

REPORT JULY 2008-JUNE 2010

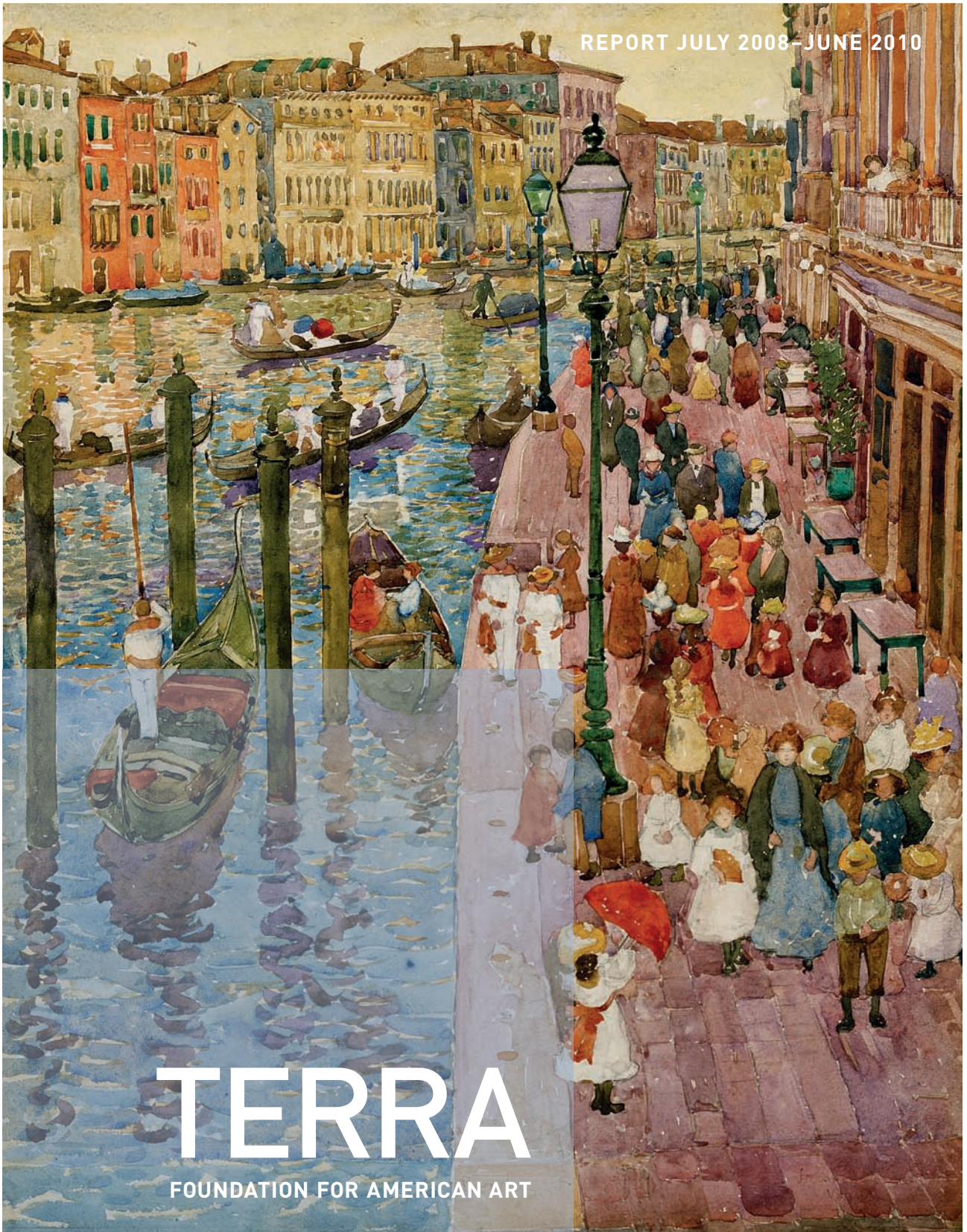
TERRA FOUNDATION FOR AMERICAN ART

REPORT JULY 2008 - JUNE 2010

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TERRA

FOUNDATION FOR AMERICAN ART



MISSION STATEMENT

The Terra Foundation for American Art is dedicated to fostering exploration, understanding, and enjoyment of the visual arts of the United States for national and international audiences. Recognizing the importance of experiencing original works of art, the foundation provides opportunities for interaction and study, beginning with the presentation and growth of its own art collection in Chicago. To further cross-cultural dialogue on American art, the foundation supports and collaborates on innovative exhibitions, research, and educational programs. Implicit in such activities is the belief that art has the potential both to distinguish cultures and to unite them.

TERRA FOUNDATION FOR AMERICAN ART
REPORT JULY 2008–JUNE 2010



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AT A GLANCE
GRANTS AND COLLECTION
2005–2010

\$29 million
awarded through
grant program

279 grants made
to institutions
worldwide



108 exhibitions

64 academic programs

28 public programs

36 K–12 programs

88 grants served
international
audiences

120 grants served
Chicago audiences



729 objects in
the collection

74 exhibitions
supported by
collection loans

404 collection
artworks loaned to
exhibitions



8 acquisitions to
the collection



101 worldwide
venues for
collection loans

INTRODUCTION

Already it's been five years since the Terra Foundation for American Art launched its expanded grant program, setting sights on supporting American art presentation, study, and programming worldwide. The reception has been astounding, and over these years the Terra Foundation has awarded approximately \$30 million for more than 275 programs, both in the United States and abroad. While we hope you find these numbers impressive, we hope you'll be even more impressed by all the people who have worked to imagine and create the many exhibitions and programs on American art we have been proud to support. The past two years of their accomplishments are celebrated in this report.

Our grantees and project partners developed their respective programs thoughtfully, making them accessible and stimulating for a variety of audiences. Look through this report and you will discover program after program that breaks new ground and has incredible reach. An exhibition on Maurice Prendergast shown in Italy and the United States chronicled the importance of the artist's Italian sojourns and documented all his works from these two trips. A retrospective of the American expatriate artist Joan Mitchell featured her monumental abstract canvases and traveled to Italy, Germany, and France. Chicago Public Schools librarians and classroom teachers were brought together to learn about American art and plan classroom lessons based on resources provided by the National Endowment for the Humanities. Teaching fellowships and visiting professorships were inaugurated at academic institutions in Chicago, Paris, London, and Berlin. The list goes on and on.

Also inspiring are all the people who have contributed to these events through their participation—attending exhibitions, taking part in workshops, sharing perspectives at symposia, asking questions at lectures. These individuals have chosen to be part of an ongoing dialogue on American art, and their interest spurs projects that explore and interpret American art in exciting new ways.

Fundamental to our organization is a board of directors and staff committed to realizing the Terra Foundation's mission in dynamic ways. The dedication and imagination of these individuals have made the foundation what it is today: a grantmaking organization with a heft of distinguishing characteristics. We seek and support new perspectives on American art. We initiate and administer projects that serve needs in communities. We build partnerships to strengthen opportunities. We keep and grow a renowned American art collection while



Ronald R. Davenport Sr.
and Elizabeth Glassman

continually researching and sharing it. And we work hard to ensure that every person's experience with American art is a rewarding one.

The Terra Foundation is an international organization with facilities in two locations, one in Chicago and a newly opened one in Paris. Each is staffed by people who are truly interested in helping others produce and connect with great programs. If you have an interest in American art, we hope you think of us as your number-one resource.

To all who made the many programs listed in this report possible: congratulations! Thank you for making what we do a success. Imagine, create, participate—we hope that in whatever way you choose, you will have an opportunity to experience American art.

A handwritten signature in black ink, appearing to read 'RRD' followed by a stylized flourish.

Ronald R. Davenport Sr.
Chairman, Board of Directors

A handwritten signature in black ink, appearing to read 'Elizabeth Glassman' in a cursive script.

Elizabeth Glassman
President and Chief Executive Officer

APPRECIATION

Over the past two years, the Terra Foundation for American Art has undergone significant changes and it continues to evolve while remaining committed to its founding mission. For this, the foundation is indebted to the strong leadership of the Board of Directors. Marshall Field V, who was chairman from 2001 to 2009, inspired foundation staff to always dream big. Board members Norman R. Bobins, Gilda R. Buchbinder, the late Robert F. Carr III, Wanda M. Corn, current chairman and treasurer Ronald R. Davenport Sr., James R. Donnelley, Kathleen A. Foster, Robert S. Hamada, Catharine C. Hamilton, Neil Harris, E. Baker Jenner Jr., Fred A. Krehbiel, Frederick Vogel III, and Morris S. Weeden also wisely guided the foundation through recent transformations.

In 2009, the Terra Foundation's Musée d'Art Américain Giverny (MAAG) reopened as the Musée des Impressionnismes Giverny. The new museum is overseen by a unique partnership of government agencies and cultural institutions. We are grateful for the leadership of Jean Louis Destans, president, Department of Eure, and president, Musée des Impressionnismes Giverny, who stewarded the complex negotiations that made this possible. Guy Cogeval, president, Musée d'Orsay, was also instrumental in helping realize the ambitious goals of the founding team.

Through recent transitions, the Terra Foundation's staff has remained focused and dedicated. Six former staff members deserve special recognition for their service. Diego Candil, formerly director of MAAG, continues his expert leadership as director of the Musée des Impressionnismes Giverny. Elizabeth Kennedy retired from her position as curator after ten years as the collection's most passionate advocate. Sophie Lévy created groundbreaking exhibitions and publications as chief curator at MAAG for nine years and now serves as director and chief curator at the Musée d'Art Moderne Lille Métropole. Dennis Murphy worked as the foundation's building engineer for more than fifteen years. Elisabeth Smith established and managed the foundation's grant program and communications from the Chicago office. We pay special tribute to Elaine Holzman, whose recent passing deprives the foundation of a devoted colleague and a warm and insightful friend.

Every person at the Terra Foundation contributes to its success and deserves much thanks. The current board of directors and staff work closely to achieve the foundation's mission: all are listed on the following page.

BOARD OF DIRECTORS AND STAFF

BOARD OF DIRECTORS

Ronald R. Davenport Sr., Chairman
and Treasurer

Frederick Vogel III, Vice Chair

Gilda R. Buchbinder, Secretary

Mark A. Angelson

Norman R. Bobins (until fall 2008)

Gerhard Casper, Ph.D. (as of fall 2008)

Wanda M. Corn, Ph.D. (until fall 2008)

James R. Donnelley (until fall 2009)

Charles C. Eldredge, Ph.D.

Marshall Field V (until fall 2009)

Ruth E. Fine (as of fall 2009)

Kathleen A. Foster, Ph.D. (until fall 2009)

Robert S. Hamada (until fall 2009)

Catharine C. Hamilton

Neil Harris, Ph.D. (until fall 2008)

David G. Kabiller

Clare Muñana (as of fall 2009)

William A. Osborn (as of fall 2008)

John W. Rogers Jr. (as of fall 2009)

Michael E. Shapiro, Ph.D. (as of fall 2008)

Marilynn Thoma

David B. Weinberg (as of fall 2009)

EXECUTIVE STAFF

Elizabeth Glassman, President and Chief
Executive Officer

Donald H. Ratner, Executive Vice President
and Chief Financial Officer

Amy Zinck, Vice President

CHICAGO STAFF

Peter John Brownlee, Ph.D., Associate Curator

Leslie Buse, Executive Assistant

Carrie Haslett, Ph.D., Program Officer,
Exhibitions/Academic Programs

Elaine Holzman, Director of Finance

Elizabeth Kennedy, Ph.D., Curator
of Collection

Dennis Murphy, Building Engineer

Eleanore Neumann, Grants and
Program Assistant

Catherine Ricciardelli, Registrar of Collection

Jennifer Siegenthaler, Program Officer,
Education Programs

Elisabeth Smith, Grants and
Communications Manager

Lynne Summers, Executive Assistant

PARIS STAFF

Sarah Bentley, Office Manager

Ewa Bobrowska, Ph.D., Associate Program
Officer, Research

Véronique Bossard, Residency Coordinator

Katherine Bourguignon, Ph.D., Associate
Curator and Associate Program Officer

Miranda Fontaine, Academic Programs
Coordinator

Francesca Rose, Head of Publications and
Communications

Veerle Thielemans, Ph.D., Head of
International Academic Programs

The background of the entire page is a reproduction of a painting. It depicts a young girl with dark hair and blue eyes, wearing a vibrant red, off-the-shoulder dress with puffed sleeves and a full skirt. She is holding a small red rose in her right hand. She wears a red beaded necklace and red shoes with white ruffled collars. In the bottom left corner, a small dog with brown and white fur is visible. The background is dark and textured.

American Art American City
offered the public an opportunity
to experience excellent programs
within a new context and helped
build a lasting bridge between
Chicago cultural institutions.

Janet Carl Smith
Deputy Commissioner, External Relations,
Chicago Department of Cultural Affairs

INITIATIVES

In addition to its grantmaking activities, the Terra Foundation continues to create its own initiatives, developing and supporting specialized public programs, fellowships, and Chicago K–12 programs.

From its newly opened resource center in Paris, the Terra Foundation organizes dialogues, workshops, seminars, and other scholarly events on current topics in American art and visual culture. These events are designed for international scholars as well as the public, and most are presented on site at the Paris center. Also at its Paris center, the foundation has established Europe's only research library devoted exclusively to American art and transatlantic artistic exchange. Open by appointment, the library offers a collection of approximately 9,000 titles, including the recently donated 3,000-volume library of the late Roger Breed Stein, professor emeritus of the History of Art at the University of Virginia.

Now in its tenth year, the Terra Summer Residency continues to offer ten eight-week residential fellowships annually to artists and scholars from the United States and Europe. Fellows reside in Giverny, France, and pursue individual work while participating in seminars, presentations, and other activities designed to encourage group interaction and exchange. To celebrate the program's milestone anniversary, the foundation organized "Geographies of Art: Sur le Terrain," a three-day symposium that explored the residency's encouragement of international dialogue on American art and culture.

In Chicago, the Terra Teacher Lab is well into its fifth year. To date, more than one hundred Chicago Public Schools teachers have participated in the Teacher Lab, a year-long professional-development program that introduces them to American art and ways to use it in the classroom. Also in Chicago, the foundation's fourteen-month initiative American Art American City concluded in December 2008. During its run, this city-wide awareness campaign promoted more than three hundred fifty programs that took place in Chicago, and it also inspired the ongoing American Art Network, thirty cultural institutions that meet to share information on their current and upcoming American art programs.

Ammi Phillips
Girl in a Red Dress,
c. 1835
oil on canvas
(detail)

INITIATIVES

PARIS CENTER EVENTS

In 2009, the foundation opened a resource center in Paris dedicated to serving international scholars and curators as well as the public. Terra Foundation for American Art Europe (Terra Europe) creates and disseminates new research on American art through institutional partnerships, academic programs, exhibitions, and publications, as well as residential programs in Giverny, France. In addition, Terra Europe provides access to resources on American art through its specialized library.

Academic programs are developed in close collaboration with universities and museums throughout Europe to encourage research and teaching on American art and to create international forums for the exchange of ideas. These programs include public conferences and symposia, research and teaching fellowships, and residential programs for scholars.

At its Paris center, Terra Europe offers dialogues, workshops, seminars, and other scholarly events on current topics in American art and visual culture with an emphasis on cross-cultural and cross-disciplinary perspectives. Terra Dialogues further exchanges by bringing together international scholars, university students, museum curators, and artists who set forth new perspectives on important topics in American visual culture. Terra Workshops highlight current research by emerging scholars of American art and culture. These monthly workshops include works in progress, articles, papers, and archival research reports. Seminars and other scholarly events are designed for the academic community with programs that explore topics on American art and culture in depth. Highlights of such Paris center events include the following.

TERRA DIALOGUES

Excursions on American Visual Culture. An Interview with Neil Harris, Preston & Sterling Morton Professor Emeritus of History and of Art History at the University of Chicago

May 5, 2009

Dialogue with François Brunet (Université Paris 7–Denis Diderot) and Michael Leja (University of Pennsylvania)

Autour de Joan Mitchell

October 1, 2009

Dialogue between Sophie Lévy (curator of the Joan Mitchell exhibition at the Musée des Impressionnismes Giverny) and Peter Soriano (artist)

Looking at Precisionist Painting with Adorno: Aesthetics and the Limits of Historical Interpretation

December 15, 2009

Andrew Hemingway (University College London)

Response: “Theodor Adorno and the Romantic Critique of Civilization,” Michael Löwy (Centre National de la Recherche Scientifique and École des Hautes Études en Sciences Sociales, Paris)

The American Desert, 1970: Proving Grounds at the End of Modernism

January 21, 2010

Joshua A. Shannon (Terra Foundation Visiting Professor of American Art, John F. Kennedy Institut für Nordamerikastudien, Freie Universität Berlin)

Response: Jean-Philippe Antoine (Université Paris 8 Vincennes–Saint-Denis)

Episodes of Parisian Visual Culture in the Era of Thomas Edison: John Singer Sargent in the Jardin du Luxembourg in 1879

March 31, 2010

Hollis Clayson (Northwestern University, Evanston, Illinois)

Responses: “French and American Walls: A Comparison of How Pictures Were Hung at the End of the Nineteenth Century,” Mark Meigs (Université Paris 7–Denis Diderot)
“Night on the American Shore: Winslow Homer’s *Summer Night*,” Hélène Valance (Université Paris 7–Denis Diderot)

TERRA WORKSHOPS

The Family of Man: Histoire Critique d’une Exposition Américaine

January 22, 2010

Kristen Gresh (École des Hautes Études en Sciences Sociales, Paris). This workshop was given in French.

Double-Barrelled Gun: Dada aux États-Unis, 1945–1957

February 26, 2010

Judith Delfiner (Université Paris I Panthéon–Sorbonne). This workshop was given in French.

‘Non-Art,’ or How to Wash the Puritan Mud Man

March 12, 2010

Jason LaFountain (Harvard University). This workshop was given in English.

Towards a ‘New Realism’: Modernism, Murals, and Léger’s New York Years, 1931–1945

March 26, 2010

Jody Patterson (Terra Foundation Postdoctoral Teaching Fellow in American Art, Institut National d’Histoire de l’Art, Paris). This workshop was given in English.

Utterly Lost? L’Indien et la Photographie à l’Epreuve de l’(Anti) Modernité dans *The North American Indian* d’Edward Curtis

April 23, 2010

Mathilde Arrivé (Université Michel de Montaigne–Bordeaux 3). This workshop was given in French.

SEMINARS AND SCHOLARLY EVENTS

American Artists and their Encounters in France

July 6, 2009

Veerle Thielemans (Terra Foundation for American Art Europe) and Eric Segal (University of Florida)

Transatlantic Dialogues in the History of Art

May 20–21, 2010

The Institut National d’Histoire de l’Art, École Normale Supérieure, and Université Paris Ouest Nanterre La Défense, in association with the Terra Foundation for American Art

SELECTED PARTICIPANTS

Philippe Bordes (Institut National d’Histoire de l’Art)

Éric de Chassey (Académie de France à Rome–Villa Medici)

Annie Claustres (Université Lumière Lyon 2)

David Peters Corbett (University of York)

Wendy Ikemoto (Terra Foundation Teaching Fellow in American Art, Courtauld Institute of Art)

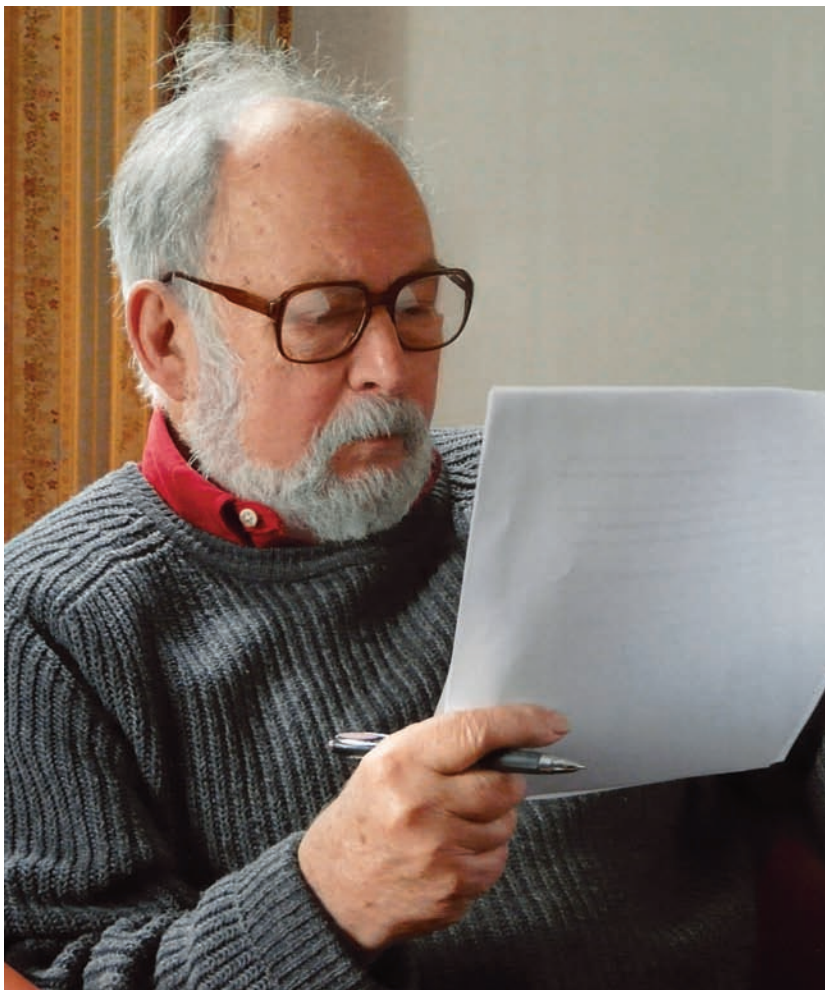
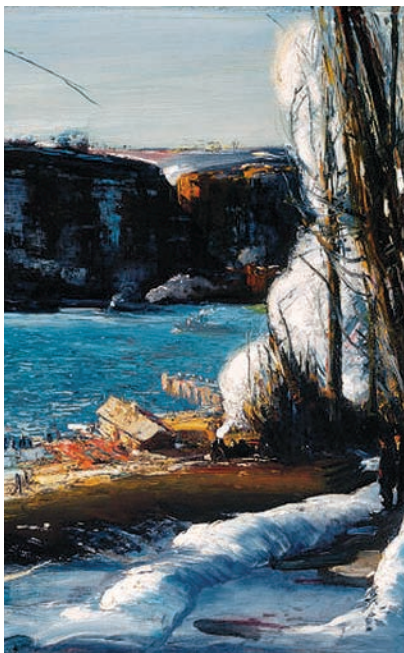
David Lubin (Wake Forest University and Terra Foundation Visiting Professor in American Art, John F. Kennedy Institut für Nordamerikastudien, Freie Universität Berlin)

Angela Miller (Washington University and Terra Foundation Visiting Professor in American Art, Institut National d’Histoire de l’Art)

Images et Histoire: Échanges Transatlantiques France–États-Unis au XIXe Siècle

June 4, 2010

Gary van Zante (MIT Museum) and François Brunet (Université Paris Diderot–Paris 7)



As a professor of American art and culture, Roger Stein was a pioneer in the field and a dedicated teacher and scholar. He would have been pleased to have his library made available to other scholars at the foundation's library in Paris.

