4 cm)
11–74: various sizes
Gift of Martha R. Daura, 2000.7.1–74

Pierre Daura (1896–1976)
Bridge at Vers (Spidoleine), 1927
gouache, pen, and oil on paper,
25 ³/₈ x 19 ¹/₂ in. (64.5 x 49.5 cm)
Gift of Martha R. Daura, 2000.8

Pierre Daura (1896–1976)
The Grey Pitcher, 1928
oil on board, 25 ³/₈ x 19 ³/₈ in.
(64.5 x 49.8 cm)
Gift of Martha R. Daura, 2000.9

Pierre Daura (1896–1976)
Village and Lot in Winter, 1930–33
oil on canvas, 28 ¹⁵/₁₆ x 23 ⁵/₈ in.
(73.5 x 60.0 cm)
Gift of Martha R. Daura, 2000.10

Pierre Daura (1896–1976)
Daura House, 1955–65
oil on canvas, 40 ¹⁵/₁₆ x 29 ¹⁵/₁₆ in.
(104.0 x 76.0 cm)
Gift of Martha R. Daura, 2000.11

Pierre Daura (1896–1976)
Nude, 1920–27
ink on paper, 9 ⁷/₈ x 13 in.
(25.1 x 33.0 cm)
Gift of Martha R. Daura, 2000.12

Pierre Daura (1896–1976)
Chimneys, 1921
ink on paper, 6 ¹/₄ x 8 ¹/₄ in.
(15.9 x 21.0 cm)
Gift of Martha R. Daura, 2000.13

Pierre Daura (1896–1976)
Streetlights, 1921
ink on paper, 8 ³/₈ x 6 ¹/₄ in.
(21.3 x 15.9 cm)
Gift of Martha R. Daura, 2000.14

Pierre Daura (1896–1976)
Tea Cup and Lemons, 1921
pencil on paper mounted to paper,
8 ¹/₄ x 10 ⁵/₈ in. (21.0 x 27.0 cm)
Gift of Martha R. Daura, 2000.15

Pierre Daura (1896–1976)
Daura, 1928
ink and charcoal on paper,
9 ¹⁵/₁₆ x 5 ¹⁵/₁₆ in. (23.7 x 15.1 cm)
Gift of Martha R. Daura, 2000.16

Pierre Daura (1896–1976)
Tree Limbs and Roots, 1934
ink on paper, 10 x 7 ⁵/₈ in.
(25.4 x 19.4 cm)
Gift of Martha R. Daura, 2000.17

Pierre Daura (1896–1976)
Tree Limbs and Roots, 1934
ink on paper, 10 x 7 ⁵/₈ in.
(25.4 x 19.4 cm)
Gift of Martha R. Daura, 2000.18

Pierre Daura (1896–1976)
Nude, 1945–53
wash on brown paper mounted to
board, 11 ⁷/₈ x 17 ¹¹/₁₆ in.
(30.2 x 44.9 cm)
Gift of Martha R. Daura, 2000.19

Pierre Daura (1896–1976)
Nude, 1945–53
ink wash on brown paper mounted
to board, 11 ¹/₂ x 17 ³/₄ in.
(29.2 x 45.1 cm)
Gift of Martha R. Daura, 2000.20

Pierre Daura (1896–1976)
Women at Calvary, c. 1927
engraving, 3 ³/₈ x 4 ⁵/₈ in.
(8.6 x 11.7 cm)
Gift of Martha R. Daura, 2000.21

Pierre Daura (1896–1976)
Villa Carlos Minorque, 1927
engraving, 8 ¹/₄ x 9 ¹/₂ in.
(21.0 x 24.1 cm)
Gift of Martha R. Daura, 2000.22

Pierre Daura (1896–1976)
Cargèse, 1929
engraving, 10 x 12 ¹¹/₁₆ in.
(25.4 x 32.2 cm)
Gift of Martha R. Daura, 2000.23

Pierre Daura (1896–1976)
Fatarella, 1929
engraving, 9 ¹⁵/₁₆ x 12 ¹/₈ in.
(25.2 x 30.8 cm)
Gift of Martha R. Daura, 2000.24

Pierre Daura (1896–1976)
Asco (Spain), c. 1929
engraving, 7 ³/₄ x 10 ³/₄ in.
(19.7 x 27.3 cm)
Gift of Martha R. Daura, 2000.25

Pierre Daura (1896–1976)
Woodcutter, c. 1930
engraving, 5 ¹/₂ x 3 ¹/₂ in.
(14.0 x 8.9 cm)
Gift of Martha R. Daura, 2000.26

Pierre Daura (1896–1976)
Maison Daura, c. 1930
engraving, 7 ¹/₈ x 4 ¹³/₁₆ in.
(18.1 x 12.2 cm)
Gift of Martha R. Daura, 2000.27

Pierre Daura (1896–1976)
Daura with Scarf, c. 1932
engraving, 5 ¹/₄ x 4 ³/₈ in.
(13.3 x 11.1 cm)
Gift of Martha R. Daura, 2000.28

Pierre Daura (1896–1976)
En Aragon reconquis Tervel, 1937–39
engraving, 7 x 5 in. (17.8 x 12.7 cm)
Gift of Martha R. Daura, 2000.29

Pierre Daura (1896–1976)
Andres Martin de Tierra y Libertad,
1937–39
engraving, 7 x 5 in. (17.8 x 12.7 cm)
Gift of Martha R. Daura, 2000.30

Pierre Daura (1896–1976)
Un Observador de la 59 Brigada,
1937–39
engraving, 7 x 5 in. (17.8 x 12.7 cm)
Gift of Martha R. Daura, 2000.31

Pierre Daura (1896–1976)
CIVILISATION 1937 Broncholes Tervel,
1937–39
engraving, 7 x 5 ¹/₈ in. (17.8 x 13.0 cm)
Gift of Martha R. Daura, 2000.32

Pierre Daura (1896–1976)
*CIVILISATION 1937: The Innocent
Victims*, 1937–39
engraving, 5 ¹/₈ x 7 ¹/₈ in.
(13.0 x 18.1 cm)
Gift of Martha R. Daura, 2000.33

Pierre Daura (1896–1976)
Americans at Work, 1942
gouache on paper mounted to board,
47 ³/₈ x 28 in. (121.0 x 71.1 cm)
Gift of Martha R. Daura, 2000.34

Pierre Daura (1896–1976)
Remember Pearl Harbor, 1942
gouache on cardboard, 28 x 22 $\frac{1}{8}$ in.
(71.1 x 56.2 cm)
Gift of Martha R. Daura, 2000.35

Pierre Daura (1896–1976)
Plate, Bananas and Pears, 1924–30
oil on canvas, 15 x 19 $\frac{1}{4}$ in.
(38.1 x 48.9 cm)
Gift of Martha R. Daura, 2000.36

Pierre Daura (1896–1976)
Boats in Harbour, c. 1908
oil on cardboard mounted on
plywood, 11 $\frac{3}{16}$ x 15 $\frac{3}{8}$ in.
(30.0 x 39.0 cm)
Gift of Martha R. Daura, 2000.37

Pierre Daura (1896–1976)
Montmartre, 1914–17
oil on canvas mounted on board,
13 x 18 $\frac{1}{8}$ in. (33.0 x 46.0 cm)
Gift of Martha R. Daura, 2000.38

Pierre Daura (1896–1976)
Bowl, Matches, Bryn Mawr, 1929
oil on canvas, 9 $\frac{7}{16}$ x 13 in.
(24.0 x 33.0 cm)
Gift of Martha R. Daura, 2000.39

Pierre Daura (1896–1976)
Daura, Winter Cap, c. 1940
oil on paper, 18 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in.
(48.0 x 35.0 cm)
Gift of Martha R. Daura, 2000.40

(attributed to) **Thomas Doughty**
(1793–1856)
In the Adirondacks, c. 1825
oil on canvas, 24 x 30 in.
(61.0 x 76.2 cm)
Gift of Laurence and Ronnie Robbins,
2002.1

Philippe Halsman (1906–1979)
Marilyn Monroe, c. 1965
black and white photograph,
7 $\frac{3}{4}$ x 9 $\frac{3}{4}$ in. (19.7 x 24.8 cm)
Gift of Paul and Teresa Harbaugh,
2000.5

William Morris Hunt (1824–1879)
Head-Study (Portrait of a Man),
undated
17 $\frac{3}{4}$ x 13 $\frac{1}{2}$ in. (45.1 x 34.3 cm)
Gift of Theodore E. Stebbins Jr. in
memory of Daniel J. Terra, 1998.5

Florence Robinson (1874–1937)
untitled, undated
watercolor on paper, 18 x 24 in.
(45.7 x 61.0 cm)
Gift in memory of Margaret Reynolds
and Elizabeth Reynolds Hapgood,
2003.1

Garry Winogrand (1928–1984)
*untitled (from the "Women are
Beautiful" series)*, c. 1970
gelatin silver print, 11 x 14 in.
(27.9 x 35.6 cm)
Gift of Paul and Teresa Harbaugh,
1999.154

TERRA BEQUEST

after **John James Barralet** (1747–1815)
Apotheosis of Washington, between
1802 and 1810
oil on glass, 28 $\frac{1}{2}$ x 20 $\frac{3}{8}$ in.
(72.4 x 51.8 cm); 1999.9

George Bellows (1882–1925)
The Palisades, 1909
oil on canvas, 30 x 38 $\frac{1}{8}$ in.
(76.2 x 96.8 cm); 1999.10

Frank Weston Benson (1862–1951)
The Sisters, 1899
oil on canvas, 40 x 40 in.
(101.6 x 101.6 cm); 1999.11

Frank Myers Boggs (1855–1926)
Street Scene in Paris, 1878
oil on canvas, 37 $\frac{1}{2}$ x 59 in.
(95.3 x 149.9 cm); 1999.12

Joseph H. Boston (1860–1954)
Shore to Shore, 1885
oil on canvas, 27 $\frac{5}{8}$ x 35 $\frac{5}{8}$ in.
(70.2 x 90.5 cm); 1999.13

John Leslie Breck (1860–1899)
Flower Garden in (at) Annisquam,
c. 1891
oil on canvas, 28 $\frac{1}{2}$ x 48 $\frac{1}{2}$ in.
(72.4 x 123.2 cm); 1999.14

John Leslie Breck (1860–1899)
Study for "Indian Summer," 1892
oil on canvas, 15 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in.
(39.4 x 49.5 cm); 1999.15

John Leslie Breck (1860–1899)
The Farm, undated
oil on canvas, 16 $\frac{1}{8}$ x 12 $\frac{3}{4}$ in.
(40.9 x 32.4 cm); 1999.16

John Leslie Breck (1860–1899)
Winter Landscape, c. 1893
oil on canvas, 18 $\frac{3}{16}$ x 22 $\frac{1}{8}$ in.
(46.2 x 56.2 cm); 1999.17

John Leslie Breck (1860–1899)
Garden at Giverny, c. 1890
oil on canvas, 18 x 21 $\frac{7}{8}$ in.
(45.7 x 55.6 cm); 1999.18

John Leslie Breck (1860–1899)
Morning Fog and Sun, 1892
oil on canvas, 32 x 46 $\frac{3}{16}$ in.
(81.3 x 117.3 cm); 1999.19

Alfred Thompson Bricher
(1837–1908)
In My Neighbor's Garden, 1883
oil on canvas, 24 x 44 $\frac{1}{4}$ in.
(61.0 x 112.4 cm); 1999.20

Patrick Henry Bruce (1881–1936)
Peinture, 1917–18
oil and graphite on canvas,
25 $\frac{5}{8}$ x 32 $\frac{1}{8}$ in. (65.1 x 81.6 cm);
1999.21

Dennis Miller Bunker (1861–1890)
The Mirror, 1890
oil on canvas, 50 $\frac{3}{8}$ x 40 $\frac{3}{8}$ in.
(128.0 x 102.6 cm); 1999.22

Charles Burchfield (1893–1967)
Dream of a Fantasy Flower, 1960–66
watercolor paper mounted on a
millboard support, 33 x 39 $\frac{3}{4}$ in.
(83.8 x 101.0 cm); 1999.23

Mary Cassatt (1844–1926)
La tasse de thé (The Cup of Tea), 1897
pastel on tan wove paper mounted
on canvas and stretched on a
strainer, 21 $\frac{1}{4}$ x 28 $\frac{1}{4}$ in.
(54.0 x 73.0 cm); 1999.24

Mary Cassatt (1844–1926)

By the Pond, c. 1898
drypoint and aquatint in color on cream laid paper, 13 x 16 ⁷/₈ in. (33.0 x 42.9 cm); 1999.25

Mary Cassatt (1844–1926)

Feeding the Ducks, c. 1894
drypoint and aquatint in color on ivory laid paper, 11 ³/₄ x 15 ³/₄ in. (29.8 x 40.0 cm); 1999.26

Mary Cassatt (1844–1926)

In the Omnibus, 1890–91
drypoint and aquatint in color on ivory laid paper, 14 ⁷/₁₆ x 10 ⁹/₁₆ in. (36.7 x 26.8 cm); 1999.27

Mary Cassatt (1844–1926)

The Banjo Lesson, 1894
drypoint and softground etching in color on pale blue-green laid paper, 11 ¹¹/₁₆ x 9 ³/₈ in. (29.7 x 23.8 cm); 1999.28

Mary Cassatt (1844–1926)

The Lamp, 1890–91
drypoint and aquatint in color on ivory laid paper, 12 ¹/₂ x 9 ⁷/₈ in. (31.8 x 25.1 cm); 1999.29

William Merritt Chase (1849–1916)

Morning at Breakwater, Shinnecock, c. 1897
oil on canvas, 40 x 50 in. (101.6 x 127.0 cm); 1999.30

William Merritt Chase (1849–1916)

recto: *Portrait Sketch of a Woman with Mantilla*, undated
verso: *Sketch of a Man, Whistling*, undated
graphite on cream laid paper (a sheet removed from one of the artist's sketchbooks)
7 x 4 ³/₈ in. (17.8 x 11.1 cm); 1999.31a and b

William Merritt Chase (1849–1916)

Spring Flowers (Peonies), c. 1889
pastel on paper, 48 x 48 in. (121.9 x 121.9 cm); 1999.32

Eanger Irving Couse (1866–1936)

Making Pottery, 1912
oil on canvas, 35 ¹/₄ x 46 ¹/₄ in. (89.5 x 117.5 cm); 1999.33

Eanger Irving Couse (1866–1936)

The Conjurer, 1909
oil on canvas, 35 ¹/₄ x 36 ¹/₄ in. (89.5 x 92.1 cm); 1999.34

Charles Courtney Curran (1861–1942)

Lotus Lilies, 1888
oil on canvas, 18 x 32 in. (45.7 x 81.3 cm); 1999.35

Joseph H. Davis (1811–1865)

Samuel T. and Mary Vickery, 1834
watercolor over graphite on wove paper, 10 x 14 in. (25.4 x 35.6 cm); 1999.36

Stuart Davis (1894–1964)

Super Table, 1925
oil on canvas, 48 x 34 ¹/₈ in. (122.2 x 86.7 cm); 1999.37

Dawson Dawson-Watson

(1864–1939)
Among the Flowers, Giverny, 1890
oil on canvas, 28 x 35 ¹/₈ in. (71.1 x 89.2 cm); 1999.38

Dawson Dawson-Watson

(1864–1939)
Giverny, 1888
oil on canvas, 14 ³/₄ x 19 ¹/₂ in. (37.5 x 49.5 cm); 1999.39

Dawson Dawson-Watson

(1864–1939)
Giverny: Road Looking West toward Church, c. 1890
oil on canvas, 17 ³/₈ x 32 ¹/₂ in. (44.1 x 82.6 cm); 1999.40

Joseph Rodefer DeCamp (1858–1923)

June Sunlight, 1902
oil on canvas, 30 x 25 in. (76.2 x 63.5 cm); 1999.41

Joseph Rodefer DeCamp (1858–1923)

Jetty at Low Tide, c. 1901
oil on canvas, 22 x 30 ¹/₁₆ in. (55.9 x 76.4 cm); 1999.42

Joseph Rodefer DeCamp (1858–1923)

The Violinist, c. 1902
oil on canvas, 36 ¹/₂ x 28 ¹/₄ in. (92.7 x 71.8 cm); 1999.43

Charles Demuth (1883–1935)

Rue du singe qui pêche, 1921
tempera on academy board, 20 ⁹/₁₆ x 16 ¹/₈ in. (52.2 x 41.0 cm); 1999.44

Thomas Wilmer Dewing (1851–1938)

Madelaine, c. 1890
oil on canvas, 22 ⁵/₁₆ x 19 ³/₁₆ in. (56.7 x 48.7 cm); 1999.45

Thomas Wilmer Dewing (1851–1938)

Portrait of a Lady Holding a Rose, 1910–15
oil on canvas, 21 ¹/₄ x 16 ¹/₄ in. (54.0 x 41.3 cm); 1999.46

Arthur G. Dove (1880–1946)

A Walk: Poplars, 1912 or 1913
pastel on silk mounted on board, 21 ⁵/₈ x 17 ⁷/₈ in. (54.9 x 45.4 cm); 1999.47

Robert Spear Dunning (1829–1905)

Harvest of Cherries, 1866
oil on canvas, 20 x 26 ¹/₂ in. (50.8 x 67.3 cm); 1999.48

Robert Spear Dunning (1829–1905)

Still Life with Fruit, 1868
oil on canvas, 25 x 30 ¹/₄ in. (63.5 x 76.8 cm); 1999.49

Frank Duveneck (1848–1919)

Reclining Nude, undated
oil on canvas, 22 ³/₄ x 49 in. (57.8 x 124.5 cm); 1999.50

Emily Eastman (1804–?)