Jenny Strauss Clay
Executor, Estate of Roger Breed Stein

Opened in the fall of 2009 in Paris, the Terra Foundation for American Art Europe Library (Terra Europe Library) is the only research library in Europe devoted exclusively to American art and transatlantic artistic exchange. The library's collection comprises approximately 9,000 titles covering American art history from the eighteenth century to 1980. The holdings are particularly rich in resources on painting, including important monographs and exhibition and museum collection catalogues from both Europe and the United States.

Acquisitions are aimed at building the collection's capacity to provide comprehensive documentation of historical American art, defined as painting, sculpture, printmaking, drawing, decorative arts, and photography by artists born or working in the United States, with a special emphasis on the nineteenth and early twentieth centuries. Since its opening, the library has received an extraordinary gift from Jenny Strauss Clay of the 3,000-volume library of the late Roger Breed Stein, professor emeritus of the History of Art at the University of Virginia. Professor Stein devoted his career to studies that stressed the interdependence of American history, art, and literature, and his library offers researchers impressive resources in American studies and visual culture. In addition, nearly five hundred volumes have been added to the Terra Europe Library, including donations from Ruth Fine, Neil Harris, Brigitte Hedel-Samson, Michael Leja, and Rachel Stella.

Open by appointment only, the library is available to university students, professors, museum professionals, and independent scholars. The collection is available for on-site use with a reading room capacity of twelve. To date, the library has welcomed nearly two hundred individuals from eight countries. A comprehensive online catalogue is accessible through the Terra Foundation's website or at <http://catalogue.terra.bibliobre.com/>.

In addition to servicing individual research requests, the Terra Europe Library continues to establish partnerships with fellow European art libraries, such as the Institut National d'Histoire de l'Art, Bibliothèque Nationale de France, Bibliothèque Centrale des Musées Nationaux, and Bibliothèque Kandinsky (Centre Pompidou), in order to foster a wider network of resources, communication, and support.

TOP RIGHT

The late Roger Breed Stein, professor emeritus of the History of Art at the University of Virginia. His library of more than 3,000 volumes was a recent gift to the Terra Foundation for American Art Europe library in Paris by the Roger Breed Stein Collection, Jenny Strauss Clay, executor.

LEFT,**TOP TO BOTTOM**

George Bellows
The Palisades, 1909
oil on canvas (detail)

Rockwell Kent
Summer, Greenland,
1932–1933
oil on canvas adhered
to panel (detail)

INITIATIVES

TERRA SUMMER RESIDENCY

TOP

The foundation's historic "Le Hameau" house

BOTTOM

Jaime Correa (TSR 2007) in the main studio

The Terra Foundation's summer residency program in Giverny is celebrating its tenth year. One of the foundation's signature programs, the Terra Summer Residency annually offers ten eight-week residential fellowships to artists and scholars from the United States and Europe. Six fellowships are available to doctoral students researching a topic with a significant American art component; four fellowships are available to artists who have completed a master's program (or its equivalent) in mixed media and/or painting.

Fellows are awarded a stipend and are provided an opportunity for independent study of American art, pursuing their own work within a framework of interdisciplinary and intercultural exchange. The residency seeks to widen the creative and research horizons of its resident fellows, inviting them to reflect on different methodologies and interpretive models and giving them an opportunity to create an intellectual network for lifelong exchange.

Fellows are accommodated in fully equipped houses owned by the Terra Foundation, located close to the Musée des Impressionnistes Giverny; in addition, artists have studios. During their stay, fellows pursue their individual work while availing themselves of residency program seminars and presentations that encourage collegial interaction and dialogue. To facilitate this, two senior art historians and two senior artists (one each from North America and Europe) are in residence as mentors to the ten fellows. In addition, guest lecturers are invited for brief periods to conduct in-depth seminars.



The mix of American and European fellows and scholars is great for expanding cultural and intellectual boundaries and for forging scholarly connection overseas.

Sarah Gordon
Northwestern University
(TSR Fellow 2003)





[The Terra Summer Residency program] affords a priceless opportunity for promising young scholars and artists to engage in ongoing, ocean-spanning dialogue about American art—past, present, and future.

Sarah L. Burns

Ruth N. Halls Professor of History of Art,
Indiana University (TSR Senior Scholar 2008)

2009 TERRA SUMMER RESIDENCY FELLOWS

Jakuta Alikavazovic, Université Sorbonne
Nouvelle-Paris 3
John Bianchi, Yale School of Art
Seth Feman, College of William and Mary
Jason Hill, University of Southern California
Sharon Morgan, University of Ulster
Marine Pages, École Nationale Supérieure
des Beaux Arts
Prudence Peiffer, Harvard University
Elisa Schaar, Oxford University
Riccardo Venturi, Université Paris Ouest
Nanterre La Défense
Rosha Yaghmai, California Institute
of the Arts

SENIOR SCHOLARS AND ARTISTS

David Peters Corbett, University of York
Alexander Nemerov, Yale University
Bernhard Rüdiger, artist
Peter Soriano, artist

GUEST LECTURER

Wanda Corn, Stanford University

2010 TERRA SUMMER RESIDENCY FELLOWS

Allie Carr, Sheffield University
Hélène Valance, Université Paris 7-Denis
Diderot
Maria Slowinska, Freie Universität Berlin
Dominika Glogowski, Universität Wien
Marie-Stéphanie Delamaire, Columbia
University
Emily Burns, Washington University
Ellery Foutch, University of Pennsylvania
Christina Ondrus, California Institute of the Arts
Sarah Tritz, École Nationale des Beaux-Arts
de Lyon
Sung Won Yun, School of the Museum
of Fine Arts, Boston

SENIOR SCHOLARS AND ARTISTS

Yves Bélorgey, artist
Angela Freiburger, artist
Darcy Grimaldo Grigsby, University of
California, Berkeley
Didier Ottinger, Centre Pompidou

GUEST LECTURER

Martin Berger, University of California,
Santa Cruz

PROGRAM SITE

Giverny, France
June 15–August 9, 2009
June 14–August 8, 2010

ORGANIZERS

Program Director: Veerle Thielemans,
Terra Foundation for American Art
Academic Coordinator: Ewa Bobrowska,
Terra Foundation for American Art
Administrative Coordinator: Miranda
Fontaine, Terra Foundation for
American Art
Administrative Assistant: Eleanore
Neumann, Terra Foundation for
American Art
House Manager: Véronique Bossard,
Terra Foundation for American Art

TERRA FOUNDATION'S ROLE

Organizer and funder (\$346,369 for 2009
and 2010 residencies)

Art Installation
in Giverny.
Karrie Hovey
(TSR 2007),
Unknown, 2007

In celebration of the Terra Summer Residency's tenth anniversary, the foundation organized a symposium that reflected the spirit of its signature residency program: an international group of scholars and artists came together to share perspectives and engage in lively exchange. As a tribute to the foundation's mission to foster engagement with American art, "Geographies of Art: Sur le Terrain" explored the residency's encouragement of cross-cultural dialogue on American art and culture. Over a three-day period, Terra Summer Residency alumni and other prominent artists and scholars presented and discussed topics on the implications of placing American art within a global context.

The symposium addressed a number of broad questions, with each day devoted to specific issues of geography and art. What is the relationship between American art and physical place? How has the "terrain" of American art shifted in the last ten years, and in what directions are artists and art historians moving today? How has the interest in a wider territory changed the questions that scholars ask and the methods they use?

Darcy Grimaldo Grigsby (University of California, Berkeley) provided the keynote lecture to launch the event. The following day was devoted to two panels of speakers and respondents discussing the theme of "Terra Firma/Terra Incognita," which aimed to offer a more nuanced account of transnational dialogue, covering not simply geographical space but also mental topography. The last day featured another panel of speakers and respondents, as well as a roundtable discussion on the topic of "Translatitudes"—looking at geographical movement as a conceptual catalyst for creativity not only across oceans but also across borders and languages. The symposium ended with a roundtable discussion on the role of geography in contemporary art practice and criticism.

PRESENTERS AND RESPONDENTS

Yves Bélorgey, artist

Martin Berger, University of California,
Santa Cruz

François Brunet, Université Paris 7–Denis Diderot

Ursula A. Frohne, Universität zu Köln

Darcy Grimaldo Grigsby, University of California,
Berkeley

Michael Hatt, University of Warwick

Thomas DaCosta Kaufmann, Princeton University

Michelle Kuo, *Artforum*

Richard Meyer, University of Southern California

Mignon Nixon, Courtauld Institute of Art

Peter Soriano, artist

Bryan J. Wolf, Stanford University

TERRA SUMMER RESIDENCY (TSR)

ALUMNI RESPONDENTS

Jakuta Alikavazovic, Université Sorbonne
Nouvelle–Paris 3 (TSR 2009)

Yolanda del Amo, Southern Connecticut State
University (TSR 2006)

Dorothee Brill, Nationalgalerie, Berlin (TSR 2006)

Stephen Caffey, Texas A&M University (TSR 2007)

Seth Feman, Smithsonian American Art Museum
(TSR 2009)

Jennifer A. Greenhill, University of Illinois at
Urbana-Champaign (TSR 2005)

Karrie Hovey, San Francisco State University
(TSR 2007)

Michael Mancari, Yale University School of Art
(TSR 2008)

Prudence Peiffer, Harvard University (TSR 2008)

Jennifer Raab, Reynolda House Museum of
American Art and Wake Forest University (TSR 2006)

Elisa Schaar, Oxford University (TSR 2009)

Samantha Schramm, Konstanz University (TSR 2008)

Riccardo Venturi, Université de Paris Ouest
Nanterre La Défense (TSR 2009)

PROGRAM SITES

Musée des Impressionnismes Giverny

June 17–18, 2010

Institut National d'Histoire de l'Art, Paris

June 19, 2010

ORGANIZERS

This symposium was conceived by TSR alumni Jakuta Alikavazovic, Prudence Peiffer, Jennifer Raab, and Riccardo Venturi, in collaboration with Terra Foundation for American Art staff members Veerle Thielemans and Hélène Valance. Sarah Bentley, Ewa Bobrowska, Véronique Bossard, Miranda Fontaine, Eleanore Neumann, Francesca Rose, and Elisabeth Smith also contributed to coordinating and marketing the program.

TERRA FOUNDATION'S ROLE

Organizer and funder (\$70,500 for the symposium)

INITIATIVES

TERRA TEACHER LAB

Now in its fifth year, the Terra Teacher Lab is a year-long professional development program that introduces Chicago Public Schools teachers to American art and ways to use it to promote critical thinking and enrich the social studies, language arts, and art curricula. Through the Teacher Lab, participants learn about the history of American art and its relationship to U.S. history and American literature. They learn strategies for teaching with American art that motivate students to read, write, make inferences, and discuss interpretations and ideas. They develop thematic interdisciplinary lessons and units based on American art and aligned with language arts, art, and social studies standards. By the end of the program participants will have tested and refined these lessons—which they can use year after year—and shared them with other teachers through workshops and meetings.

Offered in partnership with the DePaul Center for Urban Education and the Art Institute of Chicago, the Teacher Lab is designed to sustain teachers' professional growth over one year. It begins with an eight-day summer institute during which participants receive lessons in American art history from specialists and collaborate to develop in-depth lessons incorporating American art for the first semester of the school year. In five follow-up Saturday sessions during the school year, participating teachers report on their experiences with integrating American art into their instruction, examine student work growing from the program, and plan lessons for the second semester as well as a field trip to the Art Institute of Chicago. The program culminates with an event at which teachers present their projects to the larger education community. To date, more than one hundred Chicago Public Schools teachers have participated in the Teacher Lab.

2009 PARTICIPANTS

Jebba Biddle-White, Holmes Elementary School
Ann Bramlett, Hitch Elementary School
Shelley Davis, Cleveland Elementary School
Sandy DeVarenne, Peterson Elementary School
Cynthia Devers, Dewey Academy of Fine Arts
Joel Duran, Cleveland Elementary School
Vernetta Erves, Attucks Elementary School
Carolyn Estelle, Attucks Elementary School
Bonnie Glassner, Peterson Elementary School
Deidre Habetler, Dever Elementary School
Tracy Harwell, Attucks Elementary School
Rick Isaac, Palmer Elementary School
Roberta Kraft, Holmes Elementary School

Lara Krejca, Holmes Elementary School
Angela Monroe, Dewey Academy of Fine Arts
Art Morganstein, Cleveland Elementary School
Hang Nguyen, Barry Elementary School
Darcy Nickel, Dever Elementary School
Cyndi Raisanen, Hitch Elementary School
Anna Ress, Garvy Elementary School
Amy Rubic, Hitch Elementary School
Janet Ruff, Palmer Elementary School
Sandra Saucedo, Peterson Elementary School
Katherine Slonina, Norwood Park Elementary School
Carolyn Smarz, Hitch Elementary School
Debra Widlock, Hitch Elementary School
Gaylord Workman, Attucks Elementary School

2010 PARTICIPANTS

Leslie Carroll, Edgebrook Elementary School
Kimberly Edwards, Cook Elementary School
Margarita Espinoza, Davis Elementary School
Conor FitzSimmons, Skinner Elementary School

Alicia Gee, Dunbar High School
Amy Gray, Prussing Elementary School
Jennifer Hanks, Webster Elementary School
Jim Hanna, Reilly Elementary School
Eve Hedlund, Clemente High School

Grace Itter, Edison Park Elementary School
Alex Karas, Fulton Elementary School
Rita Leary, Hampton Fine & Performing Arts Elementary School

Meri LeBlanc, Chicago Academy Elementary School

Lisa Macri, Carpenter Elementary School
Socorro Mucino, Clemente High School
George Mueller, Dunbar High School
Jessica Quaid, Immaculate Conception School
Amy Romito, Dunbar High School

Pam Scala, Chicago Academy Elementary School
Lindsay Siegel, Prussing Elementary School
Alice Smith-Jones, Cook Elementary School
Riccardo Teasley, Prosser High School

Ozni Torres, Clemente High School
Bonnie Uhler, Prosser High School
Melissa Vainisi, Immaculate Conception School
Gloria Valentin, Carpenter Elementary School

Susan Wambugu, Hampton Fine & Performing Arts Elementary School

Deborah Williams, Schmid Elementary School
Yolanda Williams, Schmid Elementary School

PROGRAM SITES

Art Institute of Chicago and DePaul University
(Loop campus)
July 1, 2008 through June 30, 2010

ORGANIZERS

Director: Jennifer Siegenthaler, Terra Foundation
for American Art

Administration: Elly Kafritsas-Wessels, Polk Bros.

Foundation Center for Urban Education, DePaul University

Barbara Radner, Ph.D., Polk Bros. Foundation Center
for Urban Education, DePaul University

Justin Speer, Polk Bros. Foundation Center for Urban
Education, DePaul University

Faculty: Sarah Alvarez, Art Institute of Chicago

Wendy Greenhouse, Ph.D., independent art historian

Amy Mooney, Ph.D., Columbia College Chicago

Barbara Radner, Ph.D., Polk Bros. Foundation Center
for Urban Education, DePaul University

Patricia Scanlan, Ph.D., independent art historian

ADDITIONAL PRESENTERS

Michael Barlow, Columbia College Chicago

Elijah Burgher, Art Institute of Chicago

Elizabeth Cross, School of the Art Institute of Chicago

Sabrina Henderson, Clissold Elementary School

Karin Jacobson, Art Institute of Chicago

Quraysh Ali Lansana, Chicago State University

David McKoski, Chicago Academy High School

Craig Segal, Whittier Elementary School

TERRA FOUNDATION'S ROLE

Organizer and funder (\$101,650 annually)

American Art American City was a fourteen-month campaign (October 2007 through December 2008) designed to highlight American art programs, exhibitions, and collections in Chicago. During American Art American City, the Terra Foundation gave \$2.5 million in grants and in-kind support to Chicago institutions. Additionally, the foundation funded an awareness campaign to promote American art programs in the city. This effort included a dedicated website featuring a searchable city-wide calendar of American art events that is now a constantly updated resource on the Terra Foundation's website.

The initiative brought together thirty cultural organizations with an interest in American art whose representatives periodically convened to share information about their American art collections and current and upcoming American art programs, exhibitions, and events. This "American Art Network" has continued beyond the run of American Art American City as an informal association of cultural organizations. The Terra Foundation has hosted annual events for the American Art Network: held at a venue where American art is on exhibit, these events feature presentations and foster informal discussion and exchange of program information. The American Art American City initiative promoted more than three hundred fifty programs, including exhibitions, tours, lectures, symposia, screenings, broadcasts, performances, and family and teacher programs.

PARTICIPANTS

**received additional Terra Foundation grants for programs.*

Anchor Graphics @ Columbia College*
Art Institute of Chicago*
Chicago Architecture Foundation*
Chicago Department of Cultural Affairs*
Chicago History Museum*
Chicago Humanities Festival*
Chicago Park District*
Chicago Public Library*
Chicago Public Schools*
David and Alfred Smart Museum of Art,
University of Chicago*
DePaul University Art Museum*
DuSable Museum of African American History*
Field Museum
Frank Lloyd Wright Preservation Trust
Hyde Park Art Center
Illinois State Museum Chicago Gallery
Intuit: The Center for Intuitive and Outsider Art*
Loyola University Museum of Art*
Mary and Leigh Block Museum of Art,
Northwestern University*
Midwest Art History Society
Museum of Contemporary Art*
Museum of Contemporary Photography,
Columbia College Chicago
National Museum of Mexican Art*
Newberry Library
Roger Brown Study Collection of the School
of the Art Institute of Chicago
Spertus Museum*
Swedish American Museum*
Union League Club of Chicago
University of Chicago*
WTTW11*

PROGRAM SITES

At cultural organizations throughout Chicago during the span of the initiative: from October 2007 through December 2008

ORGANIZERS

Jennifer Siegenthaler, Terra Foundation for American Art
Eleanore Neumann, Terra Foundation for American Art

PUBLIC RELATIONS AND MARKETING

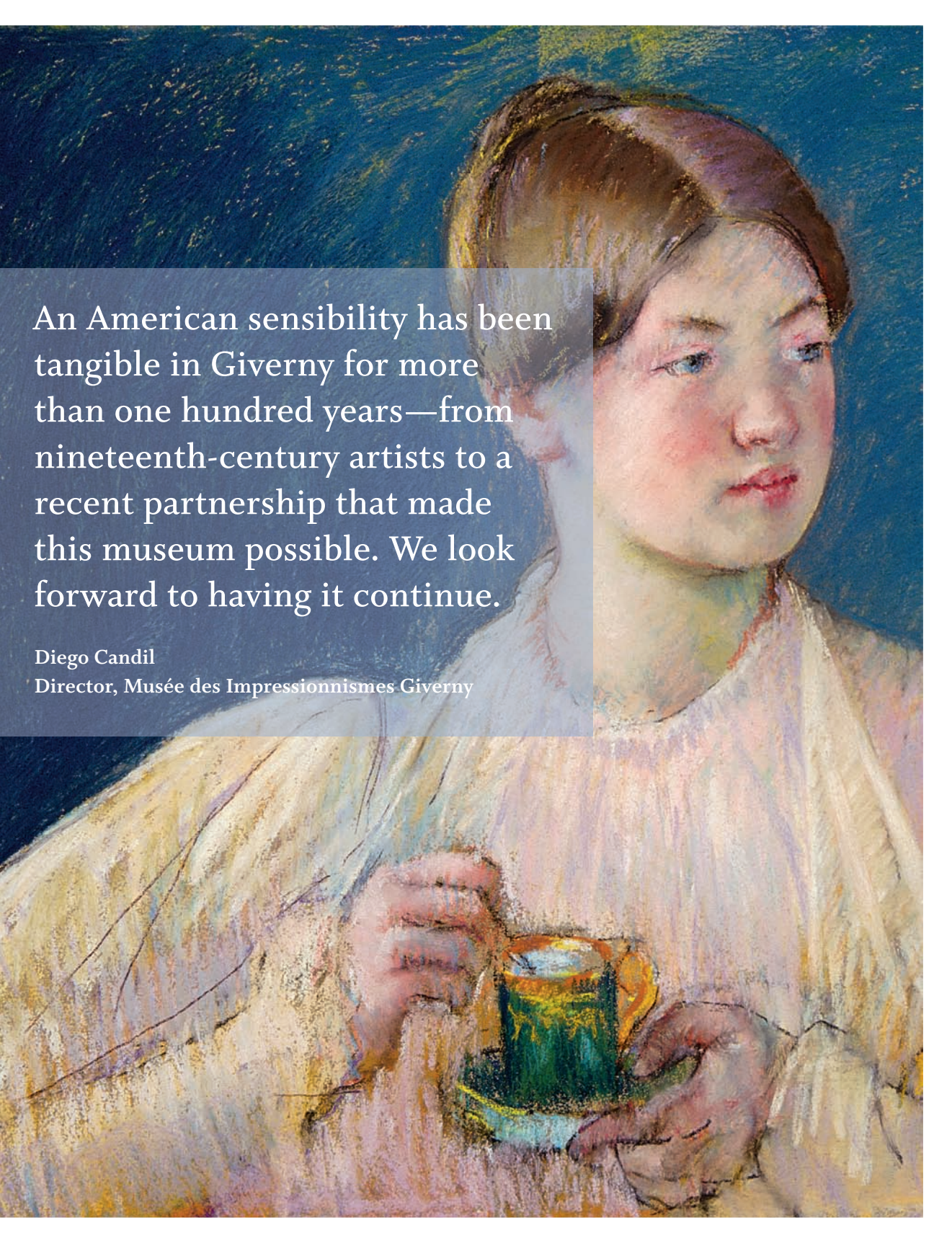
Firm of Carol Fox & Associates

AUDIENCE RESEARCH AND PROJECT EVALUATION

Firm of Slover Linett

TERRA FOUNDATION'S ROLE

Organizer and funder (\$2.5 million in grants and in-kind support for American art programs in Chicago between October 2007 and December 2008, and \$500,000 for an awareness campaign running between October 2007 and December 2008)



An American sensibility has been tangible in Giverny for more than one hundred years—from nineteenth-century artists to a recent partnership that made this museum possible. We look forward to having it continue.

Diego Candil

Director, Musée des Impressionnismes Giverny

Institutional partnerships remain highly important to the Terra Foundation and continue to result in new and exciting ways to engage audiences with American art.

In 2009, an unprecedented international partnership of cultural institutions, including the Department of the Eure, the Terra Foundation, the Musée d'Orsay, the Région Haute-Normandie, the Fondation Claude Monet, and the Department of Seine-Maritime, established a new museum in France. Open annually from April 1 through October 31, the Musée des Impressionnismes Giverny focuses on impressionism and its history, reach, and wide-ranging impact. The Terra Foundation and other founding partners maintain their ongoing support to the museum and its ambitious exhibitions and educational programs.

During the past two years, the Terra Foundation worked with partners to develop four exhibitions that featured its collection and included new research and scholarly interpretation. *Manifest Destiny/Manifest Responsibility: Environmentalism and the Art of the American Landscape* comprised fifty-seven works from the Terra Foundation's collection and was organized in partnership with the Loyola University Museum of Art in Chicago, where it was presented. Also drawn entirely from the foundation's collection, the exhibition *Impressionist Giverny: American Painters in France, 1885–1915* traveled to two partnering institutions: the Florence Griswold Museum and the Albany Institute of History and Art.

The Eight and American Modernisms was organized by the Milwaukee Art Museum and the New Britain Museum of American Art in partnership with the Terra Foundation. The exhibition included seventeen artworks from the foundation's collection and took an in-depth look at the group of early American modernists. The foundation co-organized a related two-day symposium. *Prendergast in Italy* was organized by Williams College Museum of Art in partnership with the Terra Foundation; it also traveled to venues in Venice and Houston. The exhibition featured both organizing institutions' deep holdings of Prendergast works and examined the importance of Maurice Prendergast's two Italian sojourns.

Mary Cassatt
La Tasse de thé, 1897
pastel on tan paper
(detail)

For fifteen years, the Musée d'Art Américain Giverny in France promoted understanding of American art through exhibitions and related programs. Operated under the auspices of the Terra Foundation for American Art, the museum focused primarily on transatlantic exchange. In May 2009, the museum reopened as the Musée des Impressionnismes Giverny. The new museum focuses on impressionism and its history, reach, and wide-ranging impact. It is overseen by a team of cultural partners and the French government, including the Department of the Eure, the Terra Foundation for American Art, the Musée d'Orsay, the Région Haute-Normandie, the Fondation Claude Monet, and the Department of Seine-Maritime.

The Musée des Impressionnismes Giverny is open annually from April 1 through October 31. In its inaugural season, the museum hosted two exhibitions: *Monet's Garden in Giverny: Inventing a Landscape*, which explored an essential phase of the artist's career through paintings, photographs, and archival documents, and *Joan Mitchell: Paintings*, which featured thirty monumental canvases by the Chicago-born painter, who spent most of her career in the village of Vétheuil, only a few miles from Giverny.

The 2010 season began with *Impressionism on the Seine*, which comprised fifty paintings produced along the banks of the Seine River by such artists as Claude Monet, Pierre-August Renoir, Edouard Manet, and Georges Seurat. For the exhibition, the Terra Foundation awarded the museum a grant of \$14,500 to support the loan of three of its paintings, which emphasized the presence of American artists in Giverny. *Impressionism on the Seine* was followed by two others: *Olivier Meriel: Silver Light*, which featured the contemporary photographer's interpretations of sites favored by impressionists on the Normandy coast and the banks of the Seine, and *Maximilien Luce, Neo-Impressionist: A Retrospective*, showcasing eighty works by the French artist who employed dramatic technique to express his political and social convictions.

Less than one hour from Paris, the Normandy village of Giverny has served since the nineteenth century as a site for international artistic dialogue. The Terra Foundation will continue to sponsor cross-cultural initiatives there, such as scholarly gatherings and the Terra Summer Residency, to both complement the Musée des Impressionnismes Giverny's activities and further the foundation's fundamental mission to foster worldwide appreciation and understanding of historical American art.

TERRA FOUNDATION'S ROLE

Founding partner, lender, and member of governing board

PARTNERSHIPS

AMERICAN ART NETWORK

The American Art Network is an informal association of cultural organizations in Chicago that offer American art programming or resources. The network is an outgrowth of the Terra Foundation's American Art American City project, a 2007–2008 public-awareness initiative that involved the participation of thirty diverse cultural partners from across the city. The network provides one of the few local forums in which Chicago-based cultural organizations exchange information about their programming in the visual arts.

From time to time, American Art Network associates convene to discuss specific projects. Annually, the Terra Foundation hosts an American Art Network event to provide opportunities for participants to share information about upcoming exhibitions and programs on American art and visual culture, and to learn about areas of mutual interest and opportunities for collaboration. These events have been held at venues where American art is on exhibit, affording a chance for participants to learn about and celebrate the wealth of American art in Chicago.

The 2009 event took place at the Spertus Museum in conjunction with the exhibition *A Force for Change: African American Art and the Julius Rosenwald Fund* (February 8–August 16, 2009). Seventy-five representatives from cultural organizations around the city attended. In 2010 fifty-five participants convened at the National Museum of Mexican Art, then hosting the exhibition *Translating Revolution: U.S. Artists Interpret Mexican Muralists* (February 16–August 1, 2010).

PROGRAM SITES

Spertus Museum, 2009
National Museum of Mexican Art, 2010

ORGANIZERS

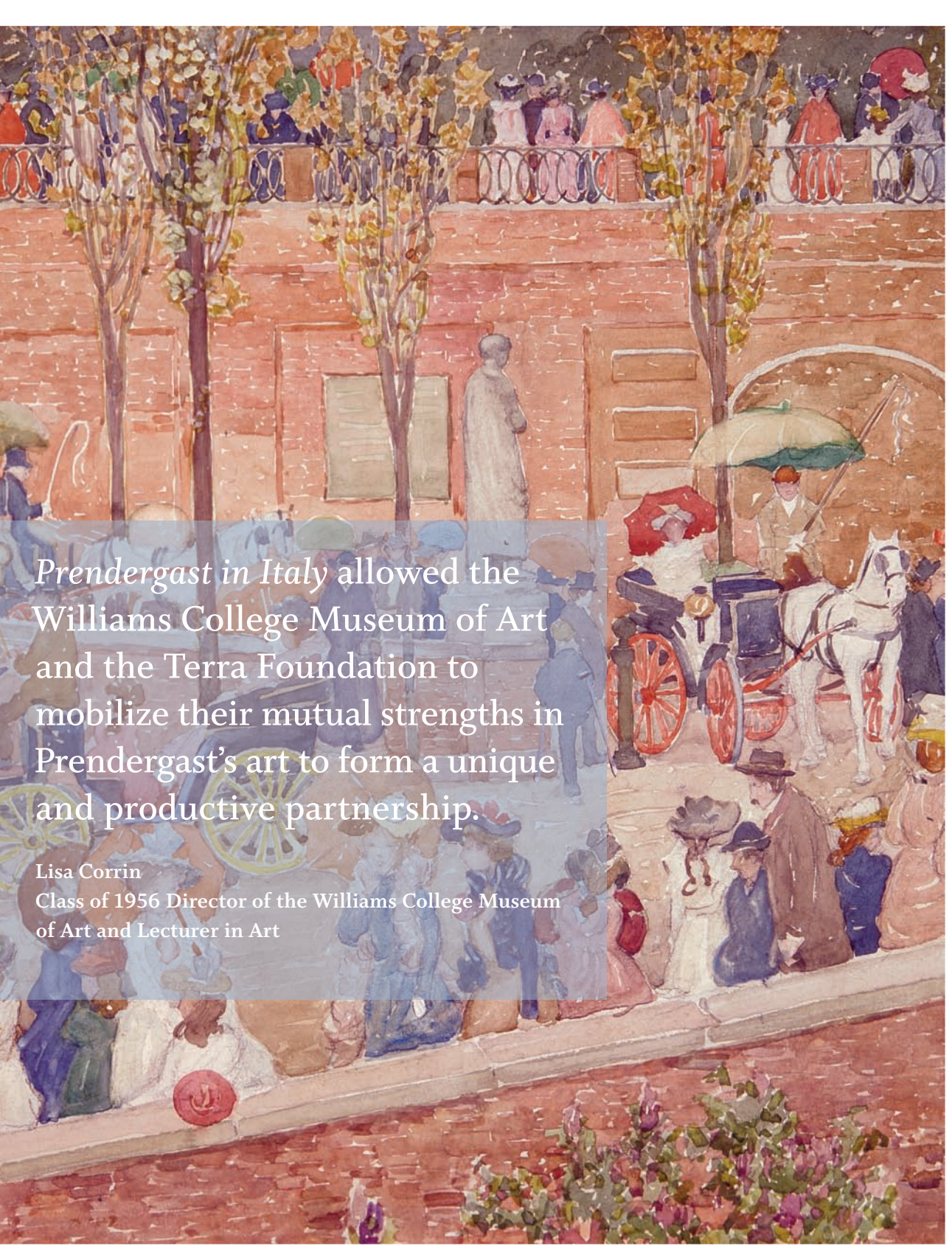
Jennifer Siegenthaler, Terra Foundation for American Art
Eleanore Neumann, Terra Foundation for American Art

PUBLIC RELATIONS AND MARKETING

Firm of Carol Fox and Associates (for Spertus
Museum event)

TERRA FOUNDATION'S ROLE

Organizer and funder (\$12,000 for the two events)



Prendergast in Italy allowed the Williams College Museum of Art and the Terra Foundation to mobilize their mutual strengths in Prendergast's art to form a unique and productive partnership.

Lisa Corrin
Class of 1956 Director of the Williams College Museum
of Art and Lecturer in Art

PARTNERSHIPS

PRENDERGAST IN ITALY

This exhibition comprised more than one hundred watercolors, monotypes, and paintings by Maurice Prendergast and examined work created by him during two critical trips to Italy in 1898–99 and 1911. Prendergast encountered artistic modernism in Venice, where the Venice Biennale was established in 1895 to celebrate contemporary art. The artworks he created in response demonstrate the synthesis of his American identity, new art trends, and the timeless beauty of Italy, especially Venice.

Prendergast in Italy provided a unique opportunity to look at Prendergast's work contextually, both through the inclusion of important ephemera and through the presentation in Venice, where much of the art was created. The exhibition featured over sixty views of Venice, Rome, Sienna, and Capri, in addition to the artist's personal sketchbooks, letters, photographs, and guidebooks from his two seminal trips.

Included were selections from the Terra Foundation's holdings of Prendergast works, which includes the largest group of Prendergast monotypes held by any public institution, and from the Williams College Museum of Art's collection of more than four hundred works by artist-brothers Maurice and Charles Prendergast, the largest Prendergast collection in the world. In addition, *Prendergast in Italy* presented works loaned by more than fifty institutions and private collections in the United States, including the Metropolitan Museum of Art, the Museum of Modern Art, the National Gallery of Art, and the Museum of Fine Arts, Boston.

The accompanying publication is a comprehensive catalogue of all of Prendergast's works from his two Italian trips, complete with reproductions for each. It also features essays on Prendergast's Italian sojourns, his monotypes, and Italy in the late nineteenth century.

Maurice Prendergast
Monte Pincio, Rome,
1898–99
watercolor and graphite
on paper (detail)

PARTNERSHIPS

PRENDERGAST IN ITALY continued

This exhibition was organized by Williams College Museum of Art in partnership with the Terra Foundation for American Art.

VENUES

Williams College Museum of Art,
July 18–September 20, 2009
Peggy Guggenheim Collection, Venice,
October 9, 2009–January 10, 2010
Museum of Fine Arts, Houston,
February 14–May 9, 2010

CURATORS

Nancy Mowll Mathews, Williams College
Museum of Art
Elizabeth Kennedy, Terra Foundation
for American Art

CATALOGUE

Nancy Mowll Mathews with Elizabeth Kennedy
(192 pages, 265 color illustrations, English
and Italian editions), 2009

ESSAYS

Nancy Mowll Mathews, "Prendergast in Italy";
Elizabeth Kennedy with Kimberly J. Nichols,
"Expressions of Modernity: The Italian Monotypes";
Olga Plaszczewska, "Two Ladies and Venice:
Some Views of Art in Maria Konopnicka's *Italia* and
Edith Wharton's *Italian Backgrounds*"; Alessandro
Del Puppo, "Old Masters, New Stereotypes: Carpaccio
as Pathway to Prendergast's Venetian Scenes";
Jan Andreas May, "A Terrible Impressionist Mania
Now Prevails: Against Modern Art in Venice Around
1900"; Carol Clark, "Marking Time in Venice"

TERRA FOUNDATION'S ROLE

Exhibition partner, lender, and funder
(\$442,000 grant: \$420,000 for the exhibition
and \$22,000 for the symposium)

TERRA COLLECTION LOAN LIST

Maurice Prendergast (1858–1924)
Bella Ragazza: Merceria, Venice,
between 1898 and 1899
monotype on ivory Japanese
paper, 6 x 7 1/8 in. (15.2 x 18.1
cm); 1992.71

Maurice Prendergast (1858–1924)
Festa del Redentore, c. 1899
monotype on cream Japanese
paper, 12 1/4 x 7 7/16 in. (31.1 x
18.9 cm); 1992.83

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

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

Maurice Prendergast (1858–1924)
The Grand Canal, Venice, between
1898 and 1899
watercolor and graphite on paper,
18 1/8 x 14 1/4 in. (46.0 x 36.2 cm);
1999.123

Maurice Prendergast (1858–1924)
Monte Pincio, between 1898
and 1899
monotype with watercolor on
cream Japanese paper, 7 1/2 x
9 3/8 in. (19.0 x 23.8 cm); 1992.94

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

Maurice Prendergast (1858–1924)
On the Corso, Rome, between
1898 and 1899
monotype with graphite on cream
Japanese paper, 11 3/4 x 7 1/2 in.
(29.8 x 19.0 cm); 1992.96

Maurice Prendergast (1858–1924)
Venice, between 1898 and 1899
monotype on cream Japanese
paper, 10 x 7 7/8 in. (25.4 x 20.0
cm); 1992.114

Maurice Prendergast (1858–1924)
Venetian Court, between 1898
and 1899
monotype on grayish-ivory China
paper, 7 7/16 x 5 15/16 in. (18.9 x
15.1 cm); 1999.124

Maurice Prendergast (1858–1924)
Venetian Well, between 1898
and 1899
monotype with graphite on cream
Japanese paper, 7 1/2 x 5 3/4 in.
(19.0 x 14.6 cm); 1992.115

James McNeill Whistler
[1834–1903]
The Riva No. 1, 1879–80
etching and drypoint on ivory laid
paper, 7 7/8 x 11 1/2 in.
(20.0 x 29.2 cm); 1992.156

James McNeill Whistler
[1834–1903]
San Biagio, 1879–80
etching and drypoint on tan laid
paper, 8 1/4 x 11 15/16 in.
(21.0 x 30.3 cm); 1992.157

PARTNERSHIPS

THE EIGHT AND AMERICAN MODERNISMS

The Eight and American Modernisms examined the artistic individualism and stylistic complexities of eight American artists who shared a highly influential exhibition at New York's Macbeth Galleries in 1908. Exhibiting together as "The Eight," Arthur B. Davies, William Glackens, Robert Henri, Ernest Lawson, George Luks, Maurice B. Prendergast, Everett Shinn, and John Sloan were seen as challenging the genteel academic preference for "art for art's sake," which had dominated the American art establishment for several decades.

The 1908 exhibition, the first and only for The Eight, traveled to major art institutions on the East Coast and in the Midwest. Ever since, assessment of The Eight's artistic partnership has focused primarily on the themes of urban "realism" in their work rather than on their stylistic individuality, which Henri praised as an imaginative freedom that follows "no unity in any cult of painting."

The Eight and American Modernisms looked beyond subject matter to highlight the distinctive formal qualities of each artist's work. Featuring more than eighty paintings and works on paper, the exhibition was drawn from the three organizing institutions' outstanding collections of art by these American originals, joined together on the centennial of The Eight's groundbreaking tour.

This exhibition was organized by the Milwaukee Art Museum and the New Britain Museum of American Art in partnership with the Terra Foundation for American Art.

VENUES

New Britain Museum of American Art,
March 6–May 24, 2009
Milwaukee Art Museum,
June 6–August 23, 2009

CURATORS

Elizabeth Kennedy, Terra Foundation for
American Art
Douglas Hyland, New Britain Museum of
American Art
Joseph D. Ketner II, Milwaukee Art Museum

CATALOGUE

Elizabeth Kennedy, editor (176 pages, 133 color
illustrations, English edition), 2009

ESSAYS

Elizabeth Kennedy, "The Eight: 'Modern Art of One Kind
and Another'"; Kimberly Orcutt, "The Problem of Arthur
B. Davies"; Peter John Brownlee, "On a Perpetual Holiday:
The Art of William Glackens After The Eight"; Sarah
Vure, "After the Armory: Robert Henri, Individualism
and American Modernisms"; Jochen Wierich, "Ernest
Lawson: Nostalgia for Landscape"; Judith Hansen
O'Toole, "George Luks: Rogue, Raconteur, and Realist";
Elizabeth Kennedy, "Maurice B. Prendergast: The
Modern Spirit"; Leo G. Mazow, "Everett Shinn's Time
Warp"; Sarah Vure, "Art Matters: John Sloan, Indepen-
dence and the Aesthetic Consumer"

TERRA FOUNDATION'S ROLE

Exhibition partner, lender, and funder (\$140,000 grant
for the exhibition and catalogue)



CLOCKWISE

FROM TOP LEFT

President's Circle opening reception of *The Eight and American Modernisms* at the Milwaukee Art Museum

Maurice Prendergast
The Grove, c. 1918–23
oil on canvas (detail)

Members opening reception of *The Eight and American Modernisms* at the Milwaukee Art Museum

Ernest Lawson
Springtime, Harlem
River, 1900–10
oil on canvas (detail)

**TERRA COLLECTION
LOAN LIST**

William Glackens (1870–1938) <i>A Headache in Every Glass</i> , 1903–04 charcoal and watercolor heightened with white gouache on cream wove paper, 13 1/4 x 19 1/2 in. (33.7 x 49.5 cm); 1992.170	Ernest Lawson (1873–1939) <i>Spring Thaw</i> , c. 1910 oil on canvas, 25 1/4 x 30 1/8 in. (64.1 x 76.5 cm); 1999.85	Maurice Prendergast (1858–1924) <i>Still Life with Apples and Vase</i> , between 1910 and 1913 oil on canvas, 19 7/8 x 22 3/4 in. (50.5 x 57.8 cm); 1999.122
William Glackens (1870–1938) <i>Beach, St. Jean de Luz</i> , 1929 oil on canvas, 23 3/4 x 32 in. (60.3 x 81.3 cm); 1998.8	George Luks (1866–1933) <i>Knitting for the Soldiers: High Bridge Park</i> , c. 1918 oil on canvas, 30 3/16 x 36 1/8 in. (76.7 x 91.8 cm); 1999.87	Everett Shinn (1876–1953) <i>Theater Scene</i> , 1903 oil on canvas, 12 3/4 x 15 1/2 in. (32.4 x 39.4 cm); 1999.136
William Glackens (1870–1938) <i>Julia's Sister</i> , c. 1915 oil on canvas, 32 1/8 x 26 1/8 in. (81.6 x 66.4 cm); 1999.58	Maurice Prendergast (1858–1924) <i>The Breezy Common</i> , between 1895 and 1897 monotype with graphite additions on cream Japanese paper, 7 x 8 15/16 in. (17.8 x 22.7 cm); 1992.73	
William Glackens (1870–1938) <i>Bal Bullier</i> , c. 1895 oil on canvas, 23 13/16 x 32 in. (60.5 x 81.3 cm); 1999.59	Maurice Prendergast (1858–1924) <i>The Grove</i> , c. 1918–23 oil on canvas, 15 1/4 x 20 3/16 in. (38.7 x 51.3 cm); 1992.63	
Robert Henri (1865–1929) <i>Figure in Motion</i> , 1913 oil on canvas, 77 1/4 x 37 1/4 in. (196.2 x 94.6 cm); 1999.69	Maurice Prendergast (1858–1924) <i>At the Seashore</i> , 1895 monotype on cream Japanese paper, 7 11/16 x 5 15/16 in. (19.5 x 15.1 cm); 1992.69	
Ernest Lawson (1873–1939) <i>Brooklyn Bridge</i> , 1917–20 oil on canvas, 20 3/8 x 24 in. (51.8 x 61.0 cm); 1992.43	Maurice Prendergast (1858–1924) <i>Evening on a Pleasure Boat</i> , 1895–97 oil on canvas, 14 3/8 x 22 1/8 in. (36.5 x 56.2 cm); 1999.110	
Ernest Lawson (1873–1939) <i>Springtime, Harlem River</i> , 1900–10 oil on canvas, 25 x 36 in. (63.5 x 91.4 cm); 1992.45	Maurice Prendergast (1858–1924) <i>Salem Willows</i> , 1904 oil on canvas, 26 1/4 x 34 1/4 in. (66.7 x 87.0 cm); 1999.120	
	Maurice Prendergast (1858–1924) <i>St. Malo</i> , after 1907 watercolor and graphite on paper, 15 1/8 x 22 in. (38.4 x 55.9 cm); 1999.121	

This two-day symposium addressed the question of American modernism through a series of brief “keyword” talks and panel discussions that investigated its manifestations in progressive painting and design between 1900 and the early 1930s. Pulitzer Prize-winning historian Michael Kammen delivered the keynote lecture, “Visual Culture in Progressive America: Anomalies and Achievements.”

“What’s Modern about American Art, 1900–1930?” took place in Chicago and Milwaukee and coincided with two exhibitions at the Milwaukee Art Museum: *The Eight and American Modernisms* (organized by the Milwaukee Art Museum and the New Britain Museum of American Art in partnership with the Terra Foundation for American Art) and *The Artistic Furniture of Charles Rohlf*s (organized by the Milwaukee Art Museum, the Chipstone Foundation, and the American Decorative Art 1900 Foundation).

PRESENTERS

Allan Antliff, University of Victoria
 Debra Bricker Balken, independent curator
 Virginia Terry Boyd, University of Wisconsin–Madison
 Peter John Brownlee, Terra Foundation for American Art
 Robert Cozzolino, Pennsylvania Academy of the Fine Arts
 Joseph Cunningham, American Decorative Art 1900 Foundation
 Erika Doss, University of Notre Dame
 John Fagg, University of Nottingham
 Sarah Fayen, Chipstone Foundation
 Wendy Greenhouse, independent art historian
 Barbara Jaffee, Northern Illinois University
 Michael Kammen, Cornell University
 Elizabeth Kennedy, Terra Foundation for American Art
 Jennifer Jane Marshall, University of Minnesota, Twin Cities
 Leo Mazow, Palmer Museum of Art, Pennsylvania State University
 Amy F. Ogata, Bard Graduate Center
 Kimberly Orcutt, New-York Historical Society
 Judith O’Toole, Westmoreland Museum of American Art
 Bruce Robertson, University of California, Santa Barbara

Sarah Vure, Long Beach City College
 Jason Weems, University of California, Riverside
 Jochen Wierich, Cheekwood Botanical Garden and Museum of Art

This symposium was convened by the Terra Foundation for American Art, the Milwaukee Art Museum, and the American Decorative Art 1900 Foundation.

PROGRAM SITES

Chicago Cultural Center and the Art Institute of Chicago, June 19, 2009
 Milwaukee Art Museum, June 20, 2009

ORGANIZERS

Peter John Brownlee, Terra Foundation for American Art
 Eleanore Neumann, Terra Foundation for American Art
 Jennifer Siegenthaler, Terra Foundation for American Art

TERRA FOUNDATION’S ROLE

Co-organizer and funder (\$62,000 grant)

PARTNERSHIPS

JOAN MITCHELL: PAINTINGS

This retrospective at the Musée des Impressionnismes Giverny featured thirty monumental paintings by Joan Mitchell, a celebrated American painter of the mid-twentieth century. Born in Chicago, Mitchell spent almost her entire career in the village of Vétheuil, only a few miles from Giverny. The abstract paintings Mitchell created beginning in the 1950s refer directly to nature in their scale, light, and dynamism and reflect the landscape surrounding her Vétheuil studio, with its large vistas of the Seine.