Young Woman with Flowers in Her Hair, between 1820 and 1830
watercolor on cream wove paper, 12 ³/₄ x 9 ¹⁵/₁₆ in. (32.4 x 25.2 cm); 1999.51

Frederick Carl Frieseke (1874–1939)

Lady in a Garden, c. 1912
oil on canvas, 31 ⁷/₈ x 25 ³/₄ in. (81.0 x 65.4 cm); 1999.52

Frederick Carl Frieseke (1874–1939)

Le thé au jardin, undated
oil on canvas, 23 ¹/₈ x 27 in. (58.7 x 68.6 cm); 1999.53

Frederick Carl Frieseke (1874–1939)

The Green Sash, 1904
oil on canvas, 46 x 32 in.
(116.8 x 81.3 cm); 1999.54

Frederick Carl Frieseke (1874–1939)

Lilies, undated
oil on canvas, 25 $\frac{3}{4}$ x 32 $\frac{1}{8}$ in.
(65.4 x 81.6 cm); 1999.55

Albert E. Gallatin (1881–1952)

Room Space, 1937–38
oil on canvas, 30 $\frac{1}{4}$ x 25 $\frac{3}{8}$ in.
(76.8 x 64.5 cm); 1999.56

Sanford Robinson Gifford

(1823–1880)
Hunter Mountain, Twilight, 1866
oil on canvas, 30 $\frac{5}{8}$ x 54 $\frac{1}{8}$ in.
(77.8 x 137.5 cm); 1999.57

William James Glackens (1870–1938)

Julia's Sister, c. 1915
oil on canvas, 32 $\frac{1}{8}$ x 26 $\frac{1}{8}$ in.
(81.6 x 66.4 cm); 1999.58

William James Glackens (1870–1938)

Bal Bullier, c. 1895
oil on canvas, 23 $\frac{13}{16}$ x 32 in.
(60.5 x 81.3 cm); 1999.59

John D. Graham (1881–1961)

The Green Chair, 1928
oil on canvas, 39 $\frac{1}{2}$ x 28 $\frac{7}{8}$ in.
(100.3 x 73.3 cm); 1999.60

Marsden Hartley (1877–1943)

Painting No. 50, 1914–15
oil on canvas, 47 x 47 in.
(119.4 x 119.4 cm); 1999.61

William Stanley Haseltine

(1835–1900)
New England Shoreline with Stone Wall and Dock, 1860s
pen, brush, and ink over graphite on pale green wove paper, 15 x 21 $\frac{9}{16}$ in.
(38.1 x 54.8 cm); 1999.62

William Stanley Haseltine

(1835–1900)
Coastline, Narragansett, Rhode Island, 1862–63
graphite, ink wash, and watercolor on ivory wove paper, 15 $\frac{1}{8}$ x 22 $\frac{1}{8}$ in.
(38.4 x 56.2 cm); 1999.63

William Stanley Haseltine

(1835–1900)
Indian Rock with Distant Clouds, Narragansett Bay, Rhode Island, 1860s
graphite and ink wash on paper, 15 $\frac{1}{4}$ x 22 $\frac{3}{8}$ in. (38.7 x 56.8 cm); 1999.64

William Stanley Haseltine

(1835–1900)
Rocks at Nahant, 1864
oil on canvas, 22 $\frac{3}{8}$ x 40 $\frac{1}{2}$ in.
(56.8 x 102.9 cm); 1999.65

Frederick Childe Hassam

(1859–1935)
Horse Drawn Cabs at Evening, New York, c. 1890
watercolor, 14 x 17 $\frac{3}{4}$ in.
(35.6 x 45.1 cm); 1999.66

Frederick Childe Hassam

(1859–1935)
Horticulture Building, World's Columbian Exposition, Chicago, 1893
oil on canvas, 18 $\frac{1}{2}$ x 26 $\frac{1}{4}$ in.
(47.0 x 66.7 cm); 1999.67

Martin Johnson Heade (1819–1904)

Newburyport Marshes: Approaching Storm, 1865–70
oil on canvas, 15 $\frac{1}{4}$ x 30 $\frac{1}{8}$ in.
(38.7 x 76.5 cm); 1999.68

Robert Henri (1865–1929)

Figure in Motion, 1913
oil on canvas, 77 $\frac{1}{4}$ x 37 $\frac{1}{4}$ in.
(196.2 x 94.6 cm); 1999.69

Robert Henri (1865–1929)

Street Corner in Paris, 1896
oil on panel, 3 $\frac{7}{8}$ x 6 $\frac{1}{8}$ in.
(9.8 x 15.6 cm); 1999.70

Edward Lamson Henry (1841–1919)

The Butler Hard Rubber Factory, 1882
oil on canvas, 27 $\frac{3}{8}$ x 55 $\frac{1}{8}$ in.
(69.5 x 140.0 cm); 1999.71

Winslow Homer (1836–1910)

Croquet Match, 1868–69
oil on millboard, 9 $\frac{13}{16}$ x 15 $\frac{5}{8}$ in.
(24.9 x 39.7 cm); 1999.72

Winslow Homer (1836–1910)

Girls in a Landscape, c. 1873
oil on panel, 5 $\frac{15}{16}$ x 8 in.
(15.1 x 20.3 cm); 1999.73

Winslow Homer (1836–1910)

The Nurse, 1867
oil on panel, 19 x 11 in.
(48.3 x 27.9 cm); 1999.74

Winslow Homer (1836–1910)

Three Boys on the Shore, 1873
gouache and watercolor on paper mounted on board, 8 $\frac{5}{8}$ x 13 $\frac{5}{8}$ in.
(21.9 x 34.6 cm); 1999.75

Winslow Homer (1836–1910)

The Gleaners, 1867
oil on panel, 6 x 18 in.
(15.2 x 45.7 cm); 1999.76

Edward Hopper (1882–1967)

Dawn in Pennsylvania, 1942
oil on canvas, 24 $\frac{3}{8}$ x 44 $\frac{1}{4}$ in.
(61.9 x 112.4 cm); 1999.77

George Inness (1825–1894)

Summer, Montclair, 1877
oil on canvas, 41 $\frac{13}{16}$ x 33 $\frac{3}{4}$ in.
(106.2 x 85.7 cm); 1999.78

William S. Jewett (1821–1873)

The Promised Land—The Grayson Family, 1850
oil on canvas, 50 $\frac{3}{4}$ x 64 in.
(128.9 x 162.6 cm); 1999.79

Francis Coates Jones (1857–1932)

Mother and Child, c. 1885
oil on canvas, 19 x 16 in.
(48.3 x 40.6 cm); 1999.80

John Lewis Krimmel (1786–1821)

Blind Fiddler, 1812
oil on canvas, 16 $\frac{5}{8}$ x 22 $\frac{1}{16}$ in.
(42.2 x 56.0 cm); 1999.81

John Lewis Krimmel (1786–1821)

Blind Man's Buff, 1814
oil on canvas, 16 $\frac{5}{8}$ x 22 $\frac{1}{16}$ in.
(42.2 x 56.0 cm); 1999.82

Fitz Hugh Lane (1804–1865)

Brace's Rock, Brace's Cove, 1864
oil on canvas, 10 $\frac{1}{4}$ x 15 $\frac{1}{4}$ in.
(26.0 x 38.7 cm); 1999.83

Fitz Hugh Lane (1804–1865)

Dream Painting, 1862
oil on canvas, 24 x 36 in.
(61.0 x 91.4 cm); 1999.84

Ernest Lawson (1873–1939)

Spring Thaw, c. 1910
oil on canvas, 25 $\frac{1}{4}$ x 30 $\frac{1}{8}$ in.
(64.1 x 76.5 cm); 1999.85

William R. Leigh (1866–1955)

The Bear Tracker, 1941
oil on canvas, 28 $\frac{1}{8}$ x 22 $\frac{1}{8}$ in.
(71.4 x 56.2 cm); 1999.86

George Benjamin Luks (1866–1933)

Knitting for the Soldiers: High Bridge Park, c. 1918
oil on canvas, 30 $\frac{3}{16}$ x 36 $\frac{1}{8}$ in.
(76.7 x 91.8 cm); 1999.87

Mary Fairchild MacMonnies

(later Low) (1858–1946)
C'est la fête à bébé, 1897–98
oil on canvas, 15 $\frac{1}{8}$ x 18 $\frac{1}{4}$ in.
(38.4 x 46.4 cm); 1999.90

Mary Fairchild MacMonnies

(later Low) (1858–1946)
Dans la nursery, 1897–98
oil on canvas, 32 x 17 in.
(81.3 x 43.2 cm); 1999.91

Frederick William MacMonnies

(1863–1937)
Mabel Conkling, 1904
oil on canvas, 86 $\frac{1}{2}$ x 45 in.
(219.7 x 114.3 cm); 1999.88

Frederick William MacMonnies

(1863–1937)
The Red Coat, undated
oil on canvas, 10 $\frac{3}{4}$ x 8 $\frac{3}{4}$ in.
(27.3 x 22.2 cm); 1999.89

Jacob Maentel (1778–1863)

Child with Rose, between 1825
and 1839
watercolor on cream wove paper,
11 x 9 in. (27.9 x 22.9 cm); 1999.92

Jacob Maentel (1778–1863)

Portrait of Wilhelm Witz and His Pet Dogs, c. 1810
watercolor on cream wove paper,
11 $\frac{3}{8}$ x 7 $\frac{3}{8}$ in. (28.9 x 18.7 cm);
1999.93

Jacob Maentel (1778–1863)

Woman in Profile with a Flower,
c. 1815
watercolor on cream wove paper,
10 $\frac{3}{4}$ x 8 $\frac{7}{8}$ in. (27.3 x 22.5 cm);
1999.94

John Marin (1870–1953)

Brooklyn Bridge, on the Bridge, 1930
watercolor on paper, 21 $\frac{3}{4}$ x 26 $\frac{3}{4}$ in.
(55.2 x 67.9 cm); 1999.95

Reginald Marsh (1898–1954)

Pip and Flip, 1932
tempera on paper mounted on
canvas, 48 $\frac{1}{4}$ x 48 $\frac{1}{4}$ in.
(122.6 x 122.6 cm); 1999.96

Richard E. Miller (1875–1943)

Café de nuit, c. 1906
oil on canvas, 48 $\frac{1}{2}$ x 67 $\frac{3}{8}$ in.
(123.2 x 171.1 cm); 1999.97

Charles Moeller (1855–1930)

The Chemist, c. 1875
oil on canvas, 8 x 12 in.
(20.3 x 30.5 cm); 1999.98

Thomas Moran (1837–1926)

Autumn on the Wissahickon, 1864
oil on canvas, 30 $\frac{1}{4}$ x 45 $\frac{1}{4}$ in.
(76.8 x 114.9 cm); 1999.99

William Sidney Mount (1807–1868)

Fruit Piece: Apples on Tin Cups, 1864
oil on academy board, 6 $\frac{1}{2}$ x 9 $\frac{1}{16}$ in.
(16.5 x 23.0 cm); 1999.100

Elizabeth Nourse (1860–1938)

Flower Market at Notre Dame, 1927
watercolor and gouache over black
chalk on grey wove paper,
9 $\frac{7}{16}$ x 12 $\frac{3}{8}$ in. (24.0 x 31.4 cm);
1999.101

Elizabeth Nourse (1860–1938)

Le Baiser, 1922
pastel and charcoal on paper
mounted on academy board,
13 $\frac{13}{16}$ x 14 $\frac{9}{16}$ in. (35.1 x 37.0 cm);
1999.102

Elizabeth Nourse (1860–1938)

Rue d'Assas, Paris, 1929
gouache and watercolor with black
chalk and black conté crayon on light
brown wove paper,
20 $\frac{7}{8}$ x 13 $\frac{1}{2}$ in. (53.0 x 34.3 cm);
1999.103

Pauline Palmer (1867–1938)

My Studio, Provincetown, undated
oil on canvas mounted on
fiberboard, 36 x 31 $\frac{7}{8}$ in.
(91.4 x 81.0 cm); 1999.104

Pauline Palmer (1867–1938)

The Orchard, undated
oil on canvas, 14 $\frac{1}{2}$ x 11 $\frac{1}{2}$ in.
(36.8 x 29.2 cm); 1999.105

Lilla Cabot Perry (1848–1933)

Autumn Afternoon, Giverny, undated
oil on canvas, 25 $\frac{3}{4}$ x 31 $\frac{7}{8}$ in.
(65.4 x 81.0 cm); 1999.106

Lilla Cabot Perry (1848–1933)

Self-Portrait, c. 1891
oil on canvas, 31 $\frac{7}{8}$ x 25 $\frac{3}{8}$ in.
(81.0 x 65.1 cm); 1999.107

Maurice Brazil Prendergast

(1858–1924)
Charles River Esplanade, c. 1891
monotype on cream Japanese paper,
laid down on board, 7 $\frac{3}{4}$ x 6 $\frac{3}{4}$ in.
(19.7 x 16.2 cm); 1999.108

Maurice Brazil Prendergast

(1858–1924)
Esplanade, c. 1891
monotype on cream wove paper,
6 $\frac{1}{2}$ x 5 $\frac{3}{4}$ in. (16.5 x 14.6 cm);
1999.109

Maurice Brazil Prendergast

(1858–1924)
Evening on a Pleasure Boat, 1895–97
oil on canvas, 14 $\frac{3}{8}$ x 22 $\frac{1}{8}$ in.
(36.5 x 56.2 cm); 1999.110

Maurice Brazil Prendergast

(1858–1924)
Franklin Park, Boston, 1895–97
watercolor over black chalk on ivory
wove paper, 17 $\frac{1}{2}$ x 13 $\frac{1}{8}$ in.
(44.5 x 33.3 cm); 1999.111

Maurice Brazil Prendergast
(1858–1924)
Franklin Park, Boston, c. 1895
oil on panel, 13 ⁷/₁₆ x 16 ⁷/₈ in.
(34.1 x 42.9 cm); 1999.112

Maurice Brazil Prendergast
(1858–1924)
Franklin Park, Boston, c. 1895
watercolor over black chalk on ivory
wove paper, 11 ¹/₂ x 19 ¹/₄ in.
(29.2 x 48.9 cm); 1999.113

Maurice Brazil Prendergast
(1858–1924)
Green Dress, 1891–94
monotype on cream Japanese paper,
13 ³/₈ x 10 ⁷/₈ in. (34.0 x 27.6 cm);
1999.114

Maurice Brazil Prendergast
(1858–1924)
Lady with Umbrella, 1891–94
monotype on cream wove paper,
11 x 6 in. (27.9 x 15.2 cm); 1999.115

Maurice Brazil Prendergast
(1858–1924)
Marine Park, 1895–97
monotype on cream Japanese paper,
7 ⁷/₁₆ x 10 ¹/₈ in. (18.9 x 25.7 cm);
1999.116

Maurice Brazil Prendergast
(1858–1924)
Monte Pincio, Rome, 1898–99
watercolor and graphite on ivory
wove paper, 15 ⁷/₁₆ x 19 ³/₄ in.
(39.2 x 50.2 cm); 1999.117

Maurice Brazil Prendergast
(1858–1924)
Opal Sea, 1907–10
oil on canvas, 22 x 34 ¹/₈ in.
(55.9 x 86.7 cm); 1999.118

Maurice Brazil Prendergast
(1858–1924)
recto: *Telegraph Hill*, c. 1895
verso: *Promenade with Parasols*,
c. 1895
oil on panel, 13 ⁵/₁₆ x 13 ⁵/₈ in.
(33.8 x 34.6 cm); 1999.119a and b

Maurice Brazil Prendergast
(1858–1924)
Salem Willows, 1904
oil on canvas, 26 ¹/₄ x 34 ¹/₄ in.
(66.7 x 87.0 cm); 1999.120

Maurice Brazil Prendergast
(1858–1924)
St. Malo, c. 1907
watercolor and graphite on paper,
15 ¹/₈ x 22 in. (38.4 x 55.9 cm);
1999.121