With loans from collections in France and the United States, this exhibition was a comprehensive and vibrant homage to the art Mitchell created between 1950 and 1992. *Joan Mitchell: Paintings* was organized by the Musée des Impressionnismes Giverny in partnership with the Emden Kunsthalle (Germany) and the Palazzo Magnani in Reggio Emilia (Italy). The Terra Foundation gave an additional grant of \$200,000 to support the exhibition and catalogue at these co-organizers' respective venues.

This exhibition was co-organized by the Musée des Impressionnismes Giverny, the Emden Kunsthalle (Emden, Germany), and the Palazzo Magnani (Reggio Emilia, Italy).

VENUES

Emden Kunsthalle,
December 6, 2008–March 8, 2009
Palazzo Magnani,
March 21–July 19, 2009
Musée des Impressionnismes Giverny,
August 23–October 31, 2009

CURATOR

Sophie Lévy, Musée d'Art Moderne, d'Art Contemporain et d'Art Brut Lille Métropole; former chief curator, Musée d'Art Américain Giverny (for the Musée des Impressionnismes Giverny venue)

CATALOGUE

Sandro Parmiggiani, editor (228 pages, 45 color illustrations, French/Italian edition), 2009

ESSAYS

Sandro Parmiggiani, "À la recherche d'un sentiment perdu"; Nils Ohlsen, "'Mitcha, why aren't you home painting?' Les années new-yorkaises de Joan Mitchell"; Sophie Lévy, "Les polyptyques ou les césures du temps"; Brigitte Hedel-Samson, "Hommage à Jean Fournier"; Yves Michaud, "Joan Mitchell, l'expressionnisme abstrait et le *feeling*"; Rachel Stella, "Lire avec Joan Mitchell"; Franco Russoli, "Avec le cœur en chamade"; Gisèle Barreau, "Porte Adieu, Joan Mitchell, souvenirs"

TERRA FOUNDATION'S ROLE

Funder (\$100,000 grant for the exhibition and catalogue at the Musée des Impressionnismes Giverny)

PARTNERSHIPS

IMPRESSIONIST GIVERNY:

AMERICAN PAINTERS IN FRANCE, 1885–1915

This exhibition of fifty-two paintings from the Terra Foundation's collection told the story of the expatriate colony founded by American artists in the village of Giverny, France, home of impressionist artist Claude Monet beginning in 1883. Attracted by his presence, an international community of artists flocked there from the late 1880s through World War I. More than seventy percent were from the United States. *Impressionist Giverny* focused on these Americans and included paintings by such artists as John Leslie Breck, Theodore Robinson, Willard Metcalf, Louis Paul Dessar, Frederick Carl Frieseke, and Mary MacMonnies.

Divided into four sections, the exhibition traced the chronological, stylistic, and thematic evolution of art produced by Americans in Giverny, from Barbizon-inspired landscapes to impressionist views of the village and decorative depictions of women in gardens by members of the "Giverny Group." As they established a community distinct from the older colonies of Barbizon and Pont-Aven, American artists created their own unique vision of the French landscape. Reproductions of archival photos and documents contributed to the exploratory nature of the exhibition.

The exhibition was originally presented in 2007 (as *Impressionist Giverny: A Colony of Artists, 1885–1915*) at the Musée d'Art Américain Giverny, where it comprised close to one hundred paintings and examined the international mix of artists in Giverny. The smaller exhibition that traveled to two venues in the United States focused specifically on the American community within the context of European artists' colonies.

This exhibition was organized by the Terra Foundation for American Art.

VENUES

Florence Griswold Museum

[Old Lyme, Connecticut],

May 3–July 27, 2008

Albany Institute of History and Art

[Albany, New York],

August 23, 2008–January 4, 2009

CURATOR

Katherine M. Bourguignon, Terra Foundation
for American Art

CATALOGUE

Katherine M. Bourguignon, editor (224 pages, 194 color
illustrations, English and French editions), 2007

ESSAYS

Katherine M. Bourguignon, "Giverny: A Village for
Artists"; Nina Lübben, "Breakfast at Monet's: Giverny
in the Context of European Artists' Colonies"; Kathleen
Pyne, "Americans in Giverny: The Meaning of Place";
Margaret Werth, "'A Long Entwined Effort': Colonizing
Giverny"

TERRA FOUNDATION'S ROLE

Organizer and lender

PARTNERSHIPS

IMPRESSIONIST GIVERNY:

AMERICAN PAINTERS IN FRANCE, 1885–1915 continued

TERRA COLLECTION

LOAN LIST

Karl Anderson (1874–1956)

Tennis Court at Hôtel Baudy, 1910

oil on canvas, 21 1/8 x 25 in.

(53.7 x 63.5 cm); 1992.175

John Leslie Breck (1860–1899)

Autumn, Giverny (The New Moon), 1889

oil on canvas, 51 1/2 x 85 in.

(130.8 x 215.9 cm); 1989.16

John Leslie Breck (1860–1899)

Giverny Hillside, between 1887 and 1891

oil on canvas, 18 1/4 x 22 in.

(46.4 x 55.9 cm); 1987.10

John Leslie Breck (1860–1899)

Garden at Giverny (In Monet's Garden), between 1887 and 1891

oil on canvas, 18 1/8 x 21 7/8 in.

(46.0 x 55.6 cm); 1988.22

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

John Leslie Breck (1860–1899)

(12) *Studies of an Autumn Day*, 1891

oil on canvas, all approximately 12 7/8 x 16 1/16 in. (32.7 x 40.8

cm); 1989.4.1–12

Theodore Earl Butler (1861–1936)

The Artist's Children, James and Lili, 1896

oil on canvas, 46 x 45 1/2 in.

(116.8 x 115.6 cm); 1987.2

Theodore Earl Butler (1861–1936)

The Card Players, 1896

oil on canvas, 25 3/4 x 32 1/8 in.

(65.4 x 81.6 cm); 1992.21

Theodore Earl Butler (1861–1936)

Le Dejeuner, 1897

oil on canvas, 21 1/4 x 25 5/8 in.

(54.0 x 65.1 cm); 1987.3

Theodore Earl Butler (1861–1936)

Lili Butler Reading at the Butler House, Giverny, 1908

oil on canvas, 28 7/8 x 23 1/2 in.

(73.3 x 59.7 cm); 1993.8

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

Louis Paul Dessar (1867–1952)

Peasant Woman and Haystacks, Giverny, 1892

oil on canvas, 18 1/4 x 13 in.

(46.4 x 33.0 cm); 1993.9

Frederick Friesseke (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 Friesseke (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 Friesseke (1874–1939)

Lilies, by 1911

oil on canvas, 25 3/4 x 32 1/8 in.

(65.4 x 81.6 cm); 1999.55

Frederick Friesseke (1874–1939)

Unraveling Silk, c. 1915

oil on canvas, 32 1/4 x 32 3/8 in.

(81.9 x 82.2 cm); 1992.35

Philip Leslie Hale (1865–1931)

Landscape with Figure, 1888

oil on panel, 10 1/2 x 13 3/4 in.

(26.7 x 34.9 cm); 1988.17

William Howard Hart

[1863–1937]

Portrait of Theodore Earl Butler, 1897

oil on canvas, 22 x 18 in.

(55.9 x 45.7 cm); 2003.2

Frederick MacMonnies

[1863–1937]

Mabel Conkling, 1904

oil on canvas, 86 1/2 x 45 in.

(219.7 x 114.3 cm); 1999.88

Frederick MacMonnies

[1863–1937]

Self-Portrait, 1896

oil on canvas, 32 x 21 3/8 in.

(81.3 x 54.3 cm); 1992.46

attributed to Frederick

MacMonnies [1863–1937]

Atelier at Giverny, 1896 or 1897

oil on canvas, 32 x 17 in.

(81.3 x 43.2 cm); 1999.91

Willard 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

Willard Metcalf (1858–1925)
The River Epte, Giverny, 1887
oil on canvas, 12 1/4 x 15 7/8 in.
[31.1 x 40.3 cm]; 1989.6

Thomas Buford Meteyard
(1865–1928)
Giverny, Moonlight, between
1890 and 1893
oil on canvas, 12 3/4 x 16 1/8 in.
[32.4 x 41.0 cm]; 1989.24

Richard Emil (or Edward) Miller
(1875–1943)
The Pool, c. 1910
oil on canvas, 32 x 39 7/16 in.
[81.3 x 100.2 cm], 1988.13

Lilla Cabot Perry (1848–1933)
Autumn Afternoon, Giverny,
undated
oil on canvas, 25 3/4 x 31 7/8 in.
[65.4 x 81.0 cm]; 1999.106

Lilla Cabot Perry (1848–1933)
By the Brook, Giverny, France
(*woman in pink dress*), 1909
oil on canvas, 45 7/8 x 35 3/16 in.
[116.5 x 89.4 cm]; 1992.54

Lilla Cabot Perry (1848–1933)
Self-Portrait, between 1889
and 1896
oil on canvas, 31 7/8 x 25 5/8 in.
[81.0 x 65.1 cm]; 1999.107

Louis Ritman (1889–1963)
Early Morning, between 1912
and 1915
oil on canvas mounted on board,
36 x 35 1/4 in. [91.4 x 89.5 cm];
1987.5

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

Theodore Robinson (1852–1896)
Blossoms at Giverny, 1891–92
oil on canvas, 21 5/8 x 20 1/8 in.
[54.9 x 51.1 cm]; 1992.130

Theodore Robinson (1852–1896)
Étude pour "Vallée de la Seine vue
des hauteurs de Giverny," 1892
oil on canvas, 22 7/8 x 28 7/8 in.
[58.1 x 73.3 cm]; 1992.9

Theodore Robinson (1852–1896)
Femme au canard, c. 1891
oil on canvas, 13 1/2 x 21 3/4 in.
[34.3 x 55.2 cm]; 1999.126

Theodore Robinson (1852–1896)
From the Hill, Giverny, between
1889 and 1892
oil on canvas; 15 7/8 x 25 7/8 in.
[40.3 x 65.7 cm]; 1987.6

Theodore Robinson (1852–1896)
Père Trognon and His Daughter at
the Bridge, 1891
oil on canvas, 18 1/4 x 22 1/16 in.
[46.4 x 56.0 cm]; 1988.29

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

Guy Rose (1867–1925)
Giverny Hillside, between 1890
and 1891
oil on panel, 12 7/16 x 16 1/8 in.
[31.6 x 41.0 cm]; 1992.2

Theodore Wendel (1859–1932)
Brook, Giverny, 1887
oil on canvas, 28 1/2 x 35 5/8 in.
[72.4 x 90.5 cm]; 1987.13

Theodore Wendel (1859–1932)
Flowering Fields, Giverny, 1889
oil on canvas, 12 1/2 x 21 5/8 in.
[31.8 x 54.9 cm]; 1988.11

PARTNERSHIPS

MANIFEST DESTINY/MANIFEST RESPONSIBILITY: ENVIRONMENTALISM AND THE ART OF THE AMERICAN LANDSCAPE

Manifest Destiny/Manifest Responsibility explored the longstanding relationship between Americans and the land they have traditionally considered their birthright. Comprised of fifty-seven works from the Terra Foundation's collection, the exhibition traced the evolution of cultural attitudes toward nature and the environment as manifested in paintings, pastels, and prints made between 1790 and the mid-1960s.

During this period, Americans' views on nature changed significantly. Where colonial settlers saw seemingly endless nature and limitless bounty, nineteenth-century Americans explored outlying territories and expanded ways to harness and capitalize on nature's abundance. Along with rapid industrialization and increased urbanization, the twentieth century also witnessed the birth of modern-day preservation and conservation movements and organizations. Over the course of the nation's history, America's embrace of its "manifest destiny" has been gradually displaced by a growing sense of its "manifest responsibility" to protect ecologically sensitive and endangered zones and to use the land and its resources in mindful and sustainable ways.

The exhibition was presented in three sections: Bounty, Manifest Destiny, and Manifest Responsibility, and featured works of art by such artists as John James Audubon, Edward Hicks, George Inness, Martin Johnson Heade, John Twachtman, Arthur Dove, Georgia O'Keeffe, Charles Sheeler, and Reginald Marsh. Through diverse depictions of the American landscape, *Manifest Destiny/Manifest Responsibility* investigated critical environmental themes and invited viewers to examine the ecological, cultural, and spiritual aspects of their environmental "footprints."

This exhibition was organized by the Loyola University Museum of Art in partnership with the Terra Foundation for American Art.

VENUE

Loyola University Museum of Art,
May 17–August 10, 2008

CURATOR

Peter John Brownlee, Terra Foundation for American Art

CATALOGUE

Peter John Brownlee (56 pages, 28 color illustrations, English edition), 2008

ESSAYS

Michael S. Hogue, "The Cultural Reputations of Nature in American History: Towards a Geography of Hope"; Peter John Brownlee, "Manifest Destiny/Manifest Responsibility: Environmentalism and the Art of the American Landscape"

TERRA FOUNDATION'S ROLE

Exhibition partner, lender, and funder (\$67,000 grant for the exhibition, catalogue, and educational programs)

TERRA COLLECTION LOAN LIST

John James Audubon (1785–1851) <i>The Birds of America</i> , Vol. 1, 1827–30 hand-colored aquatint and etching, bound into volume with leather binding/cover, book dimensions (closed): 39 1/8 x 26 1/4 x 2 in. (99.4 x 66.7 x 5.1 cm); 1984.3.1	Alfred Thompson Bricher (1837–1908) <i>The Hudson River at West Point</i> , 1864 oil on canvas, 20 1/8 x 42 1/4 in. (51.1 x 107.3 cm); 1993.17	Arthur Dove (1880–1946) <i>A Walk: Poplars</i> , 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
Gustave Baumann (1881–1971) <i>Aspen—Red River</i> , 1918 color woodcut on oatmeal laid paper, 9 1/4 x 11 1/8 in. (23.5 x 28.3 cm); 1996.12	Alfred Thompson Bricher (1837–1908) <i>The Sidewheeler “The City of St. Paul” on the Mississippi River, Dubuque, Iowa</i> , 1872 oil on canvas mounted on board, 20 1/8 x 38 1/8 in. (51.1 x 96.8 cm); 1992.18	Arthur Dove (1880–1946) <i>Nature Symbolized #3: Steeple and Trees</i> , 1911–12 pastel on board mounted on wood panel, 18 x 21 1/2 in. (45.7 x 54.6 cm); 1992.33
Gustave Baumann (1881–1971) <i>Bound for Taos</i> , 1930 color woodcut on flax fiber paper, 9 1/4 x 11 1/8 in. (23.5 x 28.3 cm); 1996.13	Charles Burchfield (1893–1967) <i>Crows in March</i> , 1951 lithograph on off-white wove paper, 13 5/8 x 9 3/4 in. (34.6 x 24.8 cm); 1995.26	Arthur Wesley Dow (1857–1922) <i>Marsh Creek</i> , c. 1898 color woodcut on cream Japanese paper, 4 1/4 x 7 in. (10.8 x 17.8 cm); 1996.5
Emil Bisttram (1895–1976) <i>Mother Earth</i> , 1940 crayon, colored pencil, and graphite on tan wove paper, 17 1/2 x 11 1/2 in. (44.5 x 29.2 cm); C1993.26	Charles Burchfield (1893–1967) <i>Dream of a Fantasy Flower</i> , 1960–66 watercolor with wiping and scraping, over an off-white wove watercolor paper, 33 x 39 3/4 in. (83.8 x 101.0 cm); 1999.23	Arthur Wesley Dow (1857–1922) <i>Moonrise</i> , c. 1898–1905 color woodcut on cream Japanese paper, 4 1/4 x 7 in. (10.8 x 17.8 cm); 1996.4
William Bradford (1823–1892) <i>Floe—Ice</i> , 1872 oil on canvas, 21 3/8 x 36 1/2 in. (54.3 x 92.7 cm); 1993.1	Frederic Edwin Church (1826–1900) <i>The Iceberg</i> , c. 1875 oil on canvas, 22 x 27 in. (55.9 x 68.6 cm); 1993.6	Arthur Wesley Dow (1857–1922) <i>The Long Road, Argilla Road</i> , c. 1912 color woodcut on cream Japanese paper, 4 1/4 x 7 1/16 in. (10.8 x 17.9 cm); 1996.6
Alfred Thompson Bricher (1837–1908) <i>Lake George from Bolton’s Landing</i> , 1867 oil on canvas, 27 x 50 1/4 in. (68.6 x 127.6 cm); 1992.17	Charles Demuth (1883–1935) <i>Seven Plums in a Chinese Bowl</i> , 1923 watercolor and graphite on ivory wove watercolor paper, 10 x 14 in. (25.4 x 35.6 cm); 1992.4	Arthur Wesley Dow (1857–1922) <i>The Purple Sky (The Long Road), Spring</i> , 1916 color woodcut on cream Japanese paper, 5 x 7 3/4 in. (12.7 x 19.7 cm); 1995.32
	Thomas Doughty (1793–1856) <i>In the Adirondacks</i> , c. 1822–30 oil on canvas, 24 x 30 in. (61.0 x 76.2 cm); 2002.1	Robert Spear Dunning (1829–1905) <i>Harvest of Cherries</i> , 1866 oil on canvas, 20 x 26 1/2 in. (50.8 x 67.3 cm); 1999.48

PARTNERSHIPS

MANIFEST DESTINY/MANIFEST RESPONSIBILITY: ENVIRONMENTALISM AND THE ART OF THE AMERICAN LANDSCAPE continued

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

Lyonel Feininger [1871–1956]
The Gate, 1912
etching and drypoint on light tan
vellum paper, 10 5/8 x 7 7/8 in.
[27.0 x 20.0 cm]; 1995.2

Frank Morley Fletcher
[1866–1949]
Ojai Valley, c. 1935
color woodcut on cream wove
paper, 11 11/16 x 9 3/16 in.
[29.7 x 23.3 cm]; 1996.18

Frances Hammell Gearhart
[1869–1958]
Above the Trail, 1929
color woodcut on soft wove
Japanese paper, 12 1/16 x 10 1/16
in. [30.6 x 25.6 cm]; 1996.21

Frances Hammell Gearhart
[1869–1958]
Chill December, 1936–37
color woodcut on soft Japanese
paper, 10 x 9 in. [25.4 x 22.9 cm];
1996.22

William Groombridge [1748–1811]
*View of a Manor House on the
Harlem River, New York*, 1793
oil on canvas, 39 3/4 x 49 in.
[101.0 x 124.5 cm]; 1992.37

Marsden Hartley [1877–1943]
New Mexico Landscape, 1918
pastel on manila paper mounted
on Masonite, 17 1/4 x 27 7/8 in.
[43.8 x 70.8 cm]; 1994.19

William Stanley Haseltine
[1835–1900]
Rocks at Nahant, 1864
oil on canvas, 22 3/8 x 40 1/2 in.
[56.8 x 102.9 cm]; 1999.65

Martin Johnson Heade
[1819–1904]
*Newburyport Marshes:
Approaching Storm*, c. 1871
oil on canvas, 15 1/4 x 30 1/8 in.
[38.7 x 76.5 cm]; 1999.68

Edward Hicks [1780–1849]
*A Peaceable Kingdom with Quakers
Bearing Banners*, 1829 or 1830
oil on canvas, 17 5/8 x 23 5/8 in.
[44.8 x 60.0 cm]; 1993.7

Edward Hopper [1882–1967]
Sierra Madre at Monterrey, 1943
watercolor with touches of
wiping, over a charcoal under-
drawing, on heavyweight textured
ivory wove watercolor paper,
21 1/4 x 29 3/4 in. [54.0 x 75.6 cm];
1994.18

George Inness [1825–1894]
Summer, Montclair, 1877
oil on canvas, 41 13/16 x 33 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 3/4 x 64 in.
[128.9 x 162.6 cm]; 1999.79

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]; 1999.1

Rockwell Kent [1882–1971]
Cranberrying, Monhegan, c. 1907
oil on canvas, 28 1/16 x 38 1/4 in.
[71.3 x 97.2 cm]; C1983.4

Ernest Lawson [1873–1939]
Spring Thaw, c. 1910
oil on canvas, 25 1/4 x 30 1/8 in.
[64.1 x 76.5 cm]; 1999.85

Ernest Lawson [1873–1939]
Springtime, Harlem River, 1900–10
oil on canvas, 25 x 36 in.
[63.5 x 91.4 cm]; 1992.45

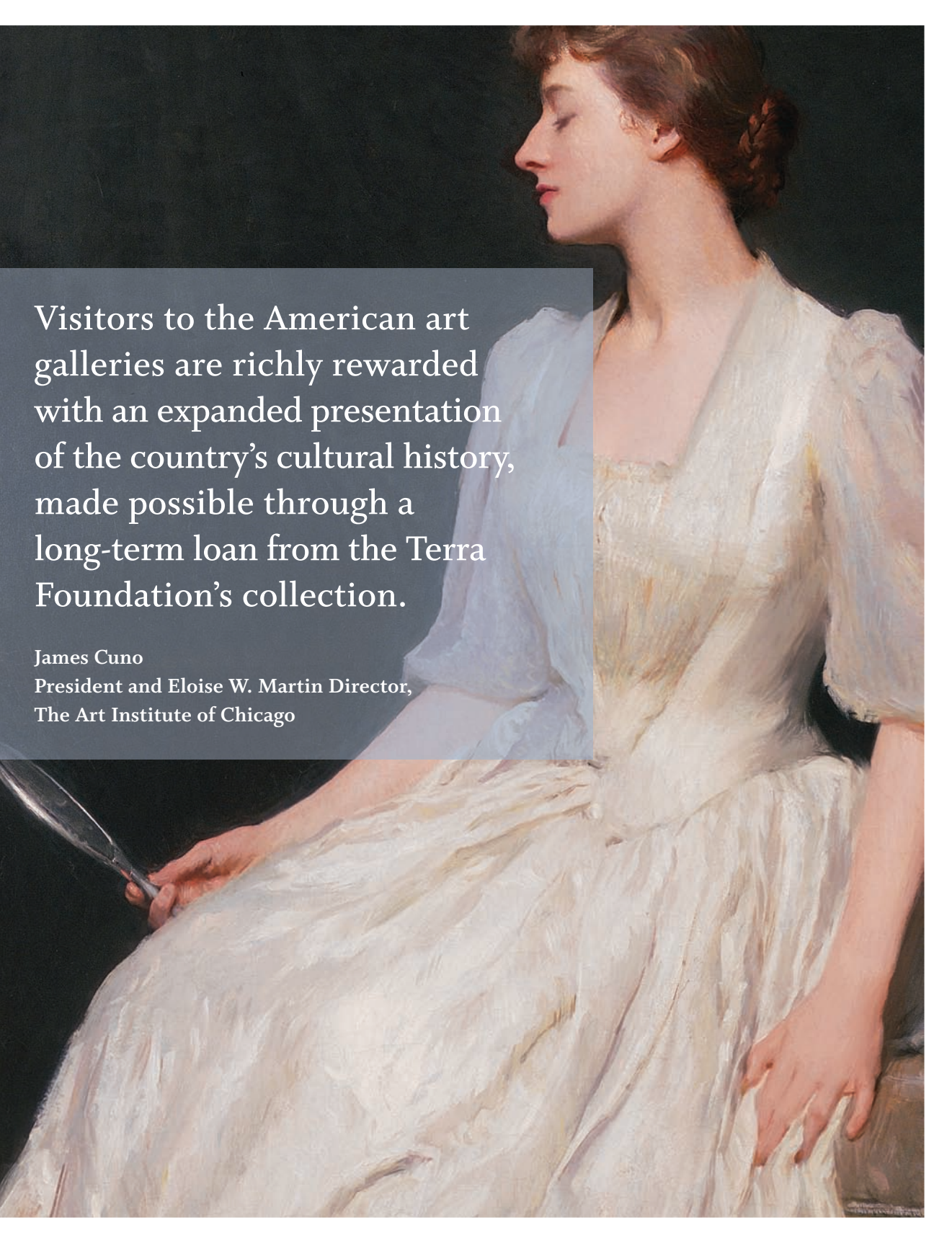
Clare Leighton [1898–1989]
*The Lumber Camp—Breaking
Camp*, 1931
wood engraving on off-white
simile Japan or Japanese paper,
8 15/16 x 12 15/16 in. [22.7 x 32.9
cm]; 1996.33.f