Maurice Brazil Prendergast
(1858–1924)
Still Life with Apples and Vase,
1910–13
oil on canvas, 19 ⁷/₈ x 22 ³/₄ in.
(50.5 x 57.8 cm); 1999.122

Maurice Brazil Prendergast
(1858–1924)
The Grand Canal, Venice, 1898–99
watercolor and graphite on paper,
18 ¹/₄ x 14 ¹/₄ in. (46.0 x 36.2 cm);
1999.123

Maurice Brazil Prendergast
(1858–1924)
Venetian Court, 1898–99
monotype on greyish-ivory China
paper, 7 ⁷/₁₆ x 5 ¹⁵/₁₆ in. (18.9 x 15.1 cm);
1999.124

Maurice Brazil Prendergast
(1858–1924)
Viewing the Ships, 1895–97
watercolor and graphite on ivory
wove paper, 10 x 14 in.
(25.4 x 35.6 cm); 1999.125

Theodore Robinson (1852–1896)
Femme au canard, undated
oil on canvas, 13 ¹/₂ x 21 ³/₄ in.
(34.3 x 55.2 cm); 1999.126

Theodore Robinson (1852–1896)
The Wedding March, 1892
oil on canvas, 22 ⁵/₁₆ x 26 ¹/₂ in.
(56.7 x 67.3 cm); 1999.127

Theodore Robinson (1852–1896)
Winter Landscape, 1889
oil on canvas, 18 ¹/₄ x 22 in.
(46.4 x 55.9 cm); 1999.128

John Singer Sargent (1856–1925)
*Breton Girl with a Basket, Sketch for
“The Oyster Gatherers of Cancale,”*
1877
oil on canvas, 19 x 11 ¹/₂ in.
(48.3 x 29.2 cm); 1999.129

John Singer Sargent (1856–1925)
*Dennis Miller Bunker Painting at
Calcot*, 1888
oil on canvas mounted on masonite,
27 x 25 ¹/₄ in. (68.6 x 64.1 cm);
1999.130

John Singer Sargent (1856–1925)
*Girl on the Beach, Sketch for “The
Oyster Gatherers of Cancale,”* 1877
oil on canvas, 19 x 11 ¹/₂ in.
(48.3 x 29.2 cm); 1999.131

John Singer Sargent (1856–1925)
*Young Boy on the Beach, Sketch for
“The Oyster Gatherers of Cancale,”*
1877
oil on canvas, 17 ¹/₄ x 10 ¹/₄ in.
(43.8 x 26.0 cm); 1999.132

John Sartain (1808–1897)
County Election, 1854
color engraving on cream wove
paper, 22 ³/₁₆ x 29 ⁷/₈ in.
(56.4 x 75.9 cm); 1999.133

Joseph Henry Sharp (1859–1953)
Taos Canyon, c. 1930
oil on canvas, 30 ³/₈ x 36 in.
(77.2 x 91.4 cm); 1999.134

Charles Sheeler (1883–1965)
Bucks County Barn, 1940
oil on canvas, 18 ³/₈ x 28 ³/₈ in.
(46.7 x 72.1 cm); 1999.135

Everett Shinn (1876–1953)
Theater Scene, 1903
oil on canvas, 12 ³/₄ x 15 ¹/₂ in.
(32.4 x 39.4 cm); 1999.136

Francis A. Silva (1835–1886)
Ten Pound Island, Gloucester,
1871–72
oil on canvas, 14 ¹/₈ x 24 ¹/₄ in.
(35.9 x 61.6 cm); 1999.137

Edward Emerson Simmons

(1852–1931)
Boston Public Garden, 1893
oil on canvas, 18 x 26 in.
(45.7 x 66.0 cm); 1999.138

Joseph Stella (1877–1946)

Telegraph Poles with Buildings,
1917–20
oil on canvas, 36 ¹/₄ x 30 ³/₄ in.
(92.1 x 76.8 cm); 1999.139

Henry Ossawa Tanner (1859–1937)

Les Invalides, Paris, 1896
oil on canvas, 13 ¹/₈ x 16 ¹/₈ in.
(33.3 x 41.0 cm); 1999.140

Edmund Charles Tarbell (1862–1938)

In the Orchard, 1891
oil on canvas, 60 ³/₄ x 65 ¹/₂ in.
(154.3 x 166.4 cm); 1999.141

Helen Torr (1886–1967)

Purple and Green Leaves, c. 1927
oil on copper mounted on board,
20 ¹/₄ x 15 ¹/₄ in. (51.4 x 38.7 cm);
1999.142

Martha Walter (1875–1976)

A la cr  merie (At the Restaurant),
1910
oil on canvas board, 12 ⁷/₈ x 16 in.
(32.7 x 40.6 cm); 1999.143

Julian Alden Weir (1852–1919)

The Christmas Tree, 1890
oil on canvas, 36 ¹/₂ x 25 ⁵/₈ in.
(92.7 x 65.1 cm); 1999.144

Theodore Wendel (1859–1932)

Gloucester Harbor, c. 1900
oil on canvas, 19 ¹/₂ x 35 ¹/₄ in.
(49.5 x 89.5 cm); 1999.145

James McNeill Whistler (1834–1903)

recto: *Blue Girl*, c. 1894
verso: *Woman Holding a Fan*, c. 1894
pastel and graphite on paper,
10 ⁷/₈ x 7 ¹/₄ in. (27.6 x 18.4 cm);
1999.146a and b

James McNeill Whistler (1834–1903)

Grey and Silver: The Golf Links,
Dublin, c. 1900
watercolor on cream Japanese paper,
5 ⁷/₈ x 9 ¹¹/₁₆ in. (14.9 x 24.6 cm);
1999.147

James McNeill Whistler (1834–1903)

Maud, Standing, c. 1873
etching on cream laid paper,
8 ⁷/₈ x 6 in. (22.5 x 15.2 cm); 1999.148

James McNeill Whistler (1834–1903)

Note in Red: The Siesta, 1882–83
oil on panel, 8 ⁵/₁₆ x 12 in.
(21.1 x 30.5 cm); 1999.149

James McNeill Whistler (1834–1903)

Maud on a Stairway, 1884–85
watercolor over traces of black chalk
on ivory wove paper, 11 ⁵/₈ x 8 ³/₄ in.
(29.5 x 22.2 cm); 1999.150

Worthington Whittredge

(1820–1910)
Indian Encampment, 1870–72
oil on canvas, 14 ¹/₂ x 21 ⁷/₈ in.
(36.8 x 55.6 cm); 1999.151

Irving Ramsey Wiles (1861–1948)

On the Veranda, 1887
oil on canvas, 20 ¹/₄ x 26 ¹/₄ in.
(51.4 x 66.7 cm); 1999.152

Jamie Wyeth (born 1946)

Island Geese, 1982
mixed media on white wove paper,
23 ¹/₄ x 29 in. (59.1 x 73.7 cm);
1999.153

DEACCESSIONS

George Bellows (1882–1925)

Summer City, 1908
oil on canvas, 48 x 38 in.
(121.9 x 96.5 cm); 1996.10

John Leslie Breck (1860–1899)

Flower Garden in (at) Annisquam,
c. 1891
oil on canvas, 28 ¹/₂ x 48 ¹/₂ in.
(72.4 x 123.2 cm); 1999.14

John Leslie Breck (1860–1899)

Study for “Indian Summer,” 1892
oil on canvas, 15 ¹/₂ x 19 ¹/₂ in.
(39.4 x 49.5 cm); 1999.15

Alfred Thompson Bricher

(1837–1908)
In My Neighbor’s Garden, 1883
oil on canvas, 24 x 44 ¹/₄ in.
(61.0 x 112.4 cm); 1999.20

Carroll Butler Brown (1860–1923)

Cragsmoor, undated
oil on canvas, 18 x 25 in.
(45.7 x 63.5 cm); C1983.1

David Davidovich Burliuk

(1882–1967)
untitled still life, undated
oil on canvas, 14 ¹⁵/₁₆ x 19 ¹/₈ in.
(37.9 x 48.6 cm); C1992.6

Eanger Irving Couse (1866–1936)

The Conjuror, 1909
oil on canvas, 35 ¹/₄ x 36 ¹/₄ in.
(89.5 x 92.1 cm); 1999.34

Charles Harold Davis (1856–1933)

A Clearing, 1915
oil on canvas, 34 ¹/₄ x 42 in.
(87.0 x 106.7 cm); 12.1980

Dawson Dawson-Watson

(1864–1939)
Among the Flowers, Giverny, 1890
oil on canvas, 28 x 35 ¹/₈ in.
(71.1 x 89.2 cm); 1999.38

Joseph Rodefer DeCamp (1858–1923)

June Sunlight, 1902
oil on canvas, 30 x 25 in.
(76.2 x 63.5 cm); 1999.41

Frances Foy (1890–1963)

Still Life, 1942
oil on masonite, 28 x 21 ¹/₁₆ in.
(71.1 x 53.5 cm); C1994.24

Frederick Carl Frieseke (1874–1939)

Le th   au jardin, undated
oil on canvas, 23 ¹/₈ x 27 in.
(58.7 x 68.6 cm); 1999.53

Frederick Childe Hassam

(1859–1935)
*Outside the Caf   on the Grand
Boulevard*, 1898
gouache and charcoal on tan wove
paper laid down on board,
15 ⁵/₈ x 11 ¹/₄ in. (39.7 x 28.6 cm);
1989.10

George Inness (1825–1894)

Evening, 1868
oil on canvas, 48 ³/₈ x 78 ¹/₂ in.
(122.9 x 199.4 cm); 1993.18

P. O. Jenkins (1817–?)

Portrait of Dr. John Warner, 1868
oil on canvas, 30 $\frac{1}{16}$ x 25 $\frac{1}{16}$ in.
(76.4 x 63.7 cm); C1981.1

Ernest Lawson (1873–1939)

Melting Snow, c. 1919
oil on panel, 26 $\frac{1}{4}$ x 36 $\frac{1}{16}$ in.
(66.7 x 91.6 cm); 1992.44

William R. Leigh (1866–1955)

The Bear Tracker, 1941
oil on canvas, 28 $\frac{1}{8}$ x 22 $\frac{1}{8}$ in.
(71.4 x 56.2 cm); 1999.86

Homer Dodge Martin (1836–1897)

untitled landscape, undated
oil on canvas, 20 x 35 $\frac{7}{8}$ in.
(50.8 x 91.1 cm); C1988.4

Richard E. Miller (1875–1943)

In the Garden, undated
oil on canvas, 32 x 25 $\frac{5}{8}$ in.
(81.3 x 65.1 cm); 1992.1

Philip Mullen (born 1942)

Excavation II, 1980
acrylic on canvas, 36 $\frac{3}{16}$ x 48 $\frac{3}{16}$ in.
(91.9 x 122.4 cm); C1983.9

Pauline Palmer (1867–1938)

My Studio, Provincetown, undated
oil on canvas mounted on
fiberboard, 36 x 31 $\frac{7}{8}$ in.
(91.4 x 81.0 cm); 1999.104

Lawton Parker (1868–1954)

Shady Lagoon, undated
oil on canvas board, 13 $\frac{5}{8}$ x 13 in.
(34.6 x 33.0 cm); 1987.24

Charles Seliger (born 1926)

Land's End, 1979
acrylic on paper, 6 $\frac{7}{8}$ x 10 $\frac{1}{16}$ in.
(17.5 x 25.6 cm); C1982.6

Charles Seliger (born 1926)

Awakening, 1988
etching on paper, 10 $\frac{13}{16}$ x 5 $\frac{15}{16}$ in.
(27.5 x 15.1 cm); C1994.3

Gladys Nelson Smith (1890–1980)

Magnolias, undated
oil on canvas, 35 $\frac{1}{8}$ x 27 $\frac{1}{8}$ in.
(89.2 x 68.9 cm); C1996.93

Edmund Charles Tarbell (1862–1938)

My Wife, Emeline, in a Garden,
1890–95
oil on canvas, 28 $\frac{3}{16}$ x 24 $\frac{1}{4}$ in.
(71.6 x 61.6 cm); 1992.133

Kestutis Zapkus (born 1938)

Memphis, undated
acrylic on vinyl screen mounted
on canvas, 96 $\frac{1}{4}$ x 78 $\frac{1}{8}$ in.
(244.5 x 198.4 cm); C1982.5



Thomas Eakins (1844–1916)
Portrait of Thomas J. Eagan (detail), 1907



George Bellows (1882–1925)
Nude Girl, Miss Leslie Hall (detail), 1909



Washington Allston (1779–1843)
Lorenzo and Jessica (detail), 1832



Martin Johnson Heade (1819–1904)
Still Life with Apple Blossoms in a Nautilus Shell (detail), 1870



Thomas Waterman Wood (1823–1903)
The Yankee Pedlar (detail), 1872



John Singleton Copley (1738–1815)
Portrait of Mrs. John Stevens
(Judith Sargent, later Mrs. John Murray) (detail), 1770–72

LOANS

The Terra Foundation for the Arts considers it a responsibility to participate in exhibitions that advance the scholarship and interpretation of American art and generously lends objects from its collection to institutions that share similar goals.

From January 1, 2001 through June 30, 2003, the foundation lent 25 works of art to 16 exhibitions. The Terra Museum of American Art participated as a venue for four of them: *Frederick Carl Frieseke: The Evolution of an American Impressionist*, organized by the Telfair Museum of Art; *Impressionism Transformed: The Paintings of Edmund C. Tarbell*, organized by the Currier Gallery of Art, *Out of the Shadows: Helen Torr, A Retrospective*, organized by the Heckscher Museum of Art and *Debating American Modernism: Stieglitz, Duchamp, and the New York Avant-Garde*, organized by the American Federation of Arts. Of the 31 venues where Terra loans were displayed, 26 were in the United States and 5 were in Europe.

Exhibitions to which works of art have been lent are listed chronologically with the organizing institution and its exhibition dates (if applicable) noted first. Other participating institutions and their exhibition dates are listed only if the object(s) traveled to that venue. Height precedes width for object dimensions. All objects bear the credit line of “Daniel J. Terra Collection” unless otherwise noted. Loans listed date from January 1, 2001 through June 30, 2003.

**NATIONAL ACADEMY OF DESIGN
(NEW YORK, NEW YORK)**

**The Cos Cob Art Colony: Impressionism
on the Connecticut Shore**
February 13–May 13, 2001

Museum of Fine Arts, Houston
(Houston, Texas), June 17–
September 9, 2001; Denver Art
Museum (Denver, Colorado), October
27, 2001–January 20, 2002

Theodore Robinson (1852–1896)
Sketchbook III, 1894
4 x 7 ¹/₂ in. (10.2 x 18.9 cm)
Gift of Mr. Ira Spanierman,
C1985.1.28

**THE NELSON-ATKINS MUSEUM OF
ART (KANSAS CITY, MISSOURI)**

**Winslow Homer and the Critics:
Forging a National Art in the 1870s**
February 18–May 6, 2001

High Museum of Art (Atlanta, Georgia),
October 6, 2001–January 6, 2002

Winslow Homer (1836–1910)
Apple Picking, 1878
watercolor and gouache on paper,
7 x 8 ³/₈ in. (17.8 x 21.3 cm); 1992.7
(The Nelson-Atkins venue only)

Winslow Homer (1836–1910)
Weary, c. 1878
watercolor and graphite on paper,
9 ¹/₂ x 12 ¹/₄ in. (24.1 x 31.1 cm);
1992.41
(High Museum venue only)

**TELFAIR MUSEUM OF ART
(SAVANNAH, GEORGIA)**

**Frederick Carl Frieseke: The Evolution
of an American Impressionist**
March 13–June 3, 2001

The Dixon Gallery and Gardens
(Memphis, Tennessee), June 23–
August 18, 2001; San Diego Museum
of Art (San Diego, California),
September 15–November 10, 2001;
Terra Museum of American Art
(Chicago, Illinois), December 8,
2001–February 3, 2002

Frederick Carl Frieseke (1874–1939)
Breakfast in the Garden, c. 1911
oil on canvas, 26 x 32 ⁵/₁₆ in.
(66.0 x 82.1 cm); 1987.21

Frederick Carl Frieseke (1874–1939)
Lady in a Garden, c. 1912
oil on canvas, 31 ⁷/₈ x 25 ³/₄ in.
(81.0 x 65.4 cm); 1999.52

Frederick Carl Frieseke (1874–1939)
Lilies, undated
oil on canvas, 25 ³/₄ x 32 ¹/₈ in.
(65.4 x 81.6 cm); 1999.55

**MUSÉE MUNICIPAL A.G. POULAIN
(VERNON, FRANCE)**

Reciprocal loan
April 1–June 30, 2001

John Leslie Breck (1860–1899)
Morning Fog and Sun, 1892
oil on canvas, 32 x 46 ³/₁₆ in.
(81.3 x 117.3 cm); 1999.19