Clare Leighton [1898–1989]
The Lumber Camp—Cutting, 1931
wood engraving on off-white
simile Japan or Japanese paper,
11 7/16 x 8 in.
[29.1 x 20.3 cm]; 1996.33.a

Clare Leighton [1898–1989]
The Lumber Camp—Landing, 1931
wood engraving on off-white
simile Japan or Japanese paper,
8 15/16 x 12 1/2 in. [22.7 x 31.8
cm]; 1996.33.d

Clare Leighton [1898–1989]
The Lumber Camp—Limbing, 1931
wood engraving on off-white
simile Japan or Japanese paper,
8 1/2 x 12 in.
[21.6 x 30.5 cm]; 1996.33.b

- Clare Leighton (1898–1989)
The Lumber Camp—Loading, 1931
 wood engraving on off-white
 simile Japan or Japanese paper,
 8 15/16 x 11 7/8 in. (22.7 x 30.2
 cm); 1996.33.c
- Clare Leighton (1898–1989)
The Lumber Camp—Resting, 1931
 wood engraving on off-white
 simile Japan or Japanese paper,
 9 1/16 x 11 1/16 in. (23.0 x 28.1
 cm); 1996.33.e
- Louis Lozowick (1892–1973)
Minneapolis, 1925
 lithograph on off-white wove
 paper, 11 5/8 x 8 7/8 in.
 (29.5 x 22.5 cm); 1995.9
- Bertha Lum (1869–1954)
Frost, 1919
 color woodcut on cream hoshō
 paper, 17 15/16 x 11 5/8 in.
 (45.6 x 29.5 cm); 1996.37
- Bertha Lum (1869–1954)
Mother West Wind, 1920
 color woodcut on tan Japanese
 paper, 15 7/16 x 10 5/8 in.
 (39.2 x 27.0 cm); 1996.38
- John Marin (1870–1953)
*Sailboat, Brooklyn Bridge, New
 York Skyline*, 1934
 oil on canvas board, 14 x 17 3/4 in.
 (35.6 x 45.1 cm); 2006.1
- Reginald Marsh (1898–1954)
Chicago, 1930
 watercolor, over graphite, on
 cream wove watercolor paper,
 13 7/8 x 20 in. (35.2 x 50.8 cm);
 1998.4
- William J. McCloskey (1859–1941)
Strawberries, 1889
 oil on canvas, 12 x 16 in.
 (30.5 x 40.6 cm); 1992.47
- Willard Metcalf (1858–1925)
Brook in June, 1919
 oil on canvas, 26 x 29 in.
 (66.0 x 73.7 cm); 1992.48
- Georgia O'Keeffe (1887–1986)
Red Amaryllis, 1937
 oil on canvas, 12 x 10 1/8 in.
 (30.5 x 25.7 cm); C1984.1
- Maurice 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
- Charles Sheeler (1883–1965)
Delmonico Building, 1927
 lithograph on wove ivory paper,
 9 3/4 x 6 3/4 in. (24.8 x 17.1 cm);
 1995.3
- Charles Sheeler (1883–1965)
Flower Forms, 1917
 oil on canvas, 23 1/4 x 19 1/8 in.
 (59.1 x 48.6 cm); 1987.33
- 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
- John Twachtman (1853–1902)
Winter Landscape, 1890–1900
 oil on canvas, 30 1/8 x 30 1/8 in.
 (76.5 x 76.5 cm); 1992.136
- William Zorach (1887–1966)
Mountain Stream, 1915
 linocut on off-white Japan paper,
 10 7/8 x 14 in. (27.6 x 35.6 cm);
 1996.46



Visitors to the American art galleries are richly rewarded with an expanded presentation of the country's cultural history, made possible through a long-term loan from the Terra Foundation's collection.

James Cuno
President and Eloise W. Martin Director,
The Art Institute of Chicago

Comprising more than 700 objects, the Terra Foundation's collection is a source of inspiration for research, interpretation, and exhibitions. The foundation works to ensure that the collection is accessible and strives to provide new ways of experiencing the richness of American art.

Dedicated to sharing its collection, the Terra Foundation is generous in its loans. On average, at any given time close to twenty percent of the foundation's collection is on view at exhibitions worldwide. Over the past two years, two hundred twenty-four paintings, works on paper, and sculptures were loaned to thirty-seven exhibition venues in such locales as Chicago, New York, Seattle, Vancouver, Giverny, Vienna, Milan, Venice, and Sydney.

The Terra Foundation also creates opportunities for interaction with its collection through focused exhibitions developed by its curatorial team, often in partnership with other art institutions. These collection initiatives further research on foundation artworks while making significant contributions to scholarship on American art. Recent exhibitions have examined environmentalism and the art of the American landscape (2008); American painters in France (2008/2009); "The Eight" and American modernism (2009); and Maurice Prendergast in Italy (2009/2010).

The foundation's website continues to be an unparalleled resource for information on the collection: search the collection database for "zoomable" images and research information for each object; visit the loans page to see where the collection can be viewed in person; learn how to request loans from the collection; and find out the latest on collection-initiative exhibitions and related programs.

Dennis Miller Bunker
The Mirror, 1890
oil on canvas (detail)

One of the best-known African American artists of the twentieth century, Archibald J. Motley Jr. broke new ground in the portrayal of contemporary urban African Americans in his portraits and scenes of everyday life. Trained at the School of the Art Institute of Chicago, Motley spent a year in Paris on a Guggenheim Fellowship and then returned to his hometown of Chicago, where he remained for his entire career. Motley's paintings of the streets, nightlife, and backrooms of Bronzeville, the lively black enclave on Chicago's South Side, feature vibrant color, dynamic forms, and the pulsating energy of jazz and the blues.

Between Acts invites the viewer into a dressing room in which two scantily clad African American female performers relax while displaying themselves provocatively as if for the viewer, while a caricaturish minstrel performer stands just beyond the room's partly open door. With its incongruously domestic setting and studied details, *Between Acts* is an enigmatic image that challenges expectations and assumptions about people and place, roles and identity. Motley used streamlined, stylized forms and eccentric color to endow his representations of leisure life in Chicago's Bronzeville with a fantasy quality even as he addressed African American social realities, notably the self-imposed hierarchy of skin tone. Fundamental to his academic training at the Art Institute, the unclothed female figure was a recurring motif in Motley's art throughout his career. In his representation of the sexualized black female body, Motley both confronted whites' racist stereotypes of uncontrolled "primitive" eroticism and celebrated the beauty of blackness through the medium of the nude.

Between Acts is the first painting by Motley to enter the Terra Foundation's collection. Contrasting markedly with the American impressionist works for which the collection is renowned, the painting offers one of Motley's most challenging subjects, presented in the typical color range and compositional manner of his mature work.

Learn more about this painting and other works of art from the Terra Foundation's collection through the comprehensive collection database at www.terraamericanart.org.



ARCHIBALD J. MOTLEY JR. (1891–1980)

Between Acts, 1935

oil on canvas

39 1/2 x 32 in. (100.3 x 81.3 cm)

Terra Foundation for American Art, Daniel J. Terra Art Acquisition Endowment Fund, 2009.1

LOAN HIGHLIGHT

JOHN SINGLETON COPLEY, *PORTRAIT OF MRS. JOHN STEVENS (JUDITH SARGENT, LATER MRS. JOHN MURRAY)*, 1770–72

Galleries of American Art, Art Institute of Chicago (Chicago, Illinois)

Since 2005, the Terra Foundation has lent a rotating selection of up to fifty paintings from its collection to the Art Institute of Chicago for display in the galleries of American art, in addition to its works on paper, which may be viewed by appointment in the Department of Prints and Drawings. The recent group of loans has included this late eighteenth-century portrait by John Singleton Copley.

Copley was America's first great native-born artist and the finest portraitist of the colonial period. A native of Boston, by 1760 he had emerged as the city's preeminent artist. By the time Copley's Tory sympathies precipitated his departure for Europe on the eve of the American Revolution, he had executed more than three hundred portraits in oil and pastel. These remarkable likenesses of colonial America's leading political figures, merchants and entrepreneurs, and society women combine brilliantly clear tactile realism with a powerful evocation of social position and individual character.

Although the canvas is undated, Copley's portrait of the eighteen-year-old Judith Sargent is most likely a wedding portrait. In the tradition of likenesses of young women painted to mark the occasion of their betrothals, Judith is uncorseted; under her dark-blue overgown she is draped in shimmering folds that highlight her feminine contours. Like the natural scenery that surrounds her, the roses gathered in a basket on the sitter's lap also evoke the promise of a fruitful marriage. As befits a wedding portrait, this likeness makes no direct reference to the precocious intellectualism that distinguished Judith Sargent. In Copley's portrait only her serious, intense gaze and expansive, highlighted forehead hint at her future career as one of young America's most illustrious literary women, the first American playwright, male or female, to have a script performed.

Learn more about this painting and other works of art from the Terra Foundation's collection through the comprehensive collection database at www.terraamericanart.org.



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 American Art, Daniel J. Terra Art Acquisition Endowment
Fund, 2000.6

LOAN HIGHLIGHT

GEORGE TOOKER, *HIGHWAY*, 1953

George Tooker: A Retrospective (October 2, 2008–January 4, 2009)

National Academy Museum (New York, New York)

Highway was one of two paintings from the Terra Foundation's collection featured in *George Tooker: A Retrospective*, the artist's first museum retrospective in three decades. Composed of sixty-six paintings and drawings from throughout Tooker's long career, the exhibition examined the artist's place in American art and his working methods. After its New York venue, the retrospective traveled to its co-organizers: the Pennsylvania Academy of the Fine Arts (Philadelphia, Pennsylvania), January 30–April 5, 2009, and the Columbus Museum of Art (Columbus, Ohio), May 1–September 6, 2009.

Inspired by early Netherlandish and Italian Renaissance art, George Tooker's haunting paintings and prints combine meticulous representation and a sense of brooding mystery to comment on the human condition. Tooker applied fastidious technique to picturing the negative social effects of such aspects of contemporary American society as bureaucracy and technology. The highway and the private automobile, conventional emblems as well as agents of individual freedom, serve in *Highway* as symbols of a complex of social ills that plague modern life: from the privileging of the autonomous, competitive ego over communal responsibility to the destruction of nature by relentless development. The traffic controller, an ominous figure of faceless authority, may symbolize death, with its irrefutable power to bring the self-absorbed busyness of human activity to its ultimate halt.

Tooker was one of several artists who applied traditional techniques to a mode of interpreting the modern world around them. His medium of egg tempera painting on wooden panel enhances the hushed perfection of his perfectly modeled forms and highly finished surfaces, so jarringly at odds with the scene's menacing effect. Tooker's painstaking method of painting, which severely limited his output, further embodies his protest against the mindless uniformity of modern culture.

Learn more about this painting and other works of art from the Terra Foundation's collection through the comprehensive collection database at www.terraamericanart.org.



GEORGE TOOKER (BORN 1920)

Highway, 1953

egg tempera on gesso hardboard, 22 7/8 x 17 7/8 in. (58.1 x 45.4 cm)

Terra Foundation for American Art, Daniel J. Terra Collection, 1992.134

LOAN HIGHLIGHT

EDWARD HOPPER, *DAWN IN PENNSYLVANIA*, 1942

Western Motel: Edward Hopper and Contemporary Art (October 2, 2008–February 15, 2009)
Kunsthalle Wien (Vienna, Austria)

Dawn in Pennsylvania joined other works by Edward Hopper for *Western Motel: Edward Hopper and Contemporary Art*, an historic exhibition that explored Hopper's "iconography" of modern everyday life. The Kunsthalle Wien's first-ever presentation of the work of one of the most important representatives of twentieth-century American art, the exhibition also featured work by modern and contemporary artists who were inspired by Hopper.

Ordinary yet mysterious vignettes of American life, infused with light and a disquieting stillness, characterize Hopper's art. By the 1930s his images typically focused on architectural settings that evoke psychological tension and alienation. Touted by critics as distinctively American, Hopper's compositional style and his emphasis on commonplace settings over figures distinguished him from contemporary social realists and from American followers of European avant-garde movements.

Hopper often used the railroad as a symbol for the rootlessness and anonymity of modern life. In *Dawn in Pennsylvania*, the station, a site of transit, and the transitory light of dawn create suspense. The desolation of the train platform and distant factory buildings is underscored by the scene's luminous yet eerie glow. *Dawn in Pennsylvania* was painted just a few months after Hopper created his well-known *Nighthawks* (1942; The Art Institute of Chicago). Both works seem removed from current events on the eve of World War II. In *Dawn in Pennsylvania*, the composition's narrow horizontal format, the dramatic contrast of light and dark, and the framing of the central void all evoke a theatrical stage and dramatic narrative, with the viewer waiting in darkness for the show to begin.

Learn more about this painting and other works of art from the Terra Foundation's collection through the comprehensive collection database at www.terraamericanart.org.



EDWARD HOPPER (1882–1967)

Dawn in Pennsylvania, 1942

oil on canvas, 24 3/8 x 44 1/4 in. (61.9 x 112.4 cm)

Terra Foundation for American Art, Daniel J. Terra Collection, 1999.77

LOAN HIGHLIGHT

SAMUEL F. B. MORSE, *GALLERY OF THE LOUVRE*, 1831–33

American Stories: Paintings of Everyday Life, 1765–1915 [October 5, 2009–January 24, 2010]
Metropolitan Museum of Art (New York, New York)

An iconic work in the Terra Foundation's collection, *Gallery of the Louvre* was one of two works on loan to *American Stories: Paintings of Everyday Life, 1765–1915*. This exhibition, comprised of one hundred paintings, examined stories based on familiar experience and the means by which painters have interpreted them through their choices of settings, players, action, and various narrative devices. *Gallery of the Louvre* also traveled to the show's second venue at the exhibition's co-organizer: the Los Angeles County Museum of Art (Los Angeles, California), February 28–May 23, 2010.

In addition to his endeavors as scientific inventor and politician, Samuel F. B. Morse had a wide-ranging career as a painter, art educator, and leader in the New York art world of the early nineteenth century. Trained in Europe in the academic tradition, Morse aspired to introduce his countrymen to the ennobling art of history painting, but found them little interested in pictorial art beyond portraits. In 1829 Morse traveled to France and Italy to study and copy masterpieces and in Paris in 1831 he began *Gallery of the Louvre*, his most ambitious work. Morse intended the painting as a visual guide to the highlights of Europe's most famous art collection, which he showed assembled in the grand Salon Carré. The painting goes beyond mere documentation of the Louvre's collection and the ideal of learning from sanctioned masterpieces to promote the role of the art museum in a democratic society. Painting himself and several students and visitors in the foreground, Morse created a pictorial treatise on artistic training that projects himself as a link between European art history and America's cultural future. His tour-de-force painting implies the promise of artistic achievement for the young American democracy.

Learn more about this painting and other works of art from the Terra Foundation's collection through the comprehensive collection database at www.terraamericanart.org.



SAMUEL F. B. MORSE [1791–1872]

Gallery of the Louvre, 1831–33

oil on canvas, 73 3/4 x 108 in. (187.3 x 274.3 cm)

Terra Foundation for American Art, Daniel J. Terra Collection, 1992.51

LOAN HIGHLIGHT

EDMUND TARBELL, *IN THE ORCHARD*, 1891

The American Impressionists in the Garden (March 13–September 6, 2010)

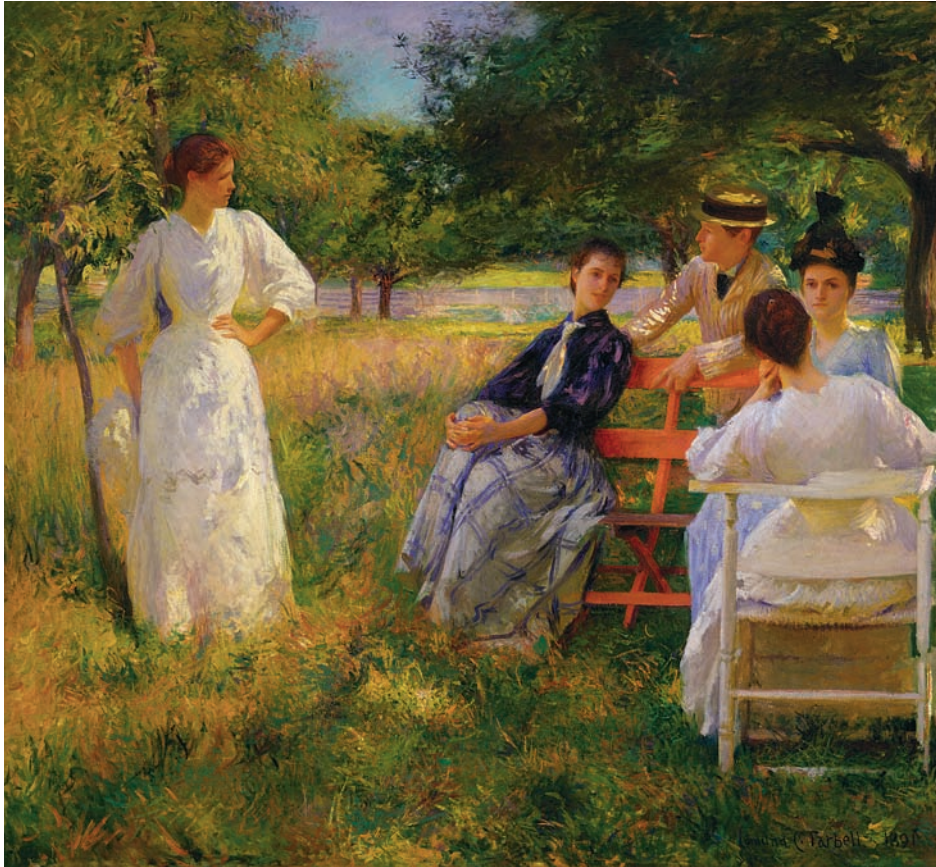
Cheekwood Botanical Garden & Museum of Art (Nashville, Tennessee)

Edmund Tarbell's monumental canvas was one of nine paintings on loan to *The American Impressionists in the Garden*, which explored the theme of the garden in American art and society of the late nineteenth and early twentieth centuries. The exhibition's approximately forty paintings demonstrated American impressionist artists' preference for gardens as artistic motifs as well as a growing appreciation for the art of gardening itself. The Terra Foundation paintings also traveled to the exhibition's other venues: the Tampa Museum of Art (Tampa, Florida), September 24, 2010–January 3, 2011, and the Taft Museum of Art (Cincinnati, Ohio), February 18–May 15, 2011.

In the Orchard is the image of Tarbell's wife, Emeline Souther Tarbell, her siblings, and a family friend conversing in a bucolic setting on a summer's afternoon. Poses and glances tie the five figures together in an intimate, convivial circle in the beneficent dappled sunlight of the orchard. The work's informal, contemporary subject, outdoor setting, and bright colors in distinct, rapidly applied paint strokes are hallmarks of impressionism, which Americans such as Tarbell emulated from contemporary French artists.

Tarbell painted the orchard landscape while in France in 1886 and added the figures following his return home to Boston. Exhibited in the extensive art display at the World's Columbian Exposition in Chicago in 1893, the young artist's ambitious painting attracted considerable praise. With its solidly rendered and obviously genteel figures, *In the Orchard* soothed critics of impressionism's seeming crudity by demonstrating that heightened color and loose brushwork could be used to celebrate youth and sunshine in a wholesome, thoroughly American spirit. The painting established Tarbell as the leader of a national movement in impressionist painting, and the artist astutely retained it, exhibiting it repeatedly throughout his lifetime.

Learn more about this painting and other works of art from the Terra Foundation's collection through the comprehensive collection database at www.terraamericanart.org.



EDMUND TARBELL (1862–1938)

In the Orchard, 1891

oil on canvas, 60 3/4 x 65 1/2 in. (154.3 x 166.4 cm)

Terra Foundation for American Art, Daniel J. Terra Collection, 1999.141

LOAN HIGHLIGHT

WILLARD METCALF, *THE LILY POND*, 1887

L'Impressionnisme au fil de la Seine (Impressionism on the Seine) (April 1–July 18, 2010)

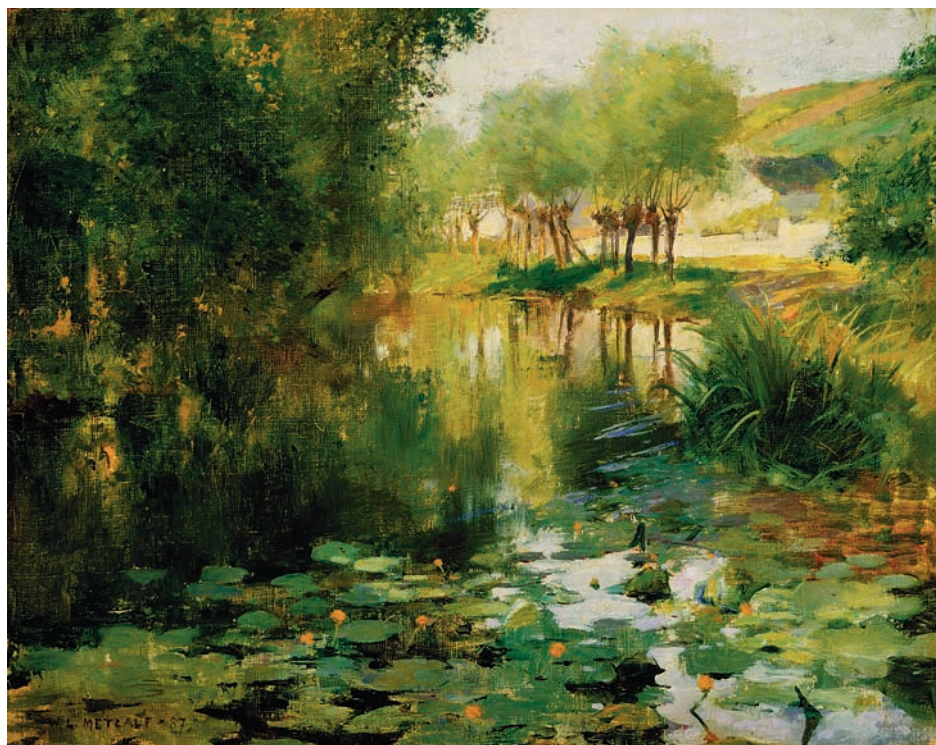
Musée des Impressionnismes Giverny (Giverny, France)

The Lily Pond was one of three paintings on loan to the Musée des Impressionnismes Giverny for the first exhibition of its 2010 season. *Impressionism on the Seine* presented fifty paintings produced along the banks of the Seine by some of the best-known practitioners of impressionism and post-impressionism. The exhibition was organized in conjunction with the 2010 Festival Normandie Impressionniste.