**MUSÉE DES BEAUX-ARTS
(BORDEAUX, FRANCE)**

**Made in USA: l'art américain,
1908–1943, entre nationalisme
et internationalisme**
October 5–December 31, 2001

Charles Demuth (1883–1935)
Rue du singe qui pêche, 1921
tempera on academy board,
20 ⁹/₁₆ x 16 ¹/₈ in. (52.2 x 41.0 cm);
1999.44

**AMERICAN FEDERATION OF ARTS
(NEW YORK, NEW YORK)**

**Images from the World Between:
The Circus in Twentieth-Century
American Art**

Wadsworth Atheneum (Hartford,
Connecticut), October 19, 2001–
January 6, 2002; The John and Mable
Ringling Museum of Art (Sarasota,
Florida), February 1–May 12, 2002

Reginald Marsh (1898–1954)
Pip and Flip, 1932
tempera on paper mounted on
canvas, 48 ¹/₄ x 48 ¹/₄ in.
(122.6 x 122.6 cm); 1999.96

**CURRIER GALLERY OF ART
(MANCHESTER, NEW HAMPSHIRE)**

**Impressionism Transformed: The
Paintings of Edmund C. Tarbell**
October 13, 2001–January 7, 2002

Delaware Art Museum (Wilmington,
Delaware), February 2–April 13, 2002;
Terra Museum of American Art (Chicago,
Illinois), May 11–July 20, 2002

Edmund C. Tarbell (1862–1938)
In the Orchard, 1891
oil on canvas, 60 ³/₄ x 65 ¹/₂ in.
(154.3 x 166.4 cm); 1999.141

**AMERICAN FEDERATION OF ARTS
(NEW YORK, NEW YORK)**

Milton Avery: The Late Paintings

Milwaukee Art Museum (Milwaukee,
Wisconsin), November 30, 2001–
January 27, 2002

Milton Avery (1885–1965)
Adolescence, 1947
oil and graphite on canvas,
30 x 40 in. (76.2 x 101.6 cm); 1992.3

**TATE BRITAIN
(LONDON, ENGLAND)**

American Sublime: Landscape Painting in the United States, 1820–1880
February 20–May 19, 2002

Pennsylvania Academy of the Fine Arts (Philadelphia, Pennsylvania), June 17–August 25, 2002; The Minneapolis Institute of Arts (Minneapolis, Minnesota), September 22–November 17, 2002

Sanford Robinson Gifford (1823–1880)
Hunter Mountain, Twilight, 1866
oil on canvas, 30 ⁵/₈ x 54 ¹/₄ in.
(77.8 x 137.5 cm); 1999.57

Fitz Hugh Lane (1804–1865)
Brace's Rock, Brace's Cove, 1864
oil on canvas, 10 ¹/₄ x 15 ¹/₄ in.
(26.0 x 38.7 cm); 1999.83

**FONDATION DE L'HERMITAGE
(LAUSANNE, SWITZERLAND)**

Les impressionnistes américains, de 1880 à 1915
June 7–October 20, 2002

Dennis Miller Bunker (1861–1890)
Lacroix-St. Ouen, Oise, 1883
oil on canvas, 37 ⁵/₈ x 50 ¹/₈ in.
(95.6 x 127.3 cm); 1987.11

John Leslie Breck (1860–1899)
Garden at Giverny (In Monet's Garden), c. 1887
oil on canvas, 18 ¹/₈ x 21 ⁷/₈ in.
(46.0 x 55.6 cm); 1988.22

John Leslie Breck (1860–1899)
Yellow Fleurs-de-Lis, 1888
oil on canvas, 17 ⁷/₈ x 21 ⁷/₈ in.
(45.4 x 55.6 cm); 1989.2

Louis Ritter (1854–1892)
Willows and Stream, Giverny, 1887
oil on canvas, 25 ⁷/₈ x 21 ³/₈ in.
(65.7 x 54.3 cm); 1992.129

Willard Leroy Metcalf (1858–1925)
The Lily Pond, 1887
oil on canvas, 12 ¹/₈ x 15 ¹/₁₆ in.
(30.8 x 38.3 cm); 1993.5

**BERRY-HILL GALLERIES, INC.
(NEW YORK, NEW YORK)**

**Francis A. Silva (1835–1886):
In His Own Light**
April 24–June 28, 2002

Francis A. Silva (1835–1886)
On the Hudson near Haverstraw, 1872
oil on canvas, 18 ¹/₄ x 30 ³/₈ in.
(46.4 x 77.2 cm); 1993.16

Francis A. Silva (1835–1886)
Ten Pound Island, Gloucester,
1871–1872
oil on canvas, 14 ¹/₈ x 24 ¹/₄ in.
(35.9 x 61.6 cm); 1999.137

**KUNSTFORUM WIEN
(VIENNA, AUSTRIA)**

Impressionismus: Amerika-Frankreich-Russland
October 25, 2002–February 23, 2003

Edward Simmons (1852–1931)
Boston Public Garden, 1893
oil on canvas, 18 x 26 in.
(45.7 x 66.0 cm); 1999.138

**AMERICAN FEDERATION OF ARTS
(NEW YORK, NEW YORK)**

**Debating American Modernism:
Stieglitz, Duchamp, and the New
York Avant-Garde**

Des Moines Art Center (Des Moines, Iowa), May 10–August 10, 2003;
Terra Museum of American Art
(Chicago, Illinois), August 29–
November 30, 2003

Stuart Davis (1894–1964)
Super Table, 1925
oil on canvas, 48 x 34 ¹/₈ in.
(122.2 x 86.7 cm); 1999.37

**HECKSCHER MUSEUM OF ART
(HUNTINGTON, NEW YORK)**

**Out of the Shadows: Helen Torr,
A Retrospective**
February 1–April 13, 2003

James Graham & Sons (New York, New York), April 24–June 8, 2003;
Terra Museum of American Art
(Chicago, Illinois), June 28–August
17, 2003; Mitchell Gallery, St. John's
College (Annapolis, Maryland),
September 2–October 26, 2003

Helen Torr (1886–1967)
Purple and Green Leaves, c. 1927
oil on copper mounted on board,
20 ¹/₄ x 15 ¹/₄ in. (51.4 x 38.7 cm);
1999.142

**NEW BEDFORD WHALING MUSEUM
(NEW BEDFORD, MASSACHUSETTS)**

**William Bradford: Sailing Ships
and Artic Seas**
May 24–October 26, 2003

William Bradford (1823–1892)
Floe-Ice, 1872
oil on canvas, 21 ³/₈ x 36 ¹/₂ in.
(54.3 x 92.7 cm); 1993.1

**THE ART INSTITUTE OF CHICAGO
(CHICAGO, ILLINOIS)**

**Window on the West: Chicago
and the Art of the New Frontier,
1890–1940**
June 28–October 13, 2003

Walter Ufer (1876–1936)
Builders of the Desert, 1923
oil on canvas laid down on
aluminum, 50 ¹/₈ x 50 ¹/₈ in.
(127.3 x 127.3 cm); 1992.174

OTHER COLLECTION ACTIVITY

Research and Documentation

Always a priority, research of the foundation's collection continues through the efforts of museum staff, foundation fellows, and interns. As a result, two changes in attribution were made. Artist information for *Old Fisherman* (C1991.4) changed from "George Bellows" to "attributed to George Bellows" and for *The Apotheosis of Washington* (1999.9) from "attributed to John James Barralet" to "after John James Barralet."

In January 2003, Marilyn Symmes, independent art historian and print expert, began research on the collection's significant print holdings. Her assessment will include documentation on each print and will provide a qualitative appraisal of the foundation's print collection.

Conservation

All collection objects traveling between the Terra museums or as loans to other venues are examined, assessed, and treated as needed. The following conservators work with the Terra Foundation for the Arts collection: Kristin Hoermann Lister, Painting Conservator, The Art Institute of Chicago; Harriet Stratis, Paper Conservator, The Art Institute of Chicago; and Holly Lundberg, Objects Conservator, The Field Museum. In addition to performing examinations and treatments, these conservators conducted surveys of the collection, which were completed in 2002.

Museum Research Resources

Both Terra museums maintain focused and growing collections of materials in a variety of formats that complement the Terra Foundation for the Arts collection and support the research endeavors of museum staff as well as volunteers, members, and visiting scholars. The book holdings of the Terra Museum of American Art and the Musée d'Art Américain Giverny comprise more than 5,000 and 2,500 titles, respectively, in addition to periodicals, slides, and other material on American artists and American art topics.

Rights and Reproductions

The Terra Foundation for the Arts collection has photographs—including color transparencies, black and white negatives, slides, and digital images—for its entire collection and grants permission for the loan and reproduction of artwork for a variety of projects.

In 2002, the Terra Foundation for the Arts became part of AMICO, The Art Museum Image Consortium, a not-for-profit organization consisting of 36 institutions with collections of art. Works from these institutions are represented in the AMICO Library, a licensed digital educational resource available for research through subscription to AMICO members, a group of approximately 347 institutions, including universities and colleges, public libraries, elementary and secondary schools, and museums, spanning four continents. During its tenure as a partner institution, the foundation has contributed a digital image and extensive object information for 136 collection works to the AMICO Library.



TERRA

MUSEUM OF AMERICAN ART

MISSION STATEMENT

The Terra Museum of American Art is dedicated to acquiring, preserving, exhibiting, and interpreting original works of American art in order to foster a greater understanding and appreciation of the nation's rich artistic and cultural heritage.

Last ratified February 1994 by the Terra Foundation for the Arts Board of Directors.

STAFF

The following includes part-time, full-time, and temporary staff at the Terra Museum of American Art as well as those observing a leave of absence as of June 30, 2003.

Administration

Elizabeth Glassman, Director
Donald H. Ratner, Chief Financial Officer
Elaine Holzman, Director of Finance
Elizabeth Rossi, Executive Assistant

Building Operations

Dennis Murphy, Chief Engineer
Robert Bloise, Assistant Engineer
Cory Conrad, Maintenance Assistant
Morrison Lyman, Maintenance Assistant

Curatorial

Elizabeth Kennedy, Ph.D., Curator
Shelly Roman, Assistant Curator

Education

Jennifer Siegenthaler, Curator of Education
Dori Jacobsohn, Manager, Studio and Family Programs
Ann Meehan, Manager, School and Teacher Programs
Elizabeth Whiting, Manager, Adult and Docent Programs
Amy Brandolino, Museum Educator, Adult and
Docent Programs
Molly Carter, Museum Educator, Studio and
Family Programs
Miguel Pascual, Education Assistant
Stefanie Shanebrook, Museum Educator, School
and Teacher Programs

Library

Janice McNeill, Librarian

Marketing and Membership

Caren Yusem, Director of Marketing
Kiran Advani, Public Relations and Special Events
Coordinator
Fraser Coffeen, Membership and Volunteer
Coordinator
Tom Wawzenek, Publications and Website Coordinator

Museum Shop

Barbara Voss, Manager of Retail Operations
Lenard Adams, Museum Shop Assistant Manager
Harries Nicholson, Museum Shop Sales Associate
Kelly Serwich, Museum Shop Sales Associate
Cassandra Zimmerman, Museum Shop Sales Associate

Protection Services

Ron Allen, Director of Protection Services
Walter Evans, Day Supervisor
Joseph Land, Evening Supervisor
Curtis Harrell, Night Supervisor
Yawo Agbedanu, Protection Services Officer
Ron Austin, Protection Services Officer
Denise Bautista, Protection Services Officer
Nathan Bernstein, Protection Services Officer
Ronald Christian, Protection Services Officer
Bisrat Gerbergziabher, Protection Services Officer
Chenita Gill, Protection Services Officer
Magdalena Gonzalez, Protection Services Officer
Maceo McCray, Protection Services Officer
Anthony Perkins, Protection Services Officer
James Pittman, Protection Services Officer
Clifton Ross, Protection Services Officer
Kanika Smiley, Protection Services Officer
Lydia Wickliffe, Protection Services Officer
Kader Yerima, Protection Services Officer

Registration

Catherine Ricciardelli, Director of Exhibitions and
Collections Services
Kristina Bottomley, Assistant Registrar
Tom Skwerski, Chief Preparator and Exhibition Designer
Tim Duncan, Assistant Preparator
Laura Kalas, Collections Assistant
Leo Kelly, Rights and Reproduction Coordinator
Herb Metzler, Art Handler
James Stauber, Art Handler

Consulting Conservators and Preparators

Kristin Hoermann Lister, Conservator, Paintings
Harriet Stratis, Conservator, Works on Paper
Allison Langley, Conservator, Paintings
Bonnie Rimer, Conservator, Paintings
Julie Simek, Conservator, Paintings
Caesar Citraro, Preparator, Works on Paper
Mark Murphy, Preparator, Works on Paper
John Mancini, Conservation Carpentry Technician
Kirk Vuillemot, Conservation Carpentry Technician

EXHIBITIONS

The Terra Museum of American Art offers visitors exhibitions that explore the unique contributions of American art and culture. Between January 1, 2001 and June 30, 2003, the Curatorial Department presented over 22 exhibitions of objects from the Terra Foundation for the Arts collection and 16 traveling exhibitions comprising artworks from other institutions, including paintings, prints and drawings, photographs, sculptures, and textiles. Museum exhibitions and their related publications are shaped by new scholarship and demonstrate the rich variety of stimulating themes in American art.

Collection Exhibitions: 2001

Two related exhibitions, drawn from the Terra Foundation for the Arts collection, explored artistic process. *On Process: The American Print, Technique Examined* considered 65 prints within the context of the medium's commercial, aesthetic, and social functions in the late-nineteenth and early-twentieth centuries, and traced the popularity of printmaking as artistic expression. *On Process: Studio Themes* brought together 50 paintings and works on paper that serve as visual mementos of studio interiors or that refer to the studio setting in such themes as the self-portrait, the portrait, the nude, the still life, and imaginary motifs.

Comprising more than 60 paintings and prints, *(Re)Presenting Women* investigated two distinct yet related questions: how American women artists have seen themselves and their profession, and how “woman” has served American artists of both genders as an important vehicle for formal experiment and for communicating a variety of themes.

Two Centuries of American Art highlighted the range and diversity of the Terra Foundation for the Arts collection. More than 40 works, from colonial-era portraiture to nineteenth-century landscapes, from the color experiments of the American impressionists to the abstract compositions of early-twentieth-century modernists, traced historical trends and developments in American painting from 1770 to 1970.

Focused exhibitions offered insights into the depth and breadth of the collection. *American Artists in France, 1860–1910* explored the work of American artists who traveled to Paris as well as to convivial artist communities in French provincial villages. *Ships at Sea: Sailing through Summer at Terra Museum of American Art* brought together a variety of nineteenth-century depictions of sailing ships. The stylistic independence of the two Prendergast brothers was acknowledged in *Art and Craft: The Work of Charles and Maurice Brazil Prendergast*, which also celebrated the fruitful environment of aesthetic exchange that existed between them. *American Moderns* demonstrated the diversity of work executed during the seminal period of the early-twentieth century. *America the Beautiful: Landscapes of Home* revealed the American taste for realism in landscape portrayal and explored the nature of this enduring trend in American art.

Collection Exhibitions: 2002

Celebrating its fifteenth anniversary in Chicago, the Terra Museum of American Art presented focused exhibitions on different facets of the Terra Foundation for the Arts collection. *Paris and The American Woman* explored the fabled “City of Lights” through works by artists such as Jane Peterson and Mary Cassatt. In retracing Hassam’s long, successful artistic career, *Childe Hassam (1859–1935): Transatlantic Impressions* demonstrated that his prodigious output was not limited to a single style or medium. *Mid-Century Modern: Selections from the Terra Foundation for the Arts* included paintings by artists who created figurative work in an era increasingly dominated by non-representational art. *Artistic Independence in 1898: The Ten American Painters* presented works by this exhibiting association within the context of the artistic dialogues of the first decades of the twentieth century. *The French Experience: American Artists in Giverny* presented selected works by three generations of artists who traveled to the Normandy village for inspiration and artistic camaraderie. *Culture Revisited: Samuel F. B. Morse’s “Gallery of the Louvre”* juxtaposed Morse’s didactic masterwork with early-nineteenth-century paintings by his contemporaries.

A survey of approximately 60 works, *American Classics: Selections from the Terra Foundation for the Arts* presented a wide spectrum of America’s artistic heritage from the colonial era through World War II, offering insights into the American potential for creative expression as it traced the evolving artistic ideals of a developing culture.

The year ended with the unprecedented exhibition *A Place on the Avenue: Terra Museum of American Art Celebrates 15 Years in Chicago*, which occupied all galleries in the museum. The 150 paintings and works on paper from the collection were selected to illustrate the founding, evolution, and continuing dynamism of the Terra Foundation for Arts, its collection, and its two museums.

Collection Exhibitions: 2003

An exhibition in the American Perspectives series initiated by the Musée d’Art Américain Giverny, *The People Work: American Perspectives, 1840–1940* featured 70 paintings and prints from the Terra Foundation for the Arts collection along with a few important loans. The selected images of labor captured the anti-modernist impulse of the country’s cultural elite, which culminated in romanticized depictions of French peasant women harvesting crops and portrayals of the lone cowboy astride his horse in the American West.

Presentations of the collection continued through focused exhibitions. *Gallery of the Louvre* centered on Samuel F. B. Morse’s most ambitious painting, examined within the context of his life and American history. *En Plein Air: American Painters in Giverny* explored the American tradition of working directly from nature, which began in the 1820s with the emergence of the Hudson River School, was popularized a generation later in Barbizon, France, and was employed in Giverny from 1885 onward. *A Rich Simplicity: Folk Art from the Terra Foundation for the Arts Collection* challenged conventional ideas of folk

art as naive, simple, and nostalgic through exploration of the design and themes of works by nineteenth-century American itinerant artists. *Modern Harmonies: Whistler Reflects on His Art* commemorated the centenary of the death of James McNeill Whistler and examined his art within the context of his ideas on artistic process and his notion of the analogous relationship between art and music.

Traveling Exhibitions: 2001

Art and Nature: The Hudson River School celebrated the nineteenth-century movement often recognized as the first native school of American painting. The exhibition's 27 paintings demonstrated the genre's dramatic depictions of nature and subjects ranging from sublime views of the wilderness to pastoral scenes and allegorical pictures with a moral message.

Distant Shores: The Odyssey of Rockwell Kent reintroduced the work of one of America's finest twentieth-century artists. Featuring 80 paintings, prints, and drawings, the exhibition focused on work from the artist's sojourns in wilderness areas, specifically Maine, Newfoundland, Alaska, Tierra del Fuego, and Greenland.

One hundred forty-four crime photographs composed *New York Noir: Crime Photos from the Daily News Archive*, which captured the mystery and drama of real-life "news noir" and presented an eloquent portrait of a city and an epoch during the golden age of tabloid photography, from the 1920s to the 1950s.

Artistic Communities: Mary MacMonnies Low and Frederick MacMonnies in Chicago and Giverny provided an intimate glimpse of the artistic and personal milieu of these two internationally renowned artists in their prime. The selection of approximately 30 works included studies for their decorative commissions for the 1893 World's Columbian Exposition in Chicago as well as later work executed at their home in Giverny, France.

Comprising 66 paintings, sculptures, and photographs, *Arte Latino: Treasures from the Smithsonian American Art Museum* highlighted more than 200 years of Latino art from across the United States. The selection sampled the rich and varied cultural traditions of U.S.-born and immigrant Latino artists; many works explored the notion of personal identity through cultural heritage.

Frederick Carl Frieseke was an American expatriate living in France who built an international reputation for his luscious, light-filled paintings of women at leisure. The 70 paintings presented in the retrospective exhibition *Frederick Carl Frieseke: The Evolution of an American Impressionist* testified to Frieseke's personal aesthetic vision within the fluid avant-garde art movements of his time.

Traveling Exhibitions: 2002

Showcasing over 70 vintage prints from a groundbreaking exhibition at the Universal Exposition in Paris at the turn of the twentieth century, *Ambassadors of Progress: American Women Photographers in Paris, 1900–1901* demonstrated the central role of American women photographers in the international movement known as Pictorialism.

Through 60 works on paper, *Jasper Johns: Prints from Four Decades* explored the variety of printmaking techniques that Johns employed from 1960 through 2000 and such recurring motifs as targets, maps, and flags.

Ruth Harriet Louise and Hollywood Glamour Photography brought together 80 vintage silver prints from the oeuvre of this pioneering woman photographer, who was the principal portrait photographer for Metro-Goldwyn-Mayer from 1925 through 1929. The retrospective explored Louise's creative process as well as her role in shaping the basic elements of Hollywood glamour and desire.

Impressionism Transformed: The Paintings of Edmund C. Tarbell included approximately 50 paintings that illustrated the beauty, variety, and cultural significance of the work of one of the most innovative and widely admired artists working in late-nineteenth-century Boston.

The Mitchell Museum of the American Indian (located in the suburban building that formerly housed the Terra Museum of American Art) shared 34 of its collection objects for the exhibition *From Looms of Earth and Sky: Navajo Weavings from the Mitchell Museum of the American Indian*. The beautiful and functional examples of Navajo weaving demonstrated that this 300-year-old craft legacy blends innovation, adaptation, and tradition.

Young America: Treasures from the Smithsonian American Art Museum featured a selection of 54 paintings and sculptures tracing the transformation of the colonies into nationhood between the 1760s and the Civil War.

A major retrospective, *Dox Thrash: An African American Master Printmaker Rediscovered* featured some 60 prints and 30 drawings and watercolors by this American artist. A native of Georgia who studied art in Chicago and ultimately settled in Philadelphia, Thrash created expressionistic works throughout the 1930s, 40s, and 50s.

Traveling Exhibitions: 2003

Sargent to Motherwell: Masterworks from the New Britain Museum of American Art showcased nearly 60 paintings and works on paper that demonstrated the richness and breadth of this historic collection.

Composed of 65 vintage platinum prints, *The Master Prints of Edward S. Curtis: Portraits of Native America* celebrated Curtis's epic undertaking to document the vanishing indigenous life and culture of Native Americans in the early-twentieth century while it invited debate about the nature and impact of his representations.

Helen Torr was a gifted painter and early American modernist who was married to the well-known artist Arthur Dove. *Out of the Shadows: Helen Torr, A Retrospective* included 60 paintings and works on paper that attest to Torr's creative impulse and unique contribution to modernism.

The Helen Torr retrospective was the first exhibition in Modern Matters, a sixteen-month series of exhibitions and programs presenting fresh perspectives on early modernism in American art. The series, which runs from summer 2003 through fall 2004, also includes the exhibitions *Debating American Modernism: Stieglitz, Duchamp, and the New York Avant-Garde* (August 30–November 30, 2003), organized by the American Federation of Arts; *Leaving for the Country: George Bellows at Woodstock* (October 4, 2003–January 11, 2004), organized by the Memorial Art Gallery of the University of Rochester, New York; *Conversion to Modernism: The Early Work of Man Ray* (January 24–April 4, 2004), organized by The Montclair Museum of Art; *A Transatlantic Avant-Garde: American Artists in Paris, 1918–1939* (April 17–June 27, 2004), organized by the Musée d'Art Américain Giverny; and *Chicago Modern, 1893–1945: Pursuit of the New* (July 17–October 31, 2004), organized by the Terra Museum of American Art.

The following chronologically lists the Terra Museum of American Art's exhibition program from January 1, 2001 through June 30, 2003. Terra Foundation for the Arts collection exhibitions are followed by traveling exhibitions of objects from other collections. Unless otherwise noted, exhibitions were organized by the Terra Museum of American Art. Venues for traveling exhibitions organized by the museum are listed in chronological order.

COLLECTION EXHIBITIONS

ON PROCESS: THE AMERICAN PRINT, TECHNIQUE EXAMINED

January 1–March 4, 2001
Curated by Stephanie Mayer

ON PROCESS: STUDIO THEMES

January 13–March 4, 2001
Curated by Elizabeth Kennedy

TWO CENTURIES OF AMERICAN ART

March 10–July 8, 2001
Curated by Stephanie Mayer

AMERICAN ARTISTS IN FRANCE, 1860–1910

March 10–June 3, 2001
Curated by Stephanie Mayer

SHIPS AT SEA: SAILING THROUGH SUMMER AT TERRA MUSEUM OF AMERICAN ART

June 6–August 26, 2001
Curated by Elizabeth Kennedy

ART AND CRAFT: THE WORK OF CHARLES AND MAURICE BRAZIL PRENDERGAST

March 10–October 7, 2001
Curated by Stephanie Mayer

AMERICAN MODERNS

July 14–October 7, 2001
Curated by Shelly Roman

AMERICA THE BEAUTIFUL: LANDSCAPES OF HOME

October 16, 2001–January 13, 2002
Curated by Elizabeth Kennedy

(RE)PRESENTING WOMEN

October 16, 2001–January 13, 2002
Curated by Carmen Niekasz and Shelly Roman

PARIS AND THE AMERICAN WOMAN

January 18–April 14, 2002
Curated by Elizabeth Kennedy

CHILDE HASSAM (1859–1935): TRANSATLANTIC IMPRESSIONS

February 16–April 28, 2002
Curated by Elizabeth Kennedy with the assistance of Jennifer Favorite

MID-CENTURY MODERN: SELECTIONS FROM THE TERRA FOUNDATION FOR THE ARTS

April 20–July 7, 2002
Curated by Shelly Roman

AMERICAN CLASSICS: SELECTIONS FROM THE TERRA FOUNDATION FOR THE ARTS

January 26–September 1, 2002
Curated by Sarah Coffey, Elizabeth Kennedy, and Shelly Roman

ARTISTIC INDEPENDENCE IN 1898: THE TEN AMERICAN PAINTERS

May 4–July 21, 2002
Curated by Elizabeth Kennedy

THE FRENCH EXPERIENCE: AMERICAN ARTISTS AT GIVERNY

July 27–October 20, 2002
Curated by Shelly Roman

CULTURE REVISITED: SAMUEL F.B. MORSE'S *GALLERY OF THE LOUVRE*

July 13–November 3, 2002
Curated by Elizabeth Kennedy

A PLACE ON THE AVENUE: TERRA MUSEUM OF AMERICAN ART CELEBRATES 15 YEARS IN CHICAGO

November 2, 2002–March 2, 2003
Curated by Elizabeth Kennedy

GALLERY OF THE LOUVRE

March 8, 2003–April 4, 2004
Curated by Elizabeth Kennedy

THE PEOPLE WORK: AMERICAN PERSPECTIVES, 1840–1940

March 15–May 25, 2003
Additional Venue: Musée d'Art Américain Giverny
Curated by Elizabeth Kennedy

EN PLEIN AIR: AMERICAN PAINTERS IN GIVERNY

March 8–May 25, 2003
Curated by Margaret Denny

MODERN HARMONIES: WHISTLER REFLECTS ON HIS ART

May 31–August 31, 2003
Curated by Elizabeth Kennedy

A RICH SIMPLICITY: FOLK ART FROM THE TERRA FOUNDATION FOR THE ARTS COLLECTION

June 7–September 21, 2003
Curated by Laura Kalas

TRAVELING EXHIBITIONS

ART AND NATURE: THE HUDSON RIVER SCHOOL

December 9, 2000–February 11, 2001
Organized by the Albany Institute of History & Art and traveled by Smith Kramer Fine Arts Services with major support of the exhibition provided by FURTHERMORE..., the Publication Program of the J. M. Kaplan Fund; The National Endowment for the Arts; The Hudson River Improvement Fund and The Women's Council of the Albany Institute

DISTANT SHORES: THE ODYSSEY OF ROCKWELL KENT

February 24–May 20, 2001
Organized by the Norman Rockwell Museum at Stockbridge, Massachusetts; guest curated by Constance Martin

NEW YORK NOIR: CRIME PHOTOS FROM THE *DAILY NEWS* ARCHIVE

June 2–August 26, 2001
Organized by the Queens Museum of Art, New York; curated by William Hannigan

ARTISTIC COMMUNITIES: MARY MACMONNIES LOW AND FREDERICK MACMONNIES IN CHICAGO AND GIVERNY

July 14–October 7, 2001
A variation of the exhibitions *A Studio in Giverny: Mary MacMonnies Low in Chicago and Giverny*, organized by the Musée d'Art Américain Giverny and *Interlude at Giverny: The French Chevalier by Frederick MacMonnies*, organized by the Palmer Museum of Art, The Pennsylvania State University, University Park, Pennsylvania; curated respectively by Derrick R. Cartwright and Joyce Henri Robinson. Terra Museum of American Art venue curated by Elizabeth Kennedy.

ARTE LATINO: TREASURES FROM THE SMITHSONIAN AMERICAN ART MUSEUM

September 8–November 11, 2001
One of eight exhibitions in *Treasures to Go*, touring the nation through 2002 from the Smithsonian American Art Museum, Washington, D.C. in partnership with the Principal Financial Group

FREDERICK CARL FRIESEKE: THE EVOLUTION OF AN AMERICAN IMPRESSIONIST

December 1, 2001–February 3, 2002
Organized by the Telfair Museum of Art, Savannah, Georgia with major support from the The Henry Luce Foundation; curated by Nicholas Kilmer

AMBASSADORS OF PROGRESS: AMERICAN WOMEN PHOTOGRAPHERS IN PARIS, 1900–1901

January 26–April 14, 2002
Organized by the Musée d'Art Américain Giverny with the collaboration of The Library of Congress, which houses the Frances Benjamin Johnston Collection recently conserved under a grant from the Terra Foundation for the Arts; curated by Bronwyn Griffith

JASPER JOHNS: PRINTS FROM FOUR DECADES

February 16–April 28, 2002
Organized by the National Gallery of Art, Washington, D.C.; curated by Ruth Fine

RUTH HARRIET LOUISE AND HOLLYWOOD GLAMOUR PHOTOGRAPHY

April 27–July 7, 2002
Organized by the Santa Barbara Museum of Art, California; curated by Robert Dance and Bruce Robertson

IMPRESSIONISM TRANSFORMED: THE PAINTINGS OF EDMUND C. TARBELL

May 11–July 21, 2002
Organized by the Currier Gallery of Art, Manchester, New Hampshire with the exhibition's national tour sponsored by Fidelity Investment through the Fidelity Foundation with additional support from the Henry Luce Foundation; curated by Susan Strickler

FROM LOOMS OF EARTH AND SKY: NAVAJO WEAVINGS FROM THE MITCHELL MUSEUM OF THE AMERICAN INDIAN

July 20–September 1, 2002
Organized by the Mitchell Museum of the American Indian, Kendall College, Evanston, Illinois; curated by Janice Klein

YOUNG AMERICA: TREASURES FROM THE SMITHSONIAN AMERICAN ART MUSEUM

August 10, 2002–October 20, 2002
One of eight exhibitions in *Treasures to Go*, touring the nation through 2002 from the Smithsonian American Art Museum, Washington, D.C. in partnership with the Principal Financial Group; curated by William Truettner

DOX THRASH: AN AFRICAN AMERICAN MASTER PRINTMAKER REDISCOVERED

September 10–November 3, 2002
Organized by the Philadelphia Museum of Art, Pennsylvania; curated by John Ittman

SARGENT TO MOTHERWELL: MASTERWORKS FROM THE NEW BRITAIN MUSEUM OF AMERICAN ART

March 1–May 4, 2003
Organized by the Terra Museum of American Art with the New Britain Museum of American Art, New Britain, Connecticut; curated by Elizabeth Kennedy and Shelly Roman

**THE MASTER PRINTS OF EDWARD S. CURTIS: PORTRAITS
OF NATIVE AMERICA**

June 7–September 21, 2003

Organized by the Peabody Essex Museum, Salem,
Massachusetts; curated by Clark Worswick

OUT OF THE SHADOWS: HELEN TORR, A RETROSPECTIVE

June 28–August 17, 2003

Organized and circulated by the Heckscher Museum of Art,
Huntington, New York; curated by Anne Cohen DePietro

**SELECTED LENDERS
TO EXHIBITIONS**

January 2001–June 2003

Baltimore, Baltimore Museum of Art
Boston, Museum of Fine Arts, Boston
Chicago, The Art Institute of Chicago
Houston, The Museum of Fine Arts, Houston
Huntington, Heckscher Museum of Art
Indianapolis, Indianapolis Museum of Art
Milwaukee, Milwaukee Art Museum
New Britain, New Britain Museum of American Art
New Haven, Yale University Art Gallery
New Jersey, The Montclair Art Museum
New York, National Academy of Design
New York, The Metropolitan Museum of Art
New York, The Museum of Modern Art
New York, The New York Public Library
Philadelphia, Philadelphia Museum of Art
Philadelphia, Pennsylvania Academy of the Fine Arts
Savannah, Telfair Museum of Art
Washington, D.C., The Corcoran Gallery of Art
Washington, D.C., Hirshhorn Museum and
Sculpture Garden
Washington, D.C., The Library of Congress
Washington, D.C., The Phillips Collection
Washington, D.C., Smithsonian American Art Museum

PUBLIC PROGRAMS

Between January 1, 2001 and June 30, 2003 the Education Department of the Terra Museum of American Art offered approximately 2,000 program events attended by more than 53,000 individuals. Audiences served through these programs include schoolchildren, families, teachers, general adult visitors, and scholars.