Known as the “poet laureate of the New England hills,” painter Willard Metcalf was instrumental in “Americanizing” impressionism, the painting of everyday subjects with broken brushwork and bright color. As an art student in Paris, Metcalf was one of the first Americans to visit the Normandy village of Giverny, which soon became a center of impressionist painting.

A placid pool of still water in the quiet of a summer’s afternoon is the subject of Metcalf’s *The Lily Pond*. According to alternate titles Metcalf recorded for the painting, it depicts a scene along the river Epte in Giverny. Like other Americans in Giverny at the time, Metcalf pictured the landscape around the village, focusing on its hills, trees, and waterways rather than buildings, inhabitants, and activities. In *The Lily Pond*, Metcalf demonstrated his emerging interest in impressionism in the loose, spontaneous handling of paint and evocation of bright light. The composition’s strong sense of balanced repose and recession into depth, however, reveal the artist’s continuing commitment to academic conventions of pictorial illusion.

Learn more about this painting and other works of art from the Terra Foundation’s collection through the comprehensive collection database at www.terraamericanart.org.



WILLARD METCALF (1858–1925)

The Lily Pond, 1887

oil on canvas, 12 1/8 x 15 1/16 in. (30.8 x 38.3 cm)

Terra Foundation for American Art, Daniel J. Terra Collection, 1993.5

LOAN HIGHLIGHT

PATRICK HENRY BRUCE, *PEINTURE*, 1917–18

Paths to Abstraction, 1867 to 1917 (June 25–September 19, 2010)

Art Gallery of New South Wales (Sydney, Australia)

Peinture was featured in one of the most ambitious exhibitions organized to date at the Art Gallery of New South Wales. *Paths to Abstraction* included more than one hundred fifty pivotal works by some of the most influential pioneers of modernism, spanning a fifty-year period when painters and printmakers edged their way toward non-representational artistic expression. The exhibition explored the avant-garde movements and artists of the late nineteenth and early twentieth centuries that preceded and paved the way for pure abstraction.

By all standards, Patrick Henry Bruce was a pioneer in the development of abstract painting. After study in New York City, in 1903 Bruce moved to Paris, where he created several still-life paintings in which he worked obsessively at the boundary between representation and abstraction. *Peinture* is the first in this series. Set against and intersecting with four broad horizontal bands of black, turquoise, and lavender are a series of pencil-outlined geometric shapes of unmodulated color that insistently resolve themselves into suggestions of three-dimensional prismatic forms. Only a straw, a glass, a ruler, and a board, book, or canvas (in yellow) can be tentatively identified; other forms appear as idiosyncratic objects, like a child's building blocks or fragments of furniture. Indeed, the twice-repeated S-curve may refer to the antique Spanish table in the artist's studio, where he worked from various arrangements of everyday and exotic objects in addition to food items such as cheese and fruit. *Peinture* asserts a vacuum of emotion, atmosphere, and gravity, toying provocatively with the viewer's perception of weighted objects in three-dimensional space.

Learn more about this painting and other works of art from the Terra Foundation's collection through the comprehensive collection database at www.terraamericanart.org.



PATRICK HENRY BRUCE (1881–1936)

Peinture, 1917–18

oil and graphite on canvas, 10 1/16 x 12 5/8 in. (25.6 x 32.1 cm)

Terra Foundation for American Art, Daniel J. Terra Collection, 1999.21

LOANS

ART INSTITUTE OF CHICAGO (Chicago, Illinois)

Long-term Loan for American Art Galleries

April 16, 2005, to present

Up to 50 works, including:

George Bellows (1882–1925)

The Palisades, 1909

oil on canvas, 30 x 38 1/8 in.
(76.2 x 96.8 cm); 1999.10

Thomas Cole (1801–1848)

Landscape with Figures:

*A Scene from "The Last of
the Mohicans,"* 1826

oil on panel, 26 1/8 x 43 1/16 in.
(66.4 x 109.4 cm); 1993.2

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); 2000.6

Marsden Hartley (1877–1943)

Painting No. 50, 1914–15

oil on canvas, 47 x 47 in.
(119.4 x 119.4 cm); 1999.61

Childe Hassam (1859–1935)

Une Averse—rue Bonaparte, 1887

oil on canvas, 40 3/8 x 77 7/16 in.
(102.6 x 196.7 cm); 1993.20

Winslow Homer (1836–1910)

The Whittling Boy, 1873

oil on canvas, 15 3/4 x 22 11/16 in.
(40.0 x 57.6 cm); 1994.12

Walt Kuhn (1880–1949)

Clown with Drum, 1942

oil on canvas, 60 7/8 x 41 3/8 in.
(154.6 x 105.1 cm); 1992.172

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

Joseph Stella (1877–1946)

Telegraph Poles with Buildings, 1917

oil on canvas, 36 1/4 x 30 1/4 in.
(92.1 x 76.8 cm); 1999.139

Max Weber (1881–1961)

Construction, 1915

oil on canvas, 22 7/8 x 27 7/8 in.
(58.1 x 70.8 cm); 1987.31

NATIONAL GALLERY OF ART (Washington, D.C.)

George de Forest Brush: The Indian Paintings

September 14, 2008–January 4,
2009

Seattle Art Museum (Seattle,

Washington), February 26–
May 24, 2009

George de Forest Brush

(1855–1941)

The Weaver, 1889

oil on canvas, 12 x 15 in.
(30.5 x 38.1 cm); 1988.23

NATIONAL ACADEMY MUSEUM (New York, New York)

George Tooker: A Retrospective

October 2, 2008–January 4, 2009

(co-organizer) Pennsylvania

Academy of the Fine Arts

(Philadelphia, Pennsylvania),

January 30–April 5, 2009;

(co-organizer) Columbus

Museum of Art (Columbus, Ohio),

May 1–September 6, 2009

George Tooker (born 1920)

Highway, 1953

egg tempera on gesso hardboard,
22 7/8 x 17 7/8 in. (58.1 x 45.4 cm);
1992.134

George Tooker (born 1920)

Window VII (Desdemona), 1963

egg tempera on gesso hardboard,
24 1/8 x 21 1/8 in. (61.3 x 53.7 cm);
1992.168

KUNSTHALLE WIEN (Vienna, Austria)

Western Motel: Edward Hopper and Contemporary Art

October 2, 2008–February 15,
2009

Edward Hopper (1882–1967)

Dawn in Pennsylvania, 1942

oil on canvas, 24 3/8 x 44 1/4 in.
(61.9 x 112.4 cm); 1999.77

FLORENCE GRISWOLD MUSEUM

(Old Lyme, Connecticut)

Bessie Potter Vonnoh: Sculptor of Women

October 11, 2008–January 11,
2009

Montgomery Museum of Fine Arts (Montgomery, Alabama), February 7–May 10, 2009; [organizer] Cincinnati Art Museum (Cincinnati, Ohio), June 6–September 6, 2009

Bessie Potter Vonnob (1872–1955)
In Arcadia, c. 1926
bronze with brown patina, 12 x 28 3/8 x 6 3/4 in. (30.5 x 72.1 x 17.1 cm); 1989.3

PEABODY ESSEX MUSEUM
(Salem, Massachusetts)
**To the Ends of the Earth,
Painting the Polar Landscape**
November 8, 2008–March 1, 2009

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

Frederic Edwin Church
(1826–1900)
The Iceberg, c. 1875
oil on canvas, 22 x 27 in.
(55.9 x 68.6 cm); 1993.6

**MUSEO DI ARTE MODERNA E
CONTEMPORANEA DI TRENTO
E ROVERETO (MART)**
(Trento, Italy)
**Futurismo 100: Illuminazioni.
Avanguardie a confronto.
Italia —Germania—Russia
(Futurismo 100: Illuminations.
Avant-gardes compared. Italy,
Germany, Russia)**
January 17–June 7, 2009

Lyonel Feininger (1871–1956)
Denstedt, 1917
oil on canvas, 34 3/8 x 46 5/8 in.
(87.3 x 118.4 cm); 1988.27

**MUSÉE DES IMPRESSION-
NISMES GIVERNY**
(Giverny, France)
**Le Jardin de Monet à Giverny :
l'invention d'un paysage
(Monet's Garden at Giverny:
Inventing the Landscape)**
May 1–August 15, 2009

John Leslie Breck (1860–1899)
*Garden at Giverny (In Monet's
Garden)*, between 1887 and 1891
oil on canvas, 18 1/8 x 21 7/8 in.
(46.0 x 55.6 cm); 1988.22

**MONTREAL MUSEUM OF
FINE ARTS**
(Montreal, Canada)
**Expanding Horizons: American
and Canadian Painting and
Photography, 1860–1918**
June 18–September 27, 2009

Vancouver Art Gallery
(Vancouver, Canada), October 17,
2009–January 17, 2010

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

Rockwell Kent (1882–1971)
Cranberrying, Monhegan, c. 1907
oil on canvas, 28 1/16 x 38 1/4 in.
(71.3 x 97.2 cm); C1983.4

Worthington Whittredge
(1820–1910)
Indian Encampment, between
1870 and 1876
oil on canvas, 14 1/2 x 21 7/8 in.
(36.8 x 55.6 cm); 1999.151

ART INSTITUTE OF CHICAGO
(Chicago, Illinois)
**A Case for Wine: From
King Tut to Today**
July 11–September 9, 2009

Archibald J. Motley Jr.
(1891–1980)
Between Acts, 1935
oil on canvas, 39 1/2 x 32 in.
(100.3 x 81.3 cm); 2009.1

CORCORAN GALLERY OF ART
(Washington, D.C.)
Sargent and the Sea
September 12, 2009–January 3,
2010

Museum of Fine Arts (Houston,
Texas), February 14–May 23, 2010;
Royal Academy of Arts (London,
England), July 10–September 26,
2010

John Singer Sargent (1856–1925)
*Breton Woman with a Basket,
Sketch for "Oyster Gatherers of
Cancale,"* 1877
oil on canvas, 18 1/2 x 11 3/4 in.
(47.0 x 29.8 cm); 1996.53

John Singer Sargent (1856–1925)
Breton Girl with a Basket,
Sketch for "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)
Girl on the Beach, Sketch for
"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 "Oyster Gatherers of
Cancale," 1877
oil on canvas, 17 1/4 x 10 1/4 in.
[43.8 x 26.0 cm]; 1999.132

TELFAIR MUSEUM OF ART
(Savannah, Georgia)
Dutch Utopia: American Artists
in Holland, 1880–1914
September 28, 2009–January 10,
2010

Taft Museum of Art (Cincinnati,
Ohio), February 5–May 2, 2010;
Grand Rapids Art Museum (Grand
Rapids, Michigan), May 21–
August 15, 2010; (co-organizer)
Singer Laren Museum (Laren,
The Netherlands), September 15,
2010–January 16, 2011

Charles Frederick Ulrich
(1858–1908)
The Village Printing Shop, Haarlem,
Holland, 1884
oil on panel, 21 1/4 x 22 15/16 in.
[54.0 x 58.3 cm]; 1992.137

WHITNEY MUSEUM OF
AMERICAN ART
(New York, New York)
ARTEMISIA GROUP
(Milan, Italy)
Edward Hopper

Palazzo Reale (Milan, Italy),
October 15, 2009–January 24,
2010; Fondazione Roma Museo
(Rome, Italy), February 23–June
23, 2010; Fondation de l'Hermitage
(Lausanne, Switzerland), June
25–October 17, 2010

Edward Hopper, 1882–1967
Dawn in Pennsylvania, 1942
oil on canvas, 24 3/8 x 44 1/4 in.
[61.9 x 112.4 cm]; 1999.77

METROPOLITAN MUSEUM
OF ART
(New York, New York)
American Stories: Paintings of
Everyday Life, 1765–1915
October 5, 2009–January 24, 2010

(co-organizer) Los Angeles
County Museum of Art (Los
Angeles, California), February
28–May 23, 2010

Samuel F. B. Morse (1791–1872)
Gallery of the Louvre, 1831–33
oil on canvas, 73 3/4 x 108 in.
[187.3 x 274.3 cm]; 1992.51

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

CHEEKWOOD BOTANICAL
GARDEN & MUSEUM OF ART
(Nashville, Tennessee)
The American Impressionists
in the Garden
March 13–September 6, 2010

Tampa Museum of Art (Tampa,
Florida), September 24, 2010–
January 3, 2011; Taft Museum of
Art (Cincinnati, Ohio), February
18–May 15, 2011

John Leslie Breck (1860–1899)
Garden at Giverny (In Monet's
Garden), between 1887 and 1891
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

Hugh Henry Breckenridge
(1870–1937)
White Phlox, 1906
oil on canvas, 30 x 25 in. [76.2 x
63.5 cm]; 1988.15

Charles Courtney Curran
(1861–1942)
In the Luxembourg (Garden), 1889
oil on panel, 9 3/16 x 12 1/4 in.
[23.3 x 31.1 cm]; 1992.167

Edward Wilbur Dean Hamilton
(1864–1943)
Afternoon, Grez, c. 1889
oil on canvas, 32 x 19 1/2 in. [81.3
x 49.5 cm]; 1989.14

Childe Hassam (1859–1935)
*Horticulture Building,
World's Columbian Exposition,
Chicago*, 1893
oil on canvas, 18 1/2 x 26 1/4 in.
(47.0 x 66.7 cm); 1999.67

Edmund 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

Robert Vonnoh (1858–1933)
*Jardin de paysanne (Peasant
Garden)*, 1890
oil on canvas board, 25 7/8 x 19 3/4
in. (65.7 x 50.2 cm); 1987.8

Robert Vonnoh (1858–1933)
Poppies in France, 1888
oil on canvas, 12 1/8 x 20 1/8 in.
(30.8 x 51.1 cm); 1987.9

**MUSÉE DES IMPRESSION-
NISMES GIVERNY
(Giverny, France)**
**L'Impressionnisme au fil de
la Seine (Impressionism on
the Seine)**
April 1–July 18, 2010

Willard 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

Theodore Robinson (1852–1896)
*Etude pour "Vallée de la Seine vue
des hauteurs de Giverny,"* 1892
oil on canvas, 22 7/8 x 28 7/8 in.
(58.1 x 73.3 cm); 1992.9

Theodore Wendel (1859–1932)
Brook, Giverny, 1887
oil on canvas, 28 1/2 x 35 5/8 in.
(72.4 x 90.5 cm); 1987.13

**FENIMORE ART MUSEUM
(Cooperstown, New York)**
**John Singer Sargent: Portraits in
Praise of Women**
May 29, 2010–December 31, 2010

John Singer Sargent (1856–1925)
A Parisian Beggar Girl, c. 1880
oil on canvas, 25 3/8 x 17 3/16 in.
(64.5 x 43.7 cm); 1994.14

**ART GALLERY OF NEW
SOUTH WALES
(Sydney, Australia)**
**Paths to Abstraction,
1867 to 1917**
June 25–September 19, 2010

Patrick Henry Bruce (1881–1936)
Peinture, 1917–18
oil and graphite on canvas,
10 1/16 x 12 5/8 in. (25.6 x
32.1 cm); 1999.21

PARTNERSHIP EXHIBITION LOANS

MANIFEST DESTINY/ MANIFEST RESPONSIBILITY: ENVIRONMENTALISM AND THE ART OF THE AMERICAN LANDSCAPE

[Terra Foundation Partnership Exhibition]

(co-organizer) Loyola University
Museum of Art (Chicago, Illinois),
May 17–August 10, 2008

57 works, including:

Emil Bisttram (1895–1976)
Mother Earth, 1940
crayon, colored pencil, and
graphite on tan wove paper, 17
1/2 x 11 1/2 in. (44.5 x 29.2 cm);
C1993.26

Alfred Thompson Bricher
(1837–1908)
*The Sidewheeler "The City of St.
Paul" on the Mississippi River,
Dubuque, Iowa*, 1872
oil on canvas mounted on board,
20 1/8 x 38 1/8 in. (51.1 x 96.8
cm); 1992.18

Frederic Edwin Church
(1826–1900)
The Iceberg, c. 1875
oil on canvas, 22 x 27 in.
(55.9 x 68.6 cm); 1993.6

Arthur Dove (1880–1946)
*Nature Symbolized #3: Steeple
and Trees*, 1911–12
pastel on board mounted on wood
panel, 18 x 21 1/2 in. (45.7 x 54.6
cm); 1992.33

Arthur Wesley Dow (1857–1922)
Moonrise, c. 1898–1905
color woodcut on cream Japanese
paper, 4 1/4 x 7 in. (10.8 x 17.8
cm); 1996.4

William S. Jewett (1821–1873)
*The Promised Land—The Grayson
Family*, 1850
oil on canvas, 50 3/4 x 64 in.
(128.9 x 162.6 cm); 1999.79

Georgia O'Keeffe (1887–1986)
Red Amaryllis, 1937
oil on canvas, 12 x 10 1/8 in.
(30.5 x 25.7 cm); C1984.1

IMPRESSIONIST GIVERNY: AMERICAN PAINTERS IN FRANCE, 1885–1915 [Terra Foundation Partnership Exhibition]

(co-organizer) Florence
Griswold Museum (Old Lyme,
Connecticut), May 3–July 27,
2008; (co-organizer) Albany
Institute of Arts and Science
(Albany, New York), August 23,
2008–January 4, 2009

52 works, including:

Karl Anderson (1874–1956)
Tennis Court at Hôtel Baudy, 1910
oil on canvas, 21 1/8 x 25 in.
(53.7 x 63.5 cm); 1992.175

John Leslie Breck (1860–1899)
(12) *Studies of an Autumn
Day*, 1891
oil on canvas, all approximately
12 7/8 x 16 1/16 in. (32.7 x 40.8
cm); 1989.4.1–12

Frederick 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 MacMonnies
(1863–1937)
Mabel Conkling, 1904
oil on canvas, 86 1/2 x 45 in.
(219.7 x 114.3 cm); 1999.88

Thomas Buford Meteyard
(1865–1928)
Giverny, Moonlight, between 1890
and 1893
oil on canvas, 12 3/4 x 16 1/8 in.
(32.4 x 41.0 cm); 1989.24

Louis Ritman (1889–1963)
Early Morning, between 1912
and 1915
oil on canvas mounted on board,
36 x 35 1/4 in. (91.4 x 89.5 cm);
1987.5

Theodore Robinson (1852–1896)
*Père Trognon and His Daughter at
the Bridge*, 1891
oil on canvas, 18 1/4 x 22 1/16 in.
(46.4 x 56.0 cm); 1988.29

Theodore Wendel (1859–1932)
Flowering Fields, Giverny, 1889
oil on canvas, 12 1/2 x 21 5/8 in.
(31.8 x 54.9 cm); 1988.11

THE EIGHT AND AMERICAN MODERNISMS
[Terra Foundation Partnership Exhibition]

(co-organizer) New Britain Museum of American Art (New Britain, Connecticut), March 6–May 24, 2009; (co-organizer) Milwaukee Art Museum (Milwaukee, Wisconsin), June 6–August 23, 2009

17 works, including:

William Glackens (1870–1938)
A Headache in Every Glass, 1903–04
 charcoal and watercolor with white gouache on cream wove paper, 13 1/4 x 19 1/2 in. (33.7 x 49.5 cm); 1992.170

William Glackens (1870–1938)
Beach, St. Jean de Luz, 1929
 oil on canvas, 23 3/4 x 32 in. (60.3 x 81.3 cm); 1998.8

Robert Henri (1865–1929)
Figure in Motion, 1913
 oil on canvas, 77 1/4 x 37 1/4 in. (196.2 x 94.6 cm); 1999.69

Ernest Lawson (1873–1939)
Brooklyn Bridge, 1917–20
 oil on canvas, 20 3/8 x 24 in. (51.8 x 61.0 cm); 1992.43

George Luks (1866–1933)
Knitting for the Soldiers: High Bridge Park, c. 1918
 oil on canvas, 30 3/16 x 36 1/8 in. (76.7 x 91.8 cm); 1999.87

Maurice Prendergast (1858–1924)
The Breezy Common, between 1895 and 1897
 monotype with graphite additions on cream Japanese paper, 7 x 8 15/16 in. (17.8 x 22.7 cm); 1992.73

Maurice Prendergast (1858–1924)
The Grove, c. 1918–23
 oil on canvas, 15 1/4 x 20 3/16 in. (38.7 x 51.3 cm); 1992.63

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

PRENDERGAST IN ITALY
[Terra Foundation Partnership Exhibition]

(co-organizer) Williams College Museum of Art (Williamstown, Massachusetts), July 18–September 20, 2009; Peggy Guggenheim Collection (Venice, Italy), October 9, 2009–January 3, 2010; Museum of Fine Arts (Houston, Texas), February 14–May 9, 2010

13 works, including:

Maurice Prendergast (1858–1924)
Bella Regazza: Merceria, Venice, between 1898 and 1899
 monotype on ivory Japanese paper, 6 x 7 1/8 in. (15.2 x 18.1 cm); 1992.71

Maurice Prendergast (1858–1924)
Festa del Redentore, c. 1899
 monotype on cream Japanese paper, 12 1/4 x 7 7/16 in. (31.1 x 18.9 cm); 1992.83