Adult Programs

Programs for adults focus on the Terra Foundation for the Arts collection and issues in American art and culture. Between January 2001 and June 2003, nearly 12,000 adults participated in approximately 750 programs. These included a diverse array of activities such as lectures, gallery talks, docent-led tours, and seminars as well as periodic wine tastings, concerts, and art history classes.

Since 2000, the Education Department has collaborated with the Great Books Foundation to present Art and Literature. This program, held quarterly in the Terra Museum galleries, provides a visual context for American literature. Through facilitated discussions, participants deepen their understanding both of American art and of literature. Past programs have examined Edith Wharton's *The Age of Innocence* in conjunction with the exhibition *Impressionism Transformed: The Paintings of Edmund C. Tarbell* and Ralph Ellison's *Invisible Man* in conjunction with the exhibition *Dox Thrash: An African American Master Printmaker Rediscovered*.

The Insights program introduces the public to compelling issues in American art. Insights speakers are leading artists or scholars of American art who present an evening lecture and lead a seminar the following morning. The seminar is designed for a limited audience to examine artistic issues in depth through discussion. The Education Department presents two or three Insights programs each year. In 2001 one of the premier scholars of Latino culture, Ilan Stavans, was a featured speaker during the exhibition *Arte Latino: Treasures from the Smithsonian American Art Museum*. His seminar drew a culturally and professionally diverse audience that included graduate students, professors from local universities, a Cuban author, and the editor of *La Raza*, a weekly Spanish-language newspaper published in Chicago.

The Collection Cameo program, established in 1988, is the Terra Museum's longest running collection-based program. Each month it highlights an individual work of art in the Terra collection through a lecture-luncheon, a published essay, and an exhibition of the selected artwork in a dedicated gallery space. The lecture-luncheon provides an engaging and social way for adult visitors to learn about the Terra collection.

Between 5 and 12 distinguished lectures take place each year. In June 2003 Michael Kimmelman, Chief Art Critic for *The New York Times*, presented "Women's Work: Making Modernism in America." Approximately 350 people attended this event, which launched the Terra Museum's Modern Matters series of exhibitions and programs.

Docent Programs

Established in 1981, the Terra Museum's docent corps includes 74 volunteers who provide interactive gallery tours for children, teenagers, and adults. Between January 2001 and June 2003, docents provided 795 tours for 23,327 schoolchildren and 578 tours for 5,346 adults. During the same period the education staff provided 112 training classes and continuing-education sessions for docents.

The Terra Museum of American Art Teen Docent program is offered in collaboration with Marwen, a not-for-profit organization that provides art education to Chicago's underserved youth. Through the program, Marwen students train to give tours and they also learn about museum careers through interactions with staff throughout the museum. This program culminates with the teen docents leading a tour for children affiliated with Chicago Commons, a social services organization, and a presentation to Marwen staff, fellow students, and family members. Terra educators will present this program model at the National Docent Symposium in Chicago in the fall of 2003.

Studio Programs

The Terra Museum has two spacious art studios that are staffed by the Education Department. Studio classes are offered to both children and adults throughout the year. These workshops are designed to help visitors learn about American art through hands-on experiences linked to works of art displayed in the museum galleries. Between January 2001 and June 2003, approximately 14,376 children and adults participated in studio programs at the museum.

Studio workshops for school groups are offered in conjunction with docent-led tours and provide opportunities for students to explore themes and media related to art on display in the galleries. Approximately 6,000 students per year participate in hands-on studio workshops. For many students, these workshops are the only art-making experience they receive in an entire school year.

Afternoon Enrichment Programs for Students

Afternoon enrichment programs are intended to build students' comfort in the museum, to develop their art skills, and to increase their awareness of American art. Studio staff provided approximately 1,670 classes between January 2001 and June 2003.

During the past two school years through the Chicago Public School's Off-Campus Gifted Program, seventh- and eighth-graders from schools across Chicago met weekly at the Terra Museum for a two-hour class encompassing art history, studio art, and museum studies. The program culminated with an exhibition of students' art accompanied by a reception at the museum attended by students' family members and friends. In 2002, sixth- and seventh-graders from the Young Women's Leadership Charter School, an inner-city charter school for girls, came to the museum each Friday for ten weeks. Terra Museum educators developed a gender-specific curriculum for the program, using themes of

personal identity, fashion, and adornment; they presented this program model at the National Art Education Association's 2003 annual conference.

In 2002, Terra Museum educators launched a three-week summer art workshop for students entering the seventh, eighth, and ninth grades, an age range traditionally underserved by summer youth programs. Entitled "Collections and Containers," the program gave students the opportunity to learn about collecting by using artwork in the museum's collection to develop themes for their own "collections" and then presenting their work in handmade books and other three-dimensional formats.

In 2003 the studio staff inaugurated multi-week drawing classes for adults that take place in the Terra Museum galleries and studios. Participants learn to use basic drawing techniques and media to record their responses to artwork in the museum. Between January 2001 and July 2002, one- and two-day workshops were also offered to adults in conjunction with Terra Museum exhibitions.

Family Programs

Family programs and interpretive materials are intended to help children and adults learn together about American art. Family Fair is a two-hour program for children ages 5 through 12 and their parents held on the first Sunday of each month. Each program begins with a facilitated discussion and drawing session in the galleries, followed by a hands-on art activity in the studios. Between January 2001 and June 2003, close to 650 individuals participated in Family Fairs.

In addition to unique programming for families, the Education Department has developed Family Activity Guides. Intended to introduce children and adults to art in the Terra collection and in museum exhibitions, the guides examine a single work of art in the collection, offering information and interactive activities. In 2003, five guides were completed for paintings by Samuel Morse, Milton Avery, Thomas Cole, Ammi Phillips, and Mary Cassatt; these guides were available in the galleries as well as on the museum's Web site.

School Outreach Programs

In partnership with teachers and with other cultural organizations, the Education Department offers outreach programs that take Terra Museum educators into classrooms and bring students to the museum for gallery tours and studio experiences. Between January 2001 and June 2003, 143 outreach sessions reached 12,167 students.

The Chicago Arts Partnership in Education (CAPE) and the Terra Museum of American Art worked with elementary and secondary teachers to make documentary processes a potent force in classrooms. Inspired by the museum's exhibition *Indivisible: Stories of American Communities*, the project culminated in the spring of 2001 with *Indivisible: Stories of Chicago Communities*, an exhibition of students' photographs, collages, music, and other art forms held at the Beacon Street Gallery and Gallery 400 at the University of Illinois at Chicago.

In 2002 Anchor Graphics joined the CAPE/TMAA partnership. Master printmaker David Jones worked with teachers and students who made drypoint etchings in response to the exhibition *Jasper Johns: Prints from Four Decades*. In the fall, students' prints were exhibited in a gallery at the museum.

In 2002 and 2003, Terra Museum educators contributed a visual-arts component to the Neighborhood Naturalist program, an environmental awareness program offered to elementary schools by the North Park Village Nature Center, part of the city's Department of Environment. Students were introduced to depictions of nature in the Terra collection and were guided in depicting nature found in proximity to their schools.

Teacher Programs

Teacher programs and materials are designed to inform teachers about American art and to help them integrate into their classroom curricula American art exhibited at the Terra Museum of American Art and in the Terra Foundation for the Arts collection. Program participants may receive credit toward graduate degrees, a renewal of their certification, or a salary increase. Between January 2001 and June 2003, 1,200 teachers participated in 33 Terra Museum teacher programs.

A series of three half-day workshops offered with Anchor Graphics in the spring of 2001 introduced teachers to such printmaking techniques as monotype, drypoint etching, woodcut, and wood engraving. In the summer of 2002, the Education Department collaborated with the Mitchell Museum of the American Indian to offer a course in conjunction with an exhibition of Navajo weavings at the Terra Museum.

The workshop "Collections and Containers" was offered by the studio staff not only to students but also to teachers in 2002. Participants considered the activity of collecting and learned about Daniel J. Terra as a collector. They produced handmade books that held a collection of their teaching ideas and creative responses to works of art in the Terra collection.

In the spring of 2003, master gallery teacher Philip Yenawine introduced teachers to Visual Thinking Strategies, his approach for helping students find meaning in works of art. Teachers practiced this technique, which encourages close observation and discussion, and worked on ways to implement it in their classrooms. The Education Department also co-hosted a one-week institute presented by Yenawine and attended by museum educators from across the country.

The Education Department produces approximately 3 pre-visit teacher packets per year related to Terra Museum exhibitions. Packets contain reproductions, background information, and suggested questions and activities to help teachers prepare students for a visit to the museum. In addition, the annual Educators' Reception takes place each fall and draws approximately 300 teachers who learn about exhibitions and programs planned for the upcoming school year.

SOURCES OF SUPPORT

The Terra Museum of American Art would like to gratefully acknowledge and thank the following for their generous support, which enables the museum to continue its ambitious exhibitions, educational programming, and related events and to reach an ever-increasing audience.

Docents

Jeanne Aronson**	Cheryl Deau	Carolyn Guay	Marty McGowan	Jolie Schwartz
Judith Artwick	Elise Detterbeck	Judy Gustafson	Jane Mitchell*	Janet Sippey
Elaine Bankoff***	Marilyn Doherty*	Judith Haan	Jan Moriarty	Donald Stokes
Evie Barriger***	Joyce Doyle**	Suzanne Halpin	Mary Ellen Murphy	Mary Struthers
Kori Bazanos	Sylvia Dunbeck*	Rosemary Herbert	Jerry Nolen	Florence Teuscher**
Susan Beagley	Yvonne Dryer	Nan Hinchsliff	Marianne Olsen	Helen Turley*
Zina Berman	Ella Mae Eastman	Karen Johnson	Jan Pavlovic**	Bobbie Vandervoort
John Bertacchi	Peggy Evans	Nancy Kaplan	Betsey Puth***	Jane Velde
Sally Boniecki	Idell Feldstein	Mary Ann Kerrigan	Libby Reinkall	Emily Vogel
Mary Breen**	Barbara Fiedler*	Louise L'Heureux-	Ellen Ripp	Lillian Waxler**
Carrie Butt	Herb Fischer	Giliberti	Audrey Robbins	Marge Wellington**
Tom Carpenter	Linda Fix*	Mary Anna Malich**	Susan Roman	Ed Wentz
Pam Coghill	Marianne Ford*	Sandy Mallory*	Virginia Rozelle**	Joan Zabel*
Jackie Carihfield	Mary Franke	Billie Marzullo	Gretchen Saegh	Linda Zelencik
Lois Davis***	Ruth Geisenheimer**	Joy McDevitt***	Adeline Schuster	Nancy Zimmerman**

* more than 10 years of service

** more than 15 years of service

*** more than 20 years of service

Interns

Ellen Anderson (Loyola University), Curatorial
Devon Clark, Marketing and Membership
Anne Cobbett (McGill University), Curatorial
Rehanna Grady, Marketing and Membership
Stevie Greco (DePaul University), Curatorial
Elizabeth Heatwole (Washington and Lee University),
Curatorial
Lauren Hinkle (DePaul University), Curatorial
Laura Kalas (University of Illinois at Chicago), Curatorial

Donna Korey (University of Illinois at Chicago), Curatorial
Nicole Kovski (Emory University), Curatorial
Amy Louvier (University of Illinois at Chicago), Registration
Ellen Mickes (DePaul University), Curatorial
Lisa Munzenrider, Marketing and Membership
Carmen Niekrasz (Northwestern University), Curatorial
Nicole Poropat, Marketing and Membership
Katharine Raff (University of Wisconsin-Madison), Curatorial
Emily Watt, Marketing and Membership
Stephanie Williams, Marketing and Membership

Volunteers

Jessica Alfe, Marketing and Membership
Beth Aufdengarten, Marketing and Membership
Marilyn Bood, Marketing and Membership
Shelly Brown, Marketing and Membership
Ayako Demos, Marketing and Membership
Jennifer Favorite, Curatorial
Jeanette Fox, Education and Marketing and Membership
Larisa Graziani, Marketing and Membership
Marcia Griswold, Marketing and Membership
Emily Hayes, Marketing and Membership
Moira Heffernan, Marketing and Membership
Melanie Heiber, Marketing and Membership
Sue Held, Education and Marketing and Membership
Ruth Hutchinson, Marketing and Membership
Nancy Jacobs, Marketing and Membership
Cheryl Jogger, Marketing and Membership
Jan Krishack, Education
Letitia Kruger, Marketing and Membership

Anita Laken, Marketing and Membership
Dorothy Levy, Marketing and Membership
Karen Madj, Marketing and Membership
Jean Mayer, Marketing and Membership
Laura Melnyczenko, Marketing and Membership
Christian Molinaro, Marketing and Membership
Joy Moore, Marketing and Membership
Araceli Morales, Marketing and Membership
Janet Neilsen, Marketing and Membership
Gerry Niemeier, Marketing and Membership
Maryanna Ramirez, Marketing and Membership
Sue Resnik, Marketing and Membership
Jennifer Riehm, Marketing and Membership
Ellen Ripp, Curatorial and Marketing and Membership
Mary Rohr, Marketing and Membership
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Frank Suchy Jr., Marketing and Membership
Gail Suttelle, Marketing and Membership
Shari Swartz, Marketing and Membership

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Ms. Barbara Zenner



**musée
d'art américain
terra
foundation
for the arts**

giverny

MISSION STATEMENT

The Musée d'Art Américain Giverny is dedicated to the understanding of the interrelationship of French art and American art. Special exhibitions and educational programs are used to achieve this goal. It is hoped that the museum will help strengthen the bonds of friendship between the two nations and will be a vital symbol of cooperation in today's increasingly interdependent world.

Last ratified February 1994 by the Terra Foundation for the Arts Board of Directors.

The Musée d'Art Américain Giverny is open seasonally spring through fall.

STAFF

The following includes part-time, full-time, and temporary staff at the Musée d'Art Américain Giverny as well as those observing a leave of absence as of June 30, 2003.

Administration

Elizabeth Glassman, Director
Donald H. Ratner, Chief Financial Officer
Diego Candil, Administration and Financial Director
Jacqueline Maimbourg, Head Accountant
Sabine Derrien, Accounting Assistant
Maria-Isabelle Chatre, Front Desk Clerk
Marie-Cécile Richard, Assistant to Administration
and Financial Director
Stephan Ristich, Front Desk Clerk

Bookstore

Marie Bosson, Bookstore Manager
Marie-France Bigorne, Sales Associate
Catherine Corso, Sales Associate
Virginie Houël, Sales Associate
Céline Muller, Sales Associate

Building Operations

Didier Dauvel, Maintenance Manager
Catherine Fox, Property Manager
Nathalie Avisard, Housekeeper
Clelia Dos Santos, Housekeeper
Didier Guiot, Maintenance Employee
Karen Lambert, Cloakroom Attendant
Maria Lopes, Housekeeper
Ghariba Zerari, Cloakroom Attendant

Conservation

Véronique Roca, Conservator

Curatorial

Sophie Lévy, Chief Curator
Katherine Bourguignon, Ph.D., Assistant Curator
Bronwyn Griffith, Assistant Curator
Vanessa Lecomte, Assistant Curator

Education

Véréna Herrgott, Education Manager
Veerle Thielemans, Ph.D., Academic Programs
Manager
Nathalie Afort, Museum Educator, Studio Programs
Anne Candau, Academic Programs Assistant
Miranda Fontaine, Academic Programs Assistant
Hélène Furminieux, Museum Educator, School
and Teacher Programs
Marie-David Grégoire, Museum Educator,
Studio Programs

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Cheickme Camara, Gardener
Mamadou Fofana, Gardener
Nicolas Jussiaume, Gardener

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Diana Guillaume, Tourism Manager
Géraldine Raulot, Communication Executive
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Publications

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Claire Guilloteau, Publication Assistant

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Yves Druet, Galleries Security Attendant
Maryvonne Fiche, Galleries Security Attendant
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Hugues de Boissy-Dubois, Security Guard
Patrick Brault, Security Guard
Frédéric Ksiezarczyk, Security Guard
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Xavier Steffan, Security Guard

EXHIBITIONS

The Musée d'Art Américain Giverny offers visitors exhibitions that explore the unique contributions of American art and culture within an international context. In the 2001, 2002, and 2003 seasons, the Curatorial Department organized 15 exhibitions of artworks—including paintings, prints and drawings, photographs, and sculptures—from the Terra Foundation for the Arts collection and from other national and international collections. It also presented four exhibitions organized by other institutions. Museum exhibitions and their related publications are shaped by new scholarship and demonstrate the rich variety of stimulating themes in American art.

2001

Mary and Frederick MacMonnies: A Studio in Giverny continued the series of exhibitions on artists active in Giverny. Through 35 works of art and related ephemera, the exhibition explored the couple's contributions to the history of art and their unique place in the colony of Giverny. Previously unpublished material highlighted the particular role of Mary MacMonnies, who had not formerly received the scholarly attention she deserved.