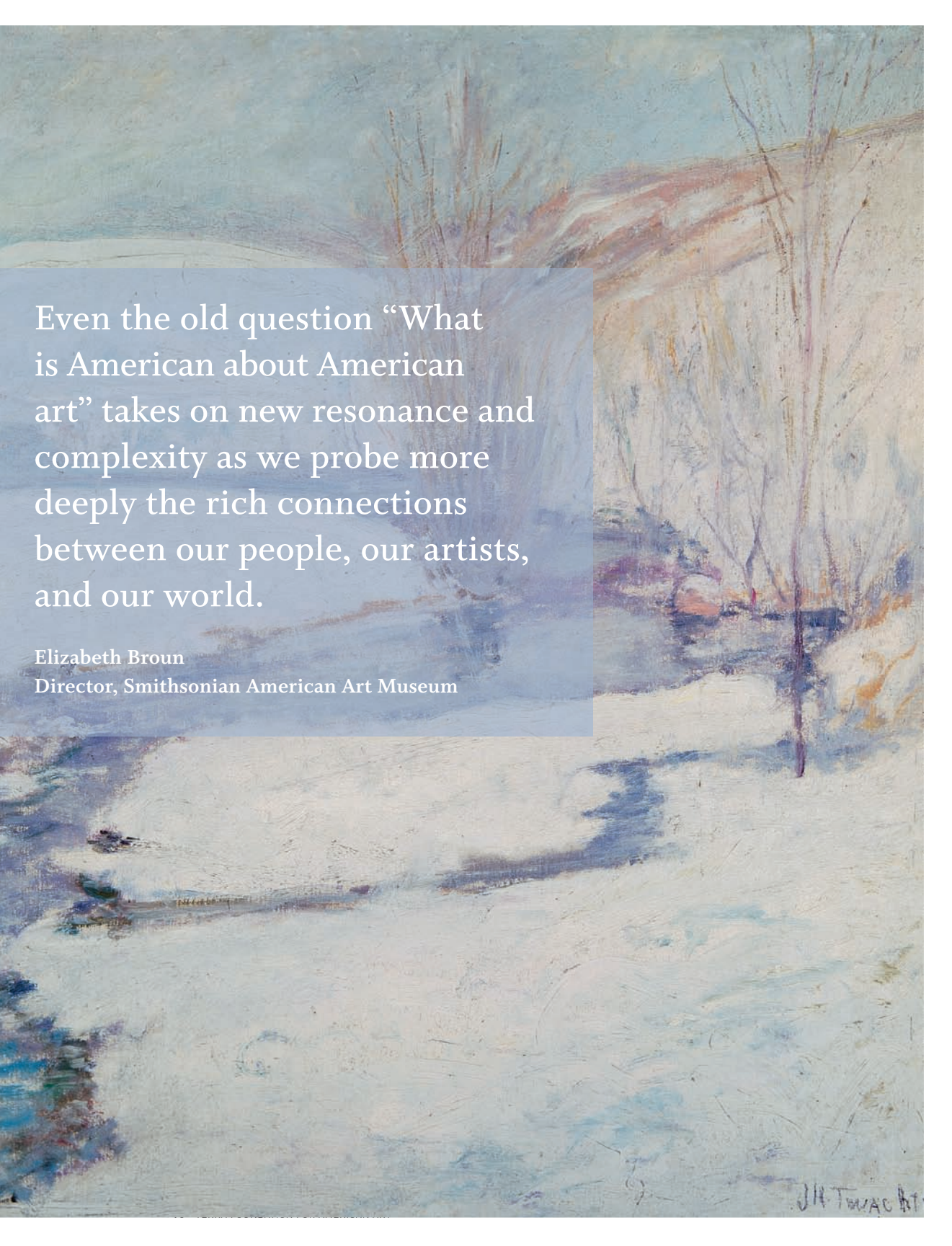
Maurice Prendergast (1858–1924)
The Grand Canal, Venice, between 1898 and 1899
 watercolor and graphite on paper, 18 1/8 x 14 1/4 in. (46.0 x 36.2 cm); 1999.123

Maurice Prendergast (1858–1924)
Venice, between 1898 and 1899
 monotype on cream Japanese paper, 10 x 7 7/8 in. (25.4 x 20.0 cm); 1992.114

Maurice Prendergast (1858–1924)
Venetian Wells, between 1898 and 1899
 monotype with graphite on cream Japanese paper, 7 1/2 x 5 3/4 in. (19.0 x 14.6 cm); 1992.115

James McNeill Whistler (1834–1903)
The Riva No. 1, 1879–80
 etching and drypoint on ivory laid paper, 7 7/8 x 11 1/2 in. (20.0 x 29.2 cm); 1992.156

James McNeill Whistler (1834–1903)
San Biagio, 1879–80
 etching and drypoint on tan laid paper, 8 1/4 x 11 15/16 in. (21.0 x 30.3 cm); 1992.157



Even the old question “What is American about American art” takes on new resonance and complexity as we probe more deeply the rich connections between our people, our artists, and our world.

Elizabeth Broun
Director, Smithsonian American Art Museum

Now in its fifth year, the Terra Foundation's grant program offers support for exhibitions, academic programs, public programs, and Chicago K–12 education programs. These four program areas are designed to give individual support in their respective categories while also working together to energize and strengthen an inclusive international dialogue on American art.

Exhibition grants underscore the emphasis the foundation places on interaction with original works of art. Funding was made available for exhibitions taking place in such geographically-diverse locales as Chicago, New York, Rome, Tokyo, Paris, Detroit, London, Los Angeles, Giverny, Washington, Lima, Milwaukee, and Philadelphia.

In the area of academic programs, the Terra Foundation renewed its support for fellowships and residencies at the Smithsonian American Art Museum in Washington, D.C.; the Courtauld Institute of Art in London; the Freie Universität Berlin; and the Institut National d'Histoire de l'Art in Paris. In 2009, the foundation gave grants to Northwestern University and the University of Chicago to establish three-year postdoctoral fellowships in their respective art history departments. The Terra Foundation for American Art International Essay Prize was also inaugurated in 2009. In addition, the foundation funded numerous lectures, symposia, and other scholarly convenings at various institutions that examined topics in close focus.

The Terra Foundation continues its support of public programs and K–12 programs in Chicago, awarding nineteen grants to cultural and educational institutions across the city during the past two years. The foundation renewed its commitment to the annual Terra Foundation Lecture on American Art at the Chicago Humanities Festival, a named lectureship through which speakers present a public lecture on a topic related to the festival's annual theme as well as conduct a roundtable discussion for Chicago-area graduate students. The festival received an additional grant to present content from these annual lectures on its new website. Chicago Public Schools received funding for two professional-development days for teams of teachers and librarians from thirty schools for its "CPS Pictures America" project. This award builds on two earlier grants from the foundation: one that made project resources available to more than six hundred CPS schools, and another that funded a pilot project that helped shape "CPS Pictures America."

John H. Twachtman
Winter Landscape,
1890–1900
oil on canvas (detail)

GRANT HIGHLIGHT

TEACHING FELLOWSHIPS AND VISITING PROFESSORSHIPS IN EUROPE

To encourage cross-cultural exchange and dialogue on historical American art, in 2009 the Terra Foundation inaugurated teaching fellowships and visiting professorships in Europe. These funded academic positions are awarded by three institutions: the Courtauld Institute of Art in London, the Freie Universität Berlin, and the Institut National d'Histoire de l'Art in Paris.

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

COURTAULD INSTITUTE OF ART

(London, United Kingdom)

TEACHING FELLOWSHIP

2009–2011: Wendy Ikemoto, Harvard University

VISITING PROFESSORSHIPS

2009: Jonathan D. Katz, University at Buffalo,
State University of New York

2010: Richard Meyer, University of Southern
California

INSTITUT NATIONAL D'HISTOIRE DE L'ART

(Paris, France)

TEACHING FELLOWSHIP

2009–2011: Jody Patterson, University College
London

VISITING PROFESSORSHIPS

2010: Angela Miller, Washington University

2011: Robin Kelsey, Harvard University

JOHN F. KENNEDY INSTITUT FÜR NORDAMERIKASTUDIEN, FREIE UNIVERSITÄT BERLIN

(Berlin, Germany)

VISITING PROFESSORSHIPS

2009: Joshua Shannon, University of Maryland

2010: David M. Lubin, Wake Forest University

2011: Jochen Wierich, Cheekwood Botanical
Garden and Museum of Art

2011: Alan Wallach, College of William and Mary

A grant of \$450,000 was awarded to these three institutions for the fellowship/professorship programs.

GRANT HIGHLIGHT

POSTDOCTORAL FELLOWSHIPS IN CHICAGO

In 2009, the Terra Foundation awarded grants to Northwestern University and the University of Chicago to establish fellowships in their respective art history departments for emerging scholars of American art. The resulting three-year postdoctoral fellowships at these two renowned Chicago institutions strengthen the local community in the field of American art research and presentation while also contributing to an international dialogue in the field.

At Northwestern University, the three-year Terra Foundation Postdoctoral Fellowship in American Art 1600–1950 in the Department of Art History seeks to aid the development of a scholar embarking on a professional academic career while strengthening the department’s established curriculum and scholarly profile. The Terra Fellow has the opportunity to pursue original research while also instructing and advising undergraduate and graduate students.

At the University of Chicago, the three-year Terra Foundation Postdoctoral Fellowship in pre-1945 American Art in the Department of Art History seeks to aid the development of a young scholar and to strengthen the department’s established curriculum, scholarly profile, and working relationships with Chicago museums, curators, and scholars. The Terra Fellow has the opportunity to pursue and discuss original research in formal and informal settings and to acquire teaching experience.

NORTHWESTERN UNIVERSITY

(Evanston, Illinois)

POSTDOCTORAL FELLOWSHIP

2010–2013: Melody Deusner, University
of Delaware

UNIVERSITY OF CHICAGO

(Chicago, Illinois)

POSTDOCTORAL FELLOWSHIP

2010–2013: Sarah Miller, University of Chicago

A grant of \$230,000 was awarded to each of these two institutions for their respective fellowship program.

TERRA FOUNDATION FELLOWSHIPS IN AMERICAN ART AT THE SMITHSONIAN AMERICAN ART MUSEUM

Established in 2006, the Terra Foundation Fellowships in American Art at the Smithsonian American Art Museum are intended to foster cross-cultural dialogue on the history of art of the United States. They support work by scholars both from abroad and in the United States, especially those investigating international contexts for American art. Fellowships are residential and support full-time independent and dissertation research. Postdoctoral and senior Terra fellows are eligible for a substantial stipend supplement to assist with research, relocation, and housing costs.

The Smithsonian American Art Museum's fellowship program is one of the oldest and most distinguished in American art. Fellows have access to onsite research resources that include a 180,000-volume library of specialized materials on American art, history, and biography; the Archives of American Art; and the graphics collections of the Smithsonian American Art Museum and National Portrait Gallery; as well as a variety of image collections and research databases. The fellowship office is located close to other Smithsonian museums and libraries, the Library of Congress, the National Archives, and the National Gallery of Art.

In addition, the Smithsonian American Art Museum's collection offers inspiration for fellows' research. Comprising more than 40,000 objects, the collection profiles the nation's artistic heritage, representing outstanding visual accomplishments from the seventeenth century to the present day, and it features special strengths in nineteenth-century landscape painting, American impressionism, twentieth-century realism, New Deal works, photography and graphic art, folk art, Latino art, and African American art.

2008–2009 FELLOWS

Joanna Frang, Predoctoral Fellow,
Brandeis University
“Becoming American on the Grand Tour,
1740–1830”

Kenneth Haltman, Senior Fellow,
University of Oklahoma
“Preparing a Critical Translation of René
Brimo, ‘L’Évolution du goût aux États-Unis”

Crawford Alexander Mann III, Predoctoral Fellow,
Yale University
“When in Rome: Italian Travel and the Pursuit
of the Ideal Male Body in Antebellum
American Art”

Frank Mehring, Postdoctoral Fellow,
Freie Universität Berlin
“Transatlantic Encounters with the Colors of
Democracy: The Life of the German-American
Artist Winold Reiss (1886–1953)”

Jody Patterson, Postdoctoral Fellow,
University College London
“Modernism for the Masses: Painters, Politics,
and Public Murals in New Deal New York”

Jeannine Tang, Predoctoral Fellow,
Courtauld Institute of Art
“Conceptual and Post-Conceptual Art in the
Cold War”

2009–2010 FELLOWS

David Peters Corbett, Senior Fellow,
University of York
“Landscape, City, and Identity in American
Painting, ca. 1840–1930”

Anna Dezeuze, Postdoctoral Fellow,
University of Manchester
“The Everyday in American Art, 1958–71”

Kate Lemay, Predoctoral Fellow,
Indiana University
“Forgotten Memorials: The American Cemeteries
in France from World War II”

Sarah Rogers, Postdoctoral Fellow,
Southern Methodist University
“Innocents Abroad, Again: American Art in Beirut,
1953–75”

For lists of Terra Foundation fellows at the
Smithsonian American Art Museum before
2008, visit [http://americanart.si.edu/research
/opportunity/fellows/](http://americanart.si.edu/research/opportunity/fellows/).

A \$676,000 grant was awarded to the Smithsonian
American Art Museum to support the upcoming
2011–2017 fellowships.

GRANT HIGHLIGHT

TERRA FOUNDATION FOR AMERICAN ART INTERNATIONAL ESSAY PRIZE

In keeping with the Terra Foundation's efforts to foster an inclusive worldwide dialogue on American art, the Smithsonian American Art Museum's annual Terra Foundation for American Art International Essay Prize recognizes excellent scholarship in the field of American art history by a scholar based outside the United States. Established in 2009, the prize honors essays that advance the understanding of historical American art and demonstrate new findings and original perspectives.

The author of the winning essay receives a \$500 award. The essay (translated into English if written in another language) appears in the journal *American Art*, produced by the Smithsonian American Art Museum's Research and Scholars Center, which also administers fellowships for predoctoral and postdoctoral scholars (including the Terra Foundation Fellowships in American Art at the Smithsonian American Art Museum), and published by the University of Chicago Press. More information on *American Art* is available at www.journals.uchicago.edu/AmArt.

Each year, following a call for papers, an international four-member review panel evaluates essays submitted for the prize and makes recommendations to the journal's editorial board. The 2010 reviewers were Michael Hatt, professor of art history at the University of Warwick in Britain; Ursula Frohne, professor of art history at the Universität zu Köln in Cologne, Germany; Éric de Chassey, director of the Académie de France à Rome; and Rebecca Zurier, associate professor of the history of art and faculty associate in the program in American culture at the University of Michigan.

In the essay prize's inaugural year, more than two dozen essays were submitted by scholars in thirteen different countries, including France, Germany, the United Kingdom, Italy, Poland, Japan, China, and the Philippines.

ESSAY PRIZE RECIPIENT

2010: Sergio Cortesini, University of Cassino
"Unseen Canvases: Italian Painters and Fascist
Myths across the American Scene" [to be
published in the spring 2011 issue of *American Art*]

A grant of \$12,000 was awarded to *American Art*,
Smithsonian American Art Museum, to support this
annual prize from 2009–2011.

**TERRA FOUNDATION LECTURE ON AMERICAN ART
AT THE CHICAGO HUMANITIES FESTIVAL**

Established in 2006, the annual Terra Foundation Lecture on American Art at the Chicago Humanities Festival (CHF) has been a popular addition to the organization's annual two-week celebration of the humanities in Chicago. Each fall, this high-profile festival takes place at venues throughout the city and attracts a large general audience. Devoted to a timely theme each year, the festival consists of presentations and performances by nationally and internationally recognized scholars, writers and journalists, artists, scientists, politicians, and other influential thinkers.

The 2008 Terra Foundation Lecture on American Art was presented by Erika Doss (University of Notre Dame). In keeping with the festival's theme of "Thinking Big!" her lecture entitled "Picturing New Deal America: Visual Art and National Identity, 1933–1945" surveyed artwork produced in the United States under various New Deal federal work relief programs. Doss also examined the ways that New Deal artists captured the tensions between class, race, gender, and labor, the changing understandings of public participation, and the dynamics of national identity during a most challenging era. Jennifer Greenhill (University of Illinois at Urbana–Champaign) presented the 2009 lecture on the festival's theme of "Laughter." She spoke on the market for humor that expanded rapidly in the United States in the years following the Civil War, how it came to be mediated, and artists who walked the line between levity and gravity. Her talk highlighted the Civil War-era art of Winslow Homer and provided audiences with a new way to read his work in relation to discourses on humor during the period.

With a 2008 grant of \$45,000 to the Chicago Humanities Festival, the Terra Foundation renewed its multiyear support for the named lectureship. In addition to funding the public lecture, the grant supports a roundtable discussion with the lecturer and Chicago-area graduate students.

Additionally, in February 2009 the foundation awarded the CHF a \$15,000 grant for the creation of a web-based prototype presentation using slides and audio recordings from the 2008 Terra Foundation Lecture presented by Erika Doss. The project established a template for the presentation of visual art content across the site and helped the CHF to enhance the media-player capabilities of its new website. Officially launched in August 2009, the CHF's new website was conceived as an online humanities journal, bringing together content from past festivals as well as articles by and interviews with speakers and performers, video, and links to other humanities resources.

GRANT HIGHLIGHT

TERRA FOUNDATION LECTURE ON AMERICAN ART AT THE CHICAGO HUMANITIES FESTIVAL

continued

Based on the success of the prototype, the Terra Foundation awarded the CHF a second \$15,000 grant in September 2009 to present content from the 2006, 2007, and 2009 lectures on its new website (www.chicagohumanities.org). The following are now available: David Lubin, “Art for War’s Sake,” on artists’ and illustrators’ responses to World War I (2006); Angela Miller, “Nature’s History: American Landscape Art and Environmental Thinking,” on nineteenth-century landscapes and ideas about the environment (2007); Erika Doss, “Picturing New Deal America: Visual Art and National Identity, 1933–1945,” on artists who participated in the federal work relief programs (2008); and Jennifer Greenhill on humor in nineteenth-century American art (2009).

Three grants totaling \$75,000 were awarded to the Chicago Humanities Festival for this annual program and related website component.

CHICAGO PUBLIC SCHOOLS PICTURES AMERICA

“CPS Pictures America” brought together Chicago Public Schools (CPS) librarians and classroom teachers to learn about American art and plan lessons together. The project was designed to increase the educational opportunities made possible by “Picturing America,” a classroom resource consisting of forty high-quality American art posters and an educators’ guide produced by the National Endowment for the Humanities (NEH).

“CPS Pictures America” was organized by the CPS Department of Libraries and Information Services and the Office of Arts Education. The project included two professional-development days, on February 19 and 25, 2009, at the Chicago History Museum. Presenters included two “Picturing America” developers from the National Endowment for the Humanities, Barbara Bays and Carol Peters. Between sessions, teachers and librarians created collaborative teaching units based on images in the “Picturing America” set. Their projects were aimed at developing students’ abilities to understand and appreciate American art in relation to other subjects, such as social studies, the arts, or library and information literacy. Some teams developed school-wide exhibitions and festivities to showcase these projects. At the start of the 2009–2010 school year, participants shared their projects with fellow teachers and librarians at district meetings and on the CPS website. On May 22, 2010, participants reconvened at the Art Institute of Chicago to share their work and to discuss the experience of teaching with “Picturing America.”

This project builds on two earlier Terra Foundation for American Art grants: in May 2008 the Terra Foundation awarded a grant of \$25,000 to the National Trust for the Humanities to help make the “Picturing America” resources available to more than six hundred CPS schools; and in October 2007 the Terra Foundation funded a \$27,000 pilot project in CPS (“Starting Art in the Library”) that informed the development of “CPS Pictures America.”

A \$38,400 grant was awarded to the Children First Fund, Chicago Public Schools for this project.



The Terra Foundation's support was crucial in enabling Tate to bring Gorky's work to a European audience. The foundation responded to our request with great insight, imagination, and generosity.

Nicholas Serota
Director, Tate



ARSHILE GORKY: A RETROSPECTIVE

Arshile Gorky: A Retrospective presented the work of Arshile Gorky (1904–1948), a seminal figure in the movement toward abstraction that transformed American art. The exhibition included close to one hundred eighty works of art and surveyed Gorky’s entire career from the early 1920s until his death by suicide in 1948. Collectively, these paintings, sculptures, prints, and drawings—some of which were shown for the first time—revealed Gorky’s development as an artist and the evolution of his singular visual vocabulary and mature painting style.

Benefiting from recently unearthed biographical information, *Arshile Gorky: A Retrospective* presented a critical reassessment of this key figure in modern art. The comprehensive retrospective was the first full-scale survey of Gorky’s work in nearly thirty years, and provided a new generation of viewers with the opportunity to see this complex, influential, and deeply moving body of work.

Arshile Gorky: A Retrospective was organized by the Philadelphia Museum of Art in association with Tate Modern, London, and the Museum of Contemporary Art, Los Angeles. The exhibition was curated by Michael Taylor, Muriel and Philip Berman Curator of Modern Art at the Philadelphia Museum of Art.

**TOP LEFT, TOP RIGHT,
BOTTOM**
View of exhibition
installation at Tate
Modern

A grant of \$525,000 was awarded to Tate Modern to support the exhibition’s international tour.

EXHIBITIONS

Art Institute of Chicago

(Chicago, Illinois)

\$95,000

To support the symposium and 2011 presentation of the exhibition *American Modern: Documentary Photography by Abbott, Evans, and Bourke-White*. Co-organized by the Amon Carter Museum (Fort Worth, Texas) and the Colby College Museum of Art (Waterville, Maine), this exhibition features works by Berenice Abbott, Walker Evans, and Margaret Bourke-White and examines how these photographers reinvented the genre of documentary photography.

Art Institute of Chicago

(Chicago, Illinois)

\$50,000

To support the catalogue and the 2009–2010 exhibition *Apostles of Beauty: Arts and Crafts from Britain to Chicago*. Drawn entirely from Chicago-area public and private collections, the exhibition traces the English Arts and Crafts Movement and its subsequent impact on American Arts and Crafts practitioners.

Art Institute of Chicago

(Chicago, Illinois)

\$50,000

To support the 2011 exhibition *John Marin's Watercolors: A Medium for Modernism*, which focuses on the evolution of Marin's watercolor technique and his creation of a new, avant-garde vocabulary for the medium.

Art Institute of Chicago

(Chicago, Illinois)

\$20,000

To support the September 2010 internationally collaborative pre-exhibition planning conference for the Roy Lichtenstein retrospective organized by the Art Institute of Chicago and Tate Modern (London, United Kingdom), scheduled to open in Chicago in April 2012, followed by venues at the National Gallery of Art (Washington, D.C.) and Tate Modern.

Association of Art Museum Curators (AAMC)

(New York, New York)

\$20,000

To support a session and reception at the ninth annual meeting of the Association of Art Museum Curators, taking place in Chicago in May 2010.

Azienda Speciale Palaexpo

(Rome, Italy)

\$150,000

To support the catalogue and 2009–2010 retrospective on Alexander Calder, organized in conjunction with the Calder Foundation (New York, New York). This exhibition provides a comprehensive survey of Calder's career and is the first major showing of the artist's work in Rome.

Bucerius Kunst Forum

(Hamburg, Germany)

\$150,000

To support the exhibition catalogue and 2009 exhibition *Modern Life: Edward Hopper and His Time*. This exhibition of seventy-five

paintings and works on paper, drawn from the collection of the Whitney Museum of American Art (New York, New York), presents a broad and comprehensive overview of American art from 1900 to 1950, showcasing both well- and lesser-known artists for international audiences.

Bunkamura Museum of Art

(Tokyo, Japan)

\$150,000

To support the catalogue and 2010–2011 exhibition *Monet and the American Artists of Giverny* (working title), co-organized by the Bunkamura Museum of Art and the Terra Foundation for American Art, and traveling to three venues in Japan. The exhibition introduces Japanese audiences to numerous American artists who lived and worked in the Normandy village of Giverny, where Claude Monet made his home.