The Extraordinary and the Everyday, the third in a series of thematic exhibitions drawn from the collection of the Terra Foundation for the Arts (following *The City and the Country* in 1999 and *Waves and Waterways* in 2000) remained on view throughout the season. By contrasting history paintings and genre scenes in 67 works representing a century of American art, it provided European visitors with a unique opportunity to explore the breadth and strength of the Terra collection.

Giverny in All Seasons presented 15 paintings by key members of the Giverny art colony, highlighting the diverse pictorial strategies of the artists.

Through 60 objects, *Milbert, Lesueur, Tocqueville: American Journeys, 1815–1845* compared nineteenth-century French artists' and intellectuals' distinct approaches to the American landscape. On view were Jacques-Gérard Milbert's illustrated album and atlas and similarly illustrated works by Charles Alexandre Lesueur, who traveled along the Mississippi River; these contrasted with documents related to Alexis de Tocqueville's travels throughout the United States.

Anne Ryan: Collages brought together 54 of the artist's works in the first museum exhibition devoted to this little-known figure of the New York art scene of the 1950s. Modest in scale, Ryan's collages delicately master formal abstraction with a strong sense of construction and intimacy.

Two exhibitions focused on contemporary women artists working in the book arts. *When There Were Trees: Works by Michele Burgess* featured 11 works by the artist, whose collaborations with poets and writers have resulted in a stunning body of work. The exhibition featured past projects as well as the new work *Etchings of a Buried Memory*, a

limited-edition handcrafted book created for the occasion in partnership with French poet François Cheng. Comprising 10 books, *Louise Bourgeois: Illustrated Books* revealed that Bourgeois's art and life are inextricably mingled in her books—mysterious objects that reveal incantatory sentences and obsessive images.

The first traveling exhibition organized by the Musée d'Art Américain Giverny, *Ambassadors of Progress: American Women Photographers in Paris, 1900–1901* showcased more than 70 vintage prints from a groundbreaking exhibition at the Universal Exposition in Paris in 1900. The exhibition demonstrated the central role of American women photographers in the international movement known as Pictorialism.

2002

The season opened with *From a Colony to a Collection: Celebrating the Tenth Anniversary of the Musée d'Art Américain Giverny*. This exhibition retraced the history of the museum since its founding in 1992 through 120 paintings and prints arranged in four sections: the colony of Giverny, Terra Foundation for the Arts collection masterworks, significant recent acquisitions, and a historical overview.

Featuring 60 works on paper, *Jasper Johns: Prints from Four Decades* explored the variety of printmaking techniques that Johns employed from 1960 through 2000 and such recurring motifs in his work as targets, maps, and flags.

Paris–New York, Round Trip: American Modernism in the Making, 1880–1940 featured 50 paintings and works on paper from the collections of the Terra Foundation for the Arts and The Huntington Library, Art Collections, and Botanical Gardens that explored New York and Paris as rich sources of artistic inspiration for nineteenth- and twentieth-century American artists. A parallel exhibition, *Paris–New York, Round Trip: Transatlantic Visions, Twentieth-Century American Photographs* explored the influence of these mythic cities on photography and included 55 photographs by renowned American photographers.

Japonisme in America: Works on Paper, 1880–1930 focused on American artists who were strongly influenced by Japanese art and aesthetics in the late-nineteenth and early-twentieth centuries. The 35 works and related ephemera highlighted a strength in the Terra Foundation for the Arts collection and also included works loaned by other institutions in France, notably the Bibliothèque Nationale de France and the Bibliothèque d'Art et d'Archéologie Jacques Doucet.

2003

The first season in a new decade of the museum's history was a banner one, with important benchmarks including *American Beauty: Painting and Sculpture from the Detroit Institute of Arts*. Comprising 90 paintings and sculptures from this prominent collection, the exhibition mapped 150 years of American art through its principal artists and movements.

Side By Side: Selections from the Terra Foundation for the Arts Collection presented 26 works from the Terra collection alongside those of the Detroit Institute of Arts, offering an opportunity for visitors to deepen their knowledge of American art through visual analysis.

Long associated with flowers and gardens, the village of Giverny inspired many works in the Terra collection. The exhibition *Giverny in Bloom* presented 16 such works, all paintings that demonstrate the importance of floral subjects in the impressionist vocabulary.

Part of the American Perspectives series, *The People Work: American Perspectives, 1840–1940* featured 70 paintings and prints from the Terra Foundation for the Arts collection along with a few important loans. The selected images of labor captured the anti-modernist impulse of the country's cultural elite, which culminated in romanticized depictions of French peasant women harvesting crops and portrayals of the lone cowboy astride his horse in the American West.

Through 25 works on paper, *An Artistic Friendship: Beauford Delaney and Lawrence Calcagno* examined the close artistic and personal friendship of these two American artists of the twentieth century. Both were committed to lyrical abstraction, although Delaney was ultimately influenced more by the work of Claude Monet than by that of the color-field painters that were so important in Calcagno's formation as an artist.

The 2003 season concludes with the first major traveling exhibition organized by the Musée d'Art Américain Giverny. *A Transatlantic Avant-Garde: American Artists in Paris, 1918–1939* explores a period marked by the shifting influence of Europe on American art. The exhibition focuses on Purism, Geometric Abstraction, and Surrealism, three trends among the Parisian avant-garde that were undeniably significant in transatlantic modernity, particularly in their influence on American artists active in Paris between the world wars. The 130 objects, drawn primarily from American and French collections including the Terra Foundation for the Arts, features work by European artists as points of reference.

The following chronologically lists the Musée d'Art Américain Giverny's seasonal exhibition program from January 1, 2001 through June 30, 2003. All exhibitions were organized by the Musée d'Art Américain Giverny with the exception of four, which can be identified by their accompanying credit line. Exhibitions organized by the Musée d'Art Américain Giverny in partnership with another institution have been duly noted. Venues for traveling exhibitions organized by the museum are listed in chronological order.

MARY AND FREDERICK MACMONNIES: A STUDIO IN GIVERNY

MARY ET FREDERICK MACMONNIES: UN ATELIER À GIVERNY

April 1–July 1, 2001

Organized by the Palmer Museum of Art and the Musée d'Art Américain Giverny; curated by Joyce Robinson and Derrick R. Cartwright

THE EXTRAORDINARY AND THE EVERYDAY: AMERICAN PERSPECTIVES, 1820–1920

L'HÉROÏQUE ET LE QUOTIDIEN: LES ARTISTES AMÉRICAINS, 1820–1920

April 1–November 30, 2001

Curated by Derrick R. Cartwright

GIVERNY IN ALL SEASONS

GIVERNY AU FIL DES SAISONS

April 1–November 30, 2001

Curated by Derrick R. Cartwright

WHEN THERE WERE TREES: WORKS BY MICHELE BURGESS

WHEN THERE WERE TREES: LIVRES ILLUSTRÉS DE MICHELE BURGESS

April 1–July 1, 2001

Curated by Veerle Thielemans

MILBERT, LESUEUR, TOCQUEVILLE: AMERICAN JOURNEYS, 1815–1845

MILBERT, LESUEUR, TOCQUEVILLE: LE VOYAGE EN AMÉRIQUE, 1815–1845

July 10–September 2, 2001

Curated by Veerle Thielemans

ANNE RYAN: COLLAGES

ANNE RYAN: COLLAGES

July 10–September 2, 2001

Curated by Sophie Lévy

LOUISE BOURGEOIS: ILLUSTRATED BOOKS

LOUISE BOURGEOIS: LIVRES ILLUSTRÉS

September 11–November 30, 2001

Curated by Sophie Lévy

AMBASSADORS OF PROGRESS: AMERICAN WOMEN PHOTOGRAPHERS IN PARIS, 1900–1901

LES AMBASSADRICES DU PROGRÈS: PHOTOGRAPHES AMÉRICAINES À PARIS, 1900–1901

September 11–November 30, 2001

Additional Venues: Terra Museum of American Art, Hood Museum of Art, and Asheville Art Museum

Curated by Bronwyn Griffith

FROM A COLONY TO A COLLECTION: CELEBRATING THE TENTH ANNIVERSARY OF THE MUSÉE D'ART AMÉRICAIN GIVERNY

D'UNE COLONIE À UNE COLLECTION: LE MUSÉE D'ART AMÉRICAIN GIVERNY FÊTE SES 10 ANS

March 30–June 16, 2002

Curated by Sophie Lévy and Katherine Bourguignon

JASPER JOHNS: PRINTS FROM FOUR DECADES

JASPER JOHNS: L'OEUVRE GRAVÉ, 1960–2000

June 23–September 8, 2002

Organized by the National Gallery of Art, Washington; curated by Ruth Fine

PARIS–NEW YORK, ROUND TRIP

PARIS–NEW YORK, ALLER–RETOUR

September 22–November 30, 2002

AMERICAN MODERNISM IN THE MAKING, 1880–1940

UNE MODERNITÉ AMÉRICAINE EN FORMATION, 1880–1940

Curated by Lee Vedder

TRANSATLANTIC VISIONS: TWENTIETH-CENTURY AMERICAN PHOTOGRAPHS

VISIONS TRANSATLANTIQUES: PHOTOGRAPHIES AMÉRICAINES DU XXE SIÈCLE

Curated by Bronwyn Griffith

JAPONISME IN AMERICA: WORKS ON PAPER, 1880–1930

LE JAPONISME EN AMÉRIQUE: OEUVRES SUR PAPIER, 1880–1930

September 15–November 30, 2002

Curated by Francesca Rose

AMERICAN BEAUTY: PAINTING AND SCULPTURE FROM THE DETROIT INSTITUTE OF ARTS, 1770–1920

AMERICAN BEAUTY: CHEFS-D'OEUVRE DU DETROIT INSTITUTE OF ARTS, 1770–1920

March 2–June 1, 2003

Organized by the Detroit Institute of Arts; curated by James Tottis

SIDE BY SIDE: SELECTIONS FROM THE TERRA FOUNDATION FOR THE ARTS COLLECTION

FACE À FACE: SÉLECTIONS DE LA COLLECTION DE LA TERRA FOUNDATION FOR THE ARTS

March 2–June 8, 2003

Curated by Sophie Lévy with the assistance of Hélène Furminieux

GIVERNY IN BLOOM

GIVERNY EN FLEURS

March 2–August 17, 2003

Curated by Sophie Lévy

THE PEOPLE WORK: AMERICAN PERSPECTIVES, 1840–1940

LE TRAVAIL À L'OEUVRE: LES ARTISTES AMÉRICAINES, 1840–1940

June 8–August 17, 2003

Organized by the Terra Museum of American Art; curated by Elizabeth Kennedy

AN ARTISTIC FRIENDSHIP: BEAUFORD DELANEY AND LAWRENCE CALCAGNO

UNE AMITIÉ D'ARTISTES: BEAUFORD DELANEY ET LAWRENCE CALCAGNO

June 15–August 17, 2003

Organized by the Palmer Museum of Art, Pennsylvania State University; curated by Joyce Robinson

A TRANSATLANTIC AVANT-GARDE: AMERICAN ARTISTS IN PARIS, 1918–1939

“PARIS, CAPITALE DE L'AMÉRIQUE”: L'AVANT-GARDE AMÉRICAINNE À PARIS, 1918–1939: UNE AMBIVALENTE FASCINATION

August 31–November 30, 2003

Additional Venues: Tacoma Art Museum and the Terra Museum of American Art

Curated by Sophie Lévy, Bronwyn Griffith, and Katherine Bourguignon

SELECTED LENDERS TO EXHIBITIONS

January 2001–June 2003

France

Beaugency, Musée de l'Orléanais

Blérancourt, Musée National de la Coopération Franco-Américaine

Dijon, FRAC Bourgogne

Gravelines, Musée du Dessin et de l'Estampe Originale, Gravelines

Grenoble, Musée de Grenoble

Havre, Musée d'Histoire Naturelle de la Ville du Havre

Paris, Bibliothèque d'Art et d'Archéologie Jacques Doucet

Paris, Bibliothèque Nationale de France

Paris, Documentation du Musée National d'Art

Moderne—Centre de Création Industrielle, Centre Georges Pompidou

Paris, Galerie 1900–2000

Paris, Galerie Lelong, Paris

Paris, Musée d'Histoire Naturelle de Paris

Paris, Musée National d'Art Moderne, Centre Pompidou

Paris, Musée Carnavalet

Rouen, Musée des Beaux-Arts

Vernon, Musée Municipal A.G. Poulain

Vézelay, Musée Zervos

Germany

Köln, Museum Ludwig

Great Britain

Cambridge, Cambridge University, Robinson College

London, Victoria and Albert Museum

United States

Bloomington, Indiana University Art Museum

Boston, Museum of Fine Arts, Boston

Boston, Robert Klein Gallery

Chicago, The Art Institute of Chicago

Columbus, Columbus Museum of Art

Iowa City, The University of Iowa Museum of Art

La Jolla, Atheneum Music and Arts Library

Minneapolis, Curtis Galleries

(formerly The Regis Collection)

Minneapolis, Weisman Art Museum

New Haven, Yale University Art Gallery

New York, ACA Galleries

New York, C & M Gallery

New York, Gary Snyder Fine Art

New York, Isamu Noguchi Foundation

New York, Katharina Rich Perlow Gallery

New York, Keogh & Riehlman Fine Art

New York, Michael Rosenfeld Gallery
New York, National Academy of Design
New York, The Metropolitan Museum of Art
New York, The Museum of Modern Art
New York, The New York Public Library
New York, Whitney Museum of American Art
Philadelphia, Philadelphia Museum of Art
Pittsfield, Berkshire Museum
Poughkeepsie, The Frances Lehman Loeb Art Center
Rochester, George Eastman House
San Diego, Brighton Press
San Diego, University of California
Washington, D.C., Hirshhorn Museum and
Sculpture Garden
Washington, D.C., National Museum of American History
Washington, D.C., Smithsonian American Art Museum
Washington, D.C., The Library of Congress
Washington, D.C., The Phillips Collection
Barbara Walbridge
Helen Faye

PUBLIC PROGRAMS

Public programs at the Musée d'Art Américain Giverny focus on the museum's exhibitions and on the historic importance of Giverny as a site of transatlantic artistic dialogue. Between January 1, 2001 and June 30, 2003 approximately 27,000 individuals participated in the museum's programs. Audiences served included schoolchildren, families, teachers, general adult visitors, and scholars.

Academic Programs and Research Service

The academic programs and research service was launched in 2000 to stimulate research and debate on American art and culture with audiences at French universities and museums. It reaches out to the scholarly community in France, including departments of art history and American studies as well as American study programs abroad, and offers activities tailored to interest. Since its inception, the department has organized five symposia in partnership with major French museums, universities, and institutes on topics in American art and sociocultural issues resulting from relations between America and France, which were attended by over 1,000 individuals.

In 2001 the symposia cycle began with a three-day event devoted to the study of the phenomenon of "anti-Americanism" in French culture—its origin, history, and transmission and the diversity of the debate and events surrounding the issue. "Quelle Amérique: Attirances, Réticences et Fascination" was organized in partnership with the Institut Universit  de France and the Association Fran aise d'Etudes Am ricaines. The first two days of the symposium took place in Paris; on the third day participants were bussed to Giverny for a session at the museum. Symposium papers and related discussion will be published as part of the museum's publication series, *Papers*.

Presenters for the museum's first symposium were drawn from the French community. Subsequent events featured international panels. In the fall of 2001, the symposium "Avant-Garde Women Photographers" was organized in partnership with the Institut National d'Histoire de l'Art for the museum's exhibition *Ambassadors of Progress: American Women Photographers in Paris, 1900–1901*. Speakers explored how American women photographers contributed to the development of the medium's status as an art form at the turn of the last century.

In 2002, a one-day symposium, "Thomas Eakins (1844–1916): Painting and Masculinity," was organized in Giverny with the Musée d'Orsay on the occasion of its seminal Thomas Eakins retrospective. Presenters examined the complexities of Eakins's oeuvre and offered new perspectives in American art history scholarship, particularly with regard to gender construction. University students from Lyon and Paris participated after attending a guided tour of the exhibition given by its curator and the symposium speakers. Symposium papers and related discussion were published in 2003 as part of the museum's publication series, *Papers*.

Also in 2002, the museum collaborated with the Centre Interdisciplinaire de Recherches sur l'Amérique du Nord at Université Paris VII to present "Another Look at the 1930s: Beyond the New Deal." The three-day event (two days in Paris followed by one day in Giverny) focused on how cultural institutions, labor organizations, political organizations, and marketers adapted to the changed conditions of the 1930s, and how those conditions were reflected in artistic influences between America and France during the decade.

"The Independence of American Art" was organized in March 2003 in collaboration with the Musée du Louvre. Speakers examined various claims for American art's independent identity and assessed them within the current context of globalization and multiculturalism. Approximately 600 people attended the day-long event. Following the presentations, speakers and co-organizers from the Louvre were invited to Giverny for an exhibition opening and a panel discussion with students and scholars. Symposium papers and related discussion will be published as part of the museum's publication series, *Papers*.

The museum's mission of transatlantic exchange is furthered by its engagement with American study-abroad programs. Between winter 2001 and spring 2003, the museum, along with French universities such as Paris VII, Orléans and Lyon, provided thirteen internships to five American university programs in France, including those of Columbia; Emory, Duke, and Cornell Universities; Middlebury College; Wellesley College; and the American University in Paris. Interns gained experience through their work in the curatorial and academic programs departments.

In 2001 the museum hosted a meeting of American art history and visual art programs in France. With the Rhode Island School of Design Program in Pont-Aven, the museum co-organized a similar conference the following year. The museum also received a group of art history students from Columbia University's Paris Programs for an orientation weekend, and it opened its studio spaces and seminar room to visual arts students from the Marchutz School of Painting, based in Aix-en-Provence.

Lectures and Gallery Talks

Public lectures and gallery talks form an essential part of the museum's educational programs by providing forums for in-depth presentations and discussions on artwork and ideas within exhibitions. Speakers, such as American and French professors and museum curators, delivered over 30 presentations in 2001, 2002, and the spring of 2003. In addition, approximately twice per month the curatorial and education staffs offered guided tours of special exhibitions and seminars on the history of the artists' colony in Giverny or other topics related to American art.

New ventures initiated in 2002 for the general public increased the range of programs for adults. Weekly guided tours consistently serve close to 30 visitors. A luncheon-lecture series, programmed monthly in 2002 and bimonthly currently, regularly draws attendees. A special gallery talk, instituted in the spring of 2003 and offered each month, focuses on one work of art in the galleries with the goal of creating an intimate and inviting atmosphere for the exchange of ideas between staff and participants.

The bimonthly art history lecture series continues to attract local audiences: in 2001 with *Women Artists from the Renaissance to Our Days*, in 2002 with *The Impassioned Collector*, and in 2003 with *New Art for a New World: Reflections on Nineteenth-Century American Art*. Since its inception in 2000, the series has served close to 150 subscribers. Lectures are conducted by French university professors, guest curators, and museum educators.

School and Teacher Programs

School and teacher programs provide opportunities for the French public to learn about American art through exhibition tours, art project workshops, and art history classes and seminars. From January 2001 through June 2003, approximately 30,000 individuals participated in a variety of such programs.

Since 1999 the museum has offered school groups an art project workshop in addition to a standard gallery visit; this educational initiative has increased the number of school group visits. In addition, teachers are invited to twice-yearly receptions where information on upcoming exhibitions and educational programs is offered through a slide lecture and a presentation of a gallery model with didactics. One-quarter of the approximately 1,000 educators who attend these receptions each season return with their classes. Once a visit has been scheduled, educational packets of slides and explanatory sheets are available to help school groups prepare for and achieve the most from their visits.

The French primary school curriculum typically does not include art classes or art history education. In response, in 2001 the museum inaugurated a course that provides basic information on painting techniques and an introduction to the history of art. This program annually serves 80 students of varying backgrounds and grades.

In 2002 an important outreach program entitled “Around the Collection of the Musée d’Art Américain Giverny” was initiated with funding from the French National Education Department, a public service group. The program offered students an introductory visit to the museum followed by six off-site classroom workshops led by an education staff member. It concluded with a final visit by students to the museum. The program also included a public exhibition of participants’ art projects in the historic Perry studios.

In its third year, the partnership program with local schools, which offers projects based on the museum’s exhibitions, incorporated both new and traditional media and

approaches. Students experimented with digital video and photography and participated in workshops designed to teach writing fundamentals. These school visits also yielded yet another form of outreach: students were provided with free museum admission for their families, and many students returned with family members, some of whom had never entered a museum before. To ensure an educational and memorable visit, family activity books developed by the museum were available.

Concerts

Beginning in 2000, monthly concerts have been given at the museum to enrich the presentation of American art. The museum has hosted 25 concerts since the inception of the series, attracting approximately 180 visitors at performances during exhibition openings and 70 at other times during the museum's season.

Concerts are programmed in relation to museum exhibitions and activities, and each presents American music that underscores the rich transatlantic exchange between American and European composers. In 2000 the series focused on introducing American composers to a European public. The following season was devoted to women composers and their role in music, complementing museum exhibitions on the work of women artists. The 2003 series has presented music from the inter-war years, the period also examined in the museum-organized exhibition *A Transatlantic Avant-Garde: American Artists in Paris, 1918–1939*.

Films

Film series were held in the museum's auditorium during the 2001 and 2002 seasons. Each consisted of screenings of six films, with an average attendance of approximately 35. A French film critic introduced each segment and facilitated audience discussion after the showing.

In 2001, the series entitled Portraits of Women presented French and American films representing women to complement the exhibitions *Anne Ryan*, *Michelle Burgess* and *American Women Photographers in Paris*. In conjunction with the museum's tenth-anniversary exhibition, *From a Colony to a Collection*, which displayed a selection of masterworks from the Terra Foundation for the Arts collection, the 2002 film series was devoted to the work of great American filmmakers. The film series program was discontinued in 2003, although documentaries on American art and related exhibition topics continue to be shown regularly in the museum's auditorium during gallery hours to add to visitors' experiences in the galleries.

Programming with the Terra Foundation for the Arts Properties

Giverny is a historic site for painting, and the Terra Foundation for the Arts properties and facilities provide the museum with the opportunity to create unique art programs. Weekend and one-week workshops were offered at the studios and gardens of the Terra

properties and focused on subjects and themes such as portraiture, landscape, still life, and abstraction. Attendance for this new program reached close to its maximum capacity and included an international contingent. In response to numerous requests by parents for workshops for their young children, new programs were instituted: afternoon workshops for 4-to-7 and 8-to-12 year-olds have been conducted over the summer vacation period.

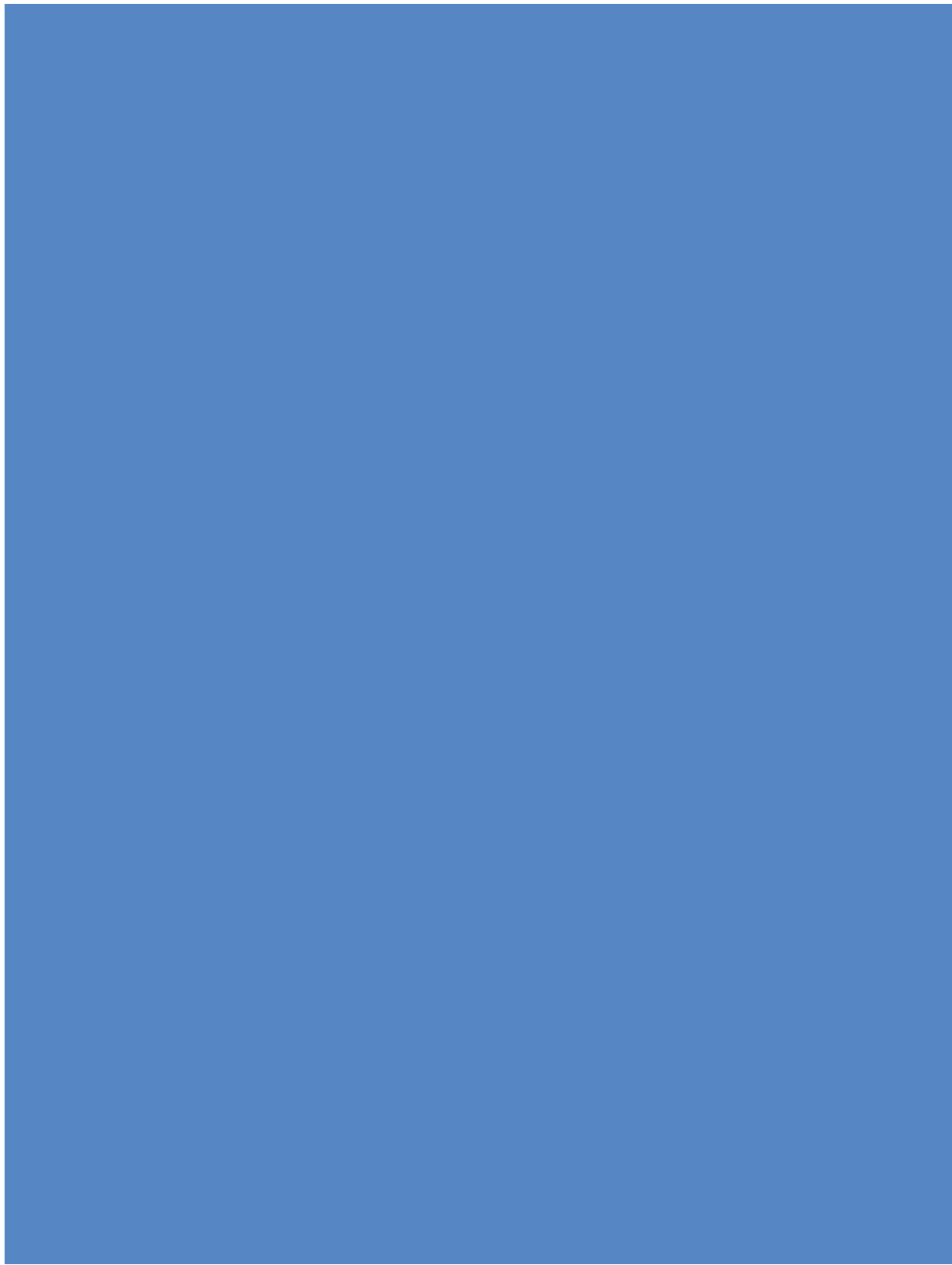
Also unique to the museum are tours of the historic gardens and properties, related to the artists' colony in Giverny or with a botanical focus, which have been offered in recent years with increasing success. Tours are given regularly each Sunday and on request. Between January 1, 2001 and June 30, 2003, over 1,800 visitors participated in tours of the foundation's properties in Giverny.

SOURCES OF SUPPORT

The Musée d'Art Américain Giverny would like to gratefully acknowledge and thank the following for their generous support, which enables the museum to continue its ambitious exhibitions, educational programming, and related events and to reach an ever-increasing audience.

Interns

Fanny Beaufrère (Université d'Orléans), Publications
Céline Bidère (Institut de Gestion Sociale), Administration
Laure Couteau (Lycée Georges Dumézil), Administration
Aurore Deladrec (Université d'Artois), Marketing
Sabine Derrien (Université Le Havre Formation Continue), Administration
Arielle Dove (Collège privé Jeanne d'Arc Vernon), Administration
Juliane Généreux (Lycée de la Vallée du Cailly), Marketing
Céline Goetz (Columbia University in the City of New-York), Education
Adrien Guilloteau (Collège Cervantes Vernon), Gardens
Claire Guilloteau (Ecole du Louvre), Curatorial
Eran Guterman (Université Paris VII), Curatorial
Eliza Johnson (Middlebury College School in France), Curatorial
Olivier Lebourdais (Middlebury College School in France), Curatorial
Anne Rana (Middlebury College School in France), Curatorial
Adam Redwine (The American University of Paris), Education
Audrey Ryckeboer (Ecole de Condé), Conservation
Bénédicte Vogels (Institut de Gestion Sociale), Administration
Jessica Weir (Association EDUCO), Education



FINANCIAL INFORMATION

TERRA FOUNDATION FOR THE ARTS

Condensed Statements of Financial Position (unaudited)

As of June 30, 2003 and June 30, 2002

	2003	2002
ASSETS		
Cash and Investments	\$195,341,411	\$194,482,476
Other Current Assets	1,116,548	1,078,647
Fixed Assets, Net of Depreciation	27,055,419	27,791,629
Art Collection	175,848,613	172,708,604
Bequest Receivable	8,200,000	5,500,000
Total	\$407,561,991	\$401,561,356
LIABILITIES & NET ASSETS		
Accounts Payable and Accrued Expenses	\$1,907,543	\$1,830,280
Net Assets	405,654,448	399,731,076
Total	\$407,561,991	\$401,561,356

Condensed Statements of Activity (unaudited)
For the Years Ended June 30, 2003 and June 30, 2002

	2003	2002
REVENUES		
Investment Income	\$6,894,652	(\$6,093,821)
Rental Income	2,439,376	2,246,034
Lawsuit Settlement	4,059,093	0
Bequest Income	0	0
Other	13,565	73,500
Total	\$13,406,685	(\$3,774,287)
EXPENSES		
Program Expenses*		
Exhibitions and Collection Support	\$236,717	\$151,639
Education Support and Grants	456,391	253,528
Depreciation	817,292	794,227
	1,510,400	1,199,394
Support		
Management and General	2,639,428	5,060,378
Building and Security	194,464	1,026,040
Communications, Marketing, and Development	95,700	12,604
	2,929,592	6,099,022
Other	188,429	(62,730)
Total	\$4,628,421	\$7,235,686
EXCESS OF REVENUES OVER EXPENSES BEFORE MUSEUM SUPPORT	\$8,778,264	(\$11,009,973)
Support for Museums	(5,950,000)	(5,360,000)
Revaluation of Art Collection	3,095,109	0
INCREASE (DECREASE) IN NET ASSETS	\$5,923,373	(\$16,369,973)

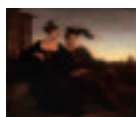
*Program Expenses include foundation expenses and other grants. Funds from the foundation supporting its museums, the Terra Museum of American Art and the Musée d'Art Américain Giverny, are noted in Support for Museums.

IMAGE CREDITS AND NOTES

The paintings by Allston, Bellows, Copley, Eakins, Heade, Kent, and Wood reproduced in this report are highlights from the many purchases made by the Terra Foundation for the Arts since 1996, when the foundation board continued the acquisition program activity of its late founder, Daniel J. Terra.

Acquiring Samuel F. B. Morse's didactic masterwork *Gallery of the Louvre* for the viewing pleasure of national and international visitors was a source of pride for Ambassador Terra. To this day, this icon of transatlantic cultural exchange continues to engage audiences.

The image of the Musée d'Art Américain Giverny that appears in this book is the copyright of Nathalie Rateau and of Reichen et Robert, architectes. Garry Henderson photographed the façade of the Terra Museum of American Art, designed by architectural firm Booth Hansen Associates.



Washington Allston (1779–1843)
Lorenzo and Jessica, 1832
oil on artist's board, 15 x 18 in. (38.1 x 45.7 cm)
Terra Foundation for the Arts, Daniel J. Terra Art
Acquisition Endowment Fund, 2000.3



Martin Johnson Heade (1819–1904)
Still Life with Apple Blossoms in a Nautilus Shell, 1870
oil on canvas, 21 x 17 in. (53.3 x 43.2 cm)
Terra Foundation for the Arts, Daniel J. Terra Art
Acquisition Endowment Fund, 1999.7



George Bellows (1882–1925)
Nude Girl, Miss Leslie Hall, 1909
oil on canvas, 60 x 42 in. (152.4 x 106.7 cm)
Terra Foundation for the Arts, Daniel J. Terra Art
Acquisition Endowment Fund, 1999.5



Rockwell Kent (1882–1971)
Summer, Greenland, c. 1932
oil on canvas adhered to panel, 28 x 44 in.
(71.1 x 111.8 cm)
Terra Foundation for the Arts, Daniel J. Terra Art
Acquisition Endowment Fund, 1998.2
Courtesy of Plattsburgh Art Museum, Rockwell
Kent Gallery and Collection



John Singleton Copley (1738–1815)
Portrait of Mrs. John Stevens (Judith Sargent, later Mrs. John Murray), 1770–72
oil on canvas, 50 x 40 in. (127.0 x 101.6 cm)
Terra Foundation for the Arts, Daniel J. Terra Art
Acquisition Endowment Fund, 2000.6



Samuel F. B. Morse (1791–1872)
Gallery of the Louvre, 1831–33
oil on canvas, 73 1/2 x 108 in. (187.3 x 274.3 cm)
Terra Foundation for the Arts, Daniel J. Terra
Collection, 1992.51



Thomas Eakins (1844–1916)
Portrait of Thomas J. Eagan, 1907
oil on canvas, 24 x 20 in. (61.0 x 50.8 cm)
Terra Foundation for the Arts, Daniel J. Terra Art
Acquisition Endowment Fund, 1998.1



Thomas Waterman Wood (1823–1903)
The Yankee Pedlar, 1872
oil on canvas, 28 x 40 in. (36.8 x 61.0 cm)
Terra Foundation for the Arts, Daniel J. Terra Art
Acquisition Endowment Fund, 1998.3

Terra Foundation for the Arts

Report January 2001–June 2003

Project Coordinator: Shelly Roman

Production Coordinator: Tom Wawzenek

Editing of Selected Sections: Wendy Greenhouse

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