Center for Creative Photography, University Of Arizona

(Phoenix, Arizona)

\$140,000

To support the catalogue and international presentation of the 2009–2011 exhibition *New Topographics*, which reconstructs the landmark 1975 exhibition *New Topographics: Photographs of a Man-Altered Landscape*. The 2009–2011 exhibition assesses the aims of the original exhibition, examines the international implications of an American impulse in photography since that time, and considers its precursor's formidable influence on young photographers today.

Centre Georges Pompidou

(Paris, France)

\$50,000

To support the catalogue and 2009 exhibition *Alexander Calder: The Paris Years*, which follows Calder's progression from painter to sculptor during the crucial years he spent in Paris, from 1926 to 1933.

Chicago Department of Cultural Affairs

(Chicago, Illinois)

\$60,000

To support educational programming and the 2010 exhibition *From Process to Print: Graphic Works by Romare Bearden*, which provides a survey of Bearden's graphic work, including lithographs, etchings, collagraphs, serigraphs, photomontages, monoprints, screenprints, and drypoints, as well as engraving and collagraph plates.

Chicago Public Library Foundation

(Chicago, Illinois)

\$10,250

To support the catalogue and 2008 exhibition *Winds and Words of War: World War I Posters and Prints* at its Chicago venue at the Harold Washington Library Center. Organized by the San Antonio Public Library, the exhibition comprises forty World War I-era posters by American artists from the library's collection that were primarily made by artists of the Division of Pictorial Publicity of the Committee on Public Information, a group formed at the request

of President Woodrow Wilson to promote the war effort.

Contemporary Jewish Museum

(San Francisco, California)

\$150,000

To support the symposium, catalogue, and 2011 exhibition *Seeing Gertrude Stein: Five Stories*, which examines Stein's work and her place in twentieth-century art and cultural history. The exhibition provides an in-depth portrait of Stein by exploring her many identities—her creativity, her engagement with multiple art forms, her domestic life, her desire for fame, and her bi-continental allegiances.

Corcoran Gallery of Art

(Washington, D.C.)

\$150,000

To support the catalogue and 2009–2010 exhibition *Sargent and the Sea*, which examines the little-explored marine paintings, watercolors, and drawings executed by John Singer Sargent. Featuring ninety works completed between 1874 and 1880, the exhibition includes works from his travels to Normandy, Nice, Brittany, Naples, Capri, Morocco, and other Mediterranean ports.

David and Alfred Smart Museum of Art, University of Chicago

(Chicago, Illinois)

\$35,000

To support the online publication and 2009 exhibition *Your Pal, Cliff: Selections from the H. C. Westermann Study Collection*, which focuses on the art and life of American

artist H. C. Westermann. The exhibition draws on the museum's extensive holdings of Westermann material donated by the artist's family and associates.

Detroit Institute of Arts

(Detroit, Michigan)

\$500,000

To support the catalogue and 2013–2014 exhibition tour *Frederic Church: The Holy Land and Beyond*, the first detailed examination of Frederic Church and the Middle East. The exhibition offers an in-depth look at the visual culture of Orientalism in New York in the years preceding the Civil War; provides new information about the studies Church completed in the Middle East; includes the first scholarly analysis of Church's virtually unknown collection of photographs of the Middle East; and presents an analysis of Olana written by a scholar specializing in Islamic architecture.

Dulwich Picture Gallery

(London, United Kingdom)

\$25,000

To support the 2010 exhibition *The Wyeth Family: Three Generations of American Art*. The exhibition introduces British audiences to three generations of the Wyeth family—N. C., Andrew, and Jamie—as well as the lesser-known daughter of N. C. and sister of Andrew, Henriette Wyeth, and her husband, Peter Hurd.

El Museo del Barrio

(New York, New York)

\$200,000

To support the catalogue and 2009–2010 exhibition *Nexus: New York, 1900–1945*, which explores artistic exchanges between American artists residing in New York in the early decades of the twentieth century and artists from eleven Latin American and Caribbean countries who traveled to and resided in New York at the same time. The exhibition focuses on the institutions, schools, and groups that galvanized cosmopolitan activity in which Caribbean and Latin American artists participated in important exchanges with American artists.

Harvard Art Museum

(Cambridge, Massachusetts)

\$195,000

To support the catalogue and 2010–2011 project *Lyonel Feininger at Harvard*, which includes the Berlin and Munich presentations of two complementary exhibitions drawn from Harvard's extensive collection of work by Feininger. One exhibition is devoted to Feininger's drawings and watercolors; the other comprises his virtually unknown photographs. The exhibitions offer new assessments of Feininger's contribution to the exchange of ideas between Europe and the United States in modernism's formative decades.

Illinois Institute of Technology

(Chicago, Illinois)

\$75,000

To support the 2010 exhibition *Moholy-Nagy: An Education of the Senses* at the Loyola University Museum of Art (Chicago, Illinois). The exhibition explores the art and ideas of Lazlo Moholy-Nagy.

International Arts and Artists

(Washington, D.C.)

\$100,000

To support the catalogue and 2009–2010 exhibition *Object & Image: Man Ray, African Art, & the Modernist Lens* at the Phillips Collection (Washington, D.C.); the University of Virginia Art Museum (Charlottesville, Virginia); and the Museum of Anthropology, University of British Columbia (Vancouver, Canada). The exhibition examines the pivotal role that photographs of African art by Man Ray and others played in the American and European perception and collecting of African objects, as well as their incorporation into modern art.

Intuit: The Center for Intuitive and Outsider Art

(Chicago, Illinois)

\$43,000

To support the 2010 presentation of the exhibition *The Treasure of Ulysses Davis: Sculpture from a Savannah Barbershop*, organized by the High Museum of Art (Atlanta, Georgia) in collaboration with the King-Tisdell Cottage Foundation (Savannah, Georgia). The exhibition presents the sculptures of Ulysses Davis, a

Savannah barber and self-taught woodcarver.

Kunsthalle Emden (Emden, Germany) / **Palazzo Magnani** (Reggio Emilia, Italy)

\$200,000

To support the catalogue (printed in four languages) and two venues of the 2008–2009 exhibition *Joan Mitchell—A Discovery of the New York School*, which introduces the work of American artist Joan Mitchell to international audiences. Thirty-five oil paintings chronicle Mitchell's work from 1950 until her death in 1992.

Los Angeles County Museum of Art

(Los Angeles, California)

\$250,000

To support the catalogue and the 2011–2012 exhibition *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*, co-organized by the Los Angeles County Museum of Art and the Museo de Arte Moderno (Mexico City, Mexico). The exhibition examines the importance of surrealism in American art, the role of women in the surrealist movement, and the unique character of the phenomenon in the United States and Mexico.

Loyola University Museum of Art

(Chicago, Illinois)

\$25,000

Back to the Future: Alfred Jensen, Charmion von Wiegand, Simon Gouverneur, and the Cosmic

Conversation, which explored these artists' abstract art that developed from strong spiritual convictions.

Morgan Library & Museum

(New York, New York)

\$225,000

To support the catalogue and the 2010–2011 exhibition *Roy Lichtenstein: The Black-and-White Drawings, 1961–1968* at the Morgan Library & Museum and at the Albertina (Vienna, Austria). The exhibition traces the development of Roy Lichtenstein's black-and-white drawing style in the 1960s.

Musée des Impressionnismes Giverny

(Giverny, France)

\$100,000

To support the catalogue and the 2009 exhibition *Joan Mitchell: Paintings*, organized by the Musée des Impressionnismes Giverny in collaboration with the Joan Mitchell Foundation (New York, New York), and drawn from collections in the United States and Europe.

Musée des Impressionnismes Giverny

(Giverny, France)

\$14,500

To support the loan of three works from the Terra Foundation's collection to the 2010 exhibition *Impressionism on the Seine*, which brings together sixty paintings produced along the banks of the Seine to trace the history of impressionism and post-impressionism.

Museo Carlo Bilotti

(Rome, Italy)

\$140,000

To support the catalogue and 2010 exhibition *Philip Guston, "Roma,"* which examines the relationships between the work of Philip Guston, his return to figuration, and Italian culture, landscape, and artistic patrimony. It features thirty-eight works of oil on paper from Guston's *Roma* series, executed during his tenure as artist-in-residence at the American Academy in Rome in 1970–71.

Museo de Arte de Lima

(Lima, Peru)

\$250,000

To support the 2009–2010 exhibition *Gordon Matta-Clark: Undoing Spaces* at the Museo de Arte de Lima and the Paço Imperial (Rio de Janeiro, Brazil). The comprehensive overview introduces Latin American audiences to the work of American artist Gordon Matta-Clark. Photographic and film documentation of his iconic "building cuts" are presented alongside drawings, sketches, and written materials.

Museum of Contemporary Art, Chicago

(Chicago, Illinois)

\$50,000

To support the 2009 Chicago presentation of the exhibition *Buckminster Fuller: Starting with the Universe*, organized by the Whitney Museum of American Art (New York, New York). The exhibition explores the career of R. Buckminster Fuller and his

contributions to the visual arts and architecture. The Chicago presentation also highlights Fuller's substantial ties to Chicago and Illinois.

Museum of Contemporary Art, Chicago

(Chicago, Illinois)

\$175,000

To support the catalogue and the 2010 exhibition *Alexander Calder and Contemporary Art: Form, Balance, Joy* at the Museum of Contemporary Art, Chicago, and two additional venues. The exhibition explores the enduring artistic legacy of Alexander Calder, who not withstanding his prominence has not previously been considered an influential figure for contemporary artists. Some thirty-five sculptures by seven contemporary artists are juxtaposed with fifty works by Calder.

National Gallery, London

(London, United Kingdom)

\$185,000

To support the catalogue, a study day, and the 2011 exhibition currently titled *George Bellows and the Ashcan School*, co-organized by the Terra Foundation and the National Gallery. Consisting of ten to twelve paintings, including four works from the foundation's collection, the focused exhibition introduces London audiences to the work of this American artist and his circle of peers.

National Portrait Gallery

(Washington, DC)

\$37,700

To support educational programming and the 2012 exhibition *A Will of Their Own: Judith Murray and the Women of Achievement in the Early Republic*, which centers on the Terra Foundation's eighteenth-century portrait of Judith Murray by John Singleton Copley, on extended loan to the museum.

Newberry Library

(Chicago, Illinois)

\$8,000

To support a planning grant for the 2013 exhibition *Picturing the Home Front: Art & Visual Culture of the Civil War*, co-organized by the Terra Foundation for American Art and the Newberry Library. The exhibition will examine the war's impact on the daily lives of everyday Americans, not through scenes of battle or heroic portraits of officers and soldiers but through images and other materials that relate how ordinary Americans experienced the war from the homefront.

New Museum of Contemporary Art

(New York, New York)

\$63,500

To support the catalogue and 2010–2011 exhibition *Brian Gysin: Dream Machine* at the New Museum of Contemporary Art, the Zurich Kunsthalle (Zurich, Switzerland), and the Musée d'Art Moderne de la Ville de Paris (Paris, France). The exhibition

provides new scholarship on Gysin's work and its influence on the art of today.

Milwaukee Art Museum

(Milwaukee, Wisconsin)

\$20,000

To support educational programming and the August 2010–August 2012 loan of three Terra Foundation artworks: Charles Prendergast's carved *Chest* and his panel *Four Figures and Donkey with Basket of Flowers*, and the Charles and Maurice Prendergast frame *Dreamwold*. This loan and grant developed from the Terra Foundation's plan to place fragile works of art from its collection on view in partner museums.

Peggy Guggenheim Collection

(Venice, Italy)

\$100,000

To support the catalogue and the 2010–2011 exhibition *Adolph Gottlieb*, a retrospective of the career of Adolph Gottlieb that includes the artist's early drawings and etchings and his signature pictographs and other expressionist and abstract paintings.

Pennsylvania Academy of the Fine Arts

(Philadelphia, Pennsylvania)

\$312,000

To support the catalogue, symposium, and 2012 exhibition *Henry O. Tanner: An International Retrospective* at the Pennsylvania Academy of the Fine Arts, the High Museum of Art (Atlanta, Georgia), and the Museum of Fine

Arts, Houston (Houston, Texas).

The exhibition interprets Tanner's work in relation to contemporaneous French and American artists and in relation to the four places that were central to his career—the United States, Paris, the French countryside, and North Africa and the Holy Land.

Pennsylvania Academy of the Fine Arts

(Philadelphia, Pennsylvania)

\$25,000

To support a 2011 symposium and August 2010–August 2012 loan of George Tooker's painting *Highway* from the Terra Foundation's collection. The symposium focuses on a group of American artists, including George Tooker, Peter Blume, and Ivan Albright, who used a realist mode of representation to transform the symbolic language of Old Master painting into a contemporary idiom. This loan and grant developed from the Terra Foundation's plan to place fragile works of art from its collection on view in partner museums.

Stanford University

(Palo Alto, California)

\$300,000

To support the catalogue and the 2011–2012 exhibition *Rodin in America: Influence and Adaptation 1876–1930*, which explores the substantive manner in which American artists responded to the innovative aesthetic principles, formal solutions, and novel themes in the work of French sculptor Auguste Rodin. Some

one hundred objects in an array of media by such American artists as Gutzon Borglum, Malvina Hoffman, Georgia O'Keeffe, Edward Steichen, John Storrs, and Lorado Taft will be shown alongside sculptures and watercolors by Rodin.

Tate Britain

(London, United Kingdom)

\$165,000

To support the London presentation of the 2010–2011 exhibition *Eadweard Muybridge*, organized by the Corcoran Gallery of Art (Washington, D.C.). The exhibition is the first retrospective in a half-century to examine all aspects of Muybridge's career.

Tate Modern

(London, United Kingdom)

\$525,000

To support the catalogue and the 2009–2010 exhibition *Arshile Gorky: A Retrospective*, organized by the Philadelphia Museum of Art (Philadelphia, Pennsylvania). The comprehensive retrospective of the life and career of Gorky includes paintings, sculptures, prints, and drawings.

ACADEMIC PROGRAMS

American Art, Smithsonian

American Art Museum

(Washington, D.C.)

\$12,000

To support the 2009–2011 Terra Foundation for American Art International Essay Prize, which recognizes excellent scholarship by a non-American in the field of historical American art. The

annual prize is awarded based on quality, new scholarship, and original perspectives.

Arizona State University

(Tempe, Arizona)

\$41,925

To support the November 2010 symposium "Surrealism and the Americas," organized by Arizona State University and the *Journal of Surrealism and the Americas*, which examines the introduction and development of surrealism throughout the Americas.

Art Gallery of Ontario

(Toronto, Canada)

\$20,000

To support the 2010–2011 programming for "At Work," a group of concurrent exhibitions focusing on the issue of labor in the production of art, specifically in the work of Eva Hesse, Agnes Martin, and Betty Goodwin.

Association des Amis de

Pontigny-Cerisy

(Cerisy, France)

\$37,300

To support the July 2–9, 2010, international conference "The Sign of Stieglitz," which examines Stieglitz and his influence on the New York avant-garde between 1890 and 1930.

College Art Association

(New York, New York)

\$42,800

To support Distinguished Scholar Sessions at the 2010 and 2014 College Art Association conferences, both taking place in Chicago. The sessions celebrate

the contributions of distinguished scholars and curators of American art through panel discussions that bring together an honoree and five participants.

Freer Gallery of Art, Smithsonian Institution

(Washington, D.C.)

\$22,360

To support the October 2009 initial meeting of an International Scholarly Advisory Board and two 2010 online seminars.

Institut National d'Histoire

de l'Art (Paris, France)/

John F. Kennedy Institut für

Nordamerikastudien, Freie

Universität Berlin (Berlin,

Germany)/**Zentralinstitut für**

Kunstgeschichte (Munich,

Germany)/**Courtauld Institute of**

Art (London, United Kingdom)

\$97,000

To support the 2010–2011 Terra Research and Travel Grants, awarded to six European scholars studying American art and culture at the doctoral and post-doctoral levels. These grants support short-term travel, giving doctoral students and junior researchers the opportunity to consult resources available only in the United States.

Musée du Louvre

(Paris, France)

\$24,000

To support the La Fayette Database of American Art, which catalogues works of American art produced between 1680 and 1940 in French public collections and is accessible through the Musée du

Louvre's website (www.louvre.fr). The La Fayette Database was created in 2006 through grants from both the Terra Foundation and the Henry Luce Foundation.

Northwestern University

(Evanston, Illinois)

\$230,000

To support the new Terra Foundation Postdoctoral Fellowship in American Art 1600–1950 in the Department of Art History. The three-year fellowship begins during the 2010–2011 academic year.

Phillips Collection

(Washington, D.C.)

\$16,000

To support the November 13–14, 2009, symposium "African Art, Modernist Photography, and the Politics of Representation," co-organized by the Phillips Collection, the University of Maryland's David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora, and the University of Maryland's Department of Art & Archaeology.

Salem State College

(Salem, Massachusetts)

\$30,000

To support the March 2010 scholarly symposium "Visual Culture and Global Trade in the Early American Republic." The symposium examines early American visual arts in the context of global trade, particularly with China and the East Indies.

Smithsonian American Art Museum

(Washington, D.C.)

\$59,000

To support the October 1–2, 2009, scholarly symposium "A Long and Tumultuous Relationship: East-West Interchanges in American Art," which addresses the complex interactions between American and Asian artists and visual traditions from the eighteenth to the twentieth century. The symposium challenges earlier scholarship, which has generally seen Asian influence on American art as unidirectional and limited.

Smithsonian American Art Museum

(Washington, DC)

\$676,000

To support the 2011–2017 Terra Foundation Fellowships in American Art at the Smithsonian American Art Museum. The fellowships are residential and support full-time independent and dissertation research by scholars from abroad or the United States researching American art, especially those investigating international contexts for American art.

Sterling and Francine Clark Art Institute

(Williamstown, Massachusetts)

\$25,000

To support an August 2010 pre-exhibition convening on Winslow Homer in preparation for a 2013 exhibition on the artist co-organized by the Clark Art Institute and the Musée d'Orsay.

Université de Caen Basse-Normandie

(Caen, France)

\$27,500

To support the March 2011 international symposium "Collaboration and the Artist's Book: A Transatlantic Perspective," which focuses on the evolution of artists' books from the beginning of the twentieth century to 1980 in Europe and the United States.

University College London

(London, United Kingdom)

\$24,100

To support the October 15–17, 2009, international scholarly symposium "Transatlantic Romanticism," organized by three partnering institutions: the Royal Academy of Art, the Paul Mellon Center for British Art, and University College London. The symposium focuses on romanticism in the American visual arts within a transatlantic framework, integrating economic relations and the political conflicts and rivalries of the period.

University of California, Berkeley

(Berkeley, California)

\$6,900

To support the International American Studies Research Group's June 2010 meeting, which consists of a two-and-a-half-day public symposium entitled "Seeing the U.S.A. through Visual Culture" followed by two and a half days of internal seminar discussion.

University of Chicago

(Chicago, Illinois)

\$230,000

To support the new Terra Foundation Postdoctoral Fellowship in pre-1945 American Art in the Department of Art History. The three-year fellowship begins during the 2010–2011 academic year.

University of Glasgow

(Glasgow, Scotland)

\$10,825

To support the American Art in British Public Collections: Survey & Feasibility Study as part of the National Inventory Research Project, Department of History of Art, University of Glasgow, for the creation of an online database of historical American art in British public collections similar to the Musée du Louvre's La Fayette Database of American Art.

University of Nottingham

(Nottingham, United Kingdom)

\$12,650

To support the 2011 symposium "Art across Frontiers: Cross-Cultural Encounters in America," organized by the School of American and Canadian Studies. The two-day international symposium explores the impact of transnationalism on the visual arts in the United States through cultures in migration, looking at transcultural exchange between Euro-American, Native American, African American, and Latino-American interactions within the United States, as well as cross-border relations between the art

of the United States and the visual cultures of the Americas from the colonial period to the present.

University of York

(York, England)

\$22,000

To support the July 23–25, 2009, conference "Artistic Exchange between Britain and the USA," held at the University of York, under the joint auspices of the Department of History of Art, the Centre for Eighteenth Century Studies, and the Centre for Modern Studies. The conference explores the significance of Anglo-American cultural relations for the visual arts produced in Britain and the United States from the early colonial period to the twenty-first century.

PUBLIC PROGRAMS**Anchor Graphics @****Columbia College**

(Chicago, Illinois)

\$9,200

To support two talks included in the 2009–2010 Anchor Graphics @ Columbia College lecture series "Scraping the Surface," which explores the history and practice of printmaking and American visual culture.

Chicago Humanities Festival

(Chicago, Illinois)

\$45,000

To support the 2009, 2010, and 2011 Terra Foundation Lecture on American Art at the Chicago Humanities Festival, an annual celebration of the humanities. The

named lectureship is dedicated to an art-historical topic related to the festival's annual theme.

Chicago Humanities Festival

(Chicago, Illinois)

\$15,000

To support the development of a template for presenting visual art content across the Chicago Humanities Festival's new website, conceived as a humanities journal, and the presentation on the website of the Terra Foundation Lecture on American Art delivered at the 2008 Chicago Humanities Festival.

Chicago Humanities Festival

(Chicago, Illinois)

\$15,000

To support the digitization and online presentation of the 2006, 2007, and 2009 Terra Foundation Lecture on American Art delivered at the annual Chicago Humanities Festival.

Chicago Public Library**Foundation**

(Chicago, Illinois)

\$50,000

To support American art programs that are part of the 2010 Family Summer Reading Program titled "Reading is Art-rageous," which focuses on the theme of art in everyday life and celebrates art in Chicago.

Friends of Historic Second**Church**

(Chicago, Illinois)

\$10,670

To support a 2010 lecture series

about late nineteenth- and early twentieth-century American art and design, and a self-guided brochure about Second Presbyterian Church, a designated Chicago landmark listed on the National Register of Historic Places and noted for its late nineteenth- and early twentieth-century Arts and Crafts interior.

Grantmakers in the Arts

(Seattle, Washington)

\$10,000

To support programs on art education at the organization's October 2010 annual conference in Chicago. Grantmakers in the Arts is a national professional organization dedicated to advancing the use of philanthropic resources on behalf of arts and culture.

Vivian G. Harsh Society

(Chicago, Illinois)

\$10,000

To support the August 2010 program "Connecting with Traditions of African American Art," organized by the Vivian G. Harsh Society in partnership with the Southside Community Art Center and the Chicago Public Library. The two-part program focuses on African American art and art history, and features noted art historian, author, and artist Samella Lewis and other scholars.

Windows to the World

Communications, Inc.

(Chicago, Illinois)

\$100,000

To support the 2009–2010 production of six segments about historical American art in Chicago for "Artbeat," a feature on WTTW11's popular weeknight news magazine Chicago Tonight.

CHICAGO K–12 EDUCATION PROGRAMS

American Library Association

(Chicago, Illinois)

\$54,500

To support "Picturing America through Civic Engagement," a library-based pilot project for teens organized with the Chicago Public Library and other regional library systems. Building on "Picturing America," an initiative of the National Endowment for the Humanities that provided American art poster sets to schools and libraries nationwide, the project uses American art from "Picturing America" and other sources as a catalyst for civic engagement.

Art Resources in Teaching

(Chicago, Illinois)

\$66,400

To support the 2009 "American Art Partners" program, a five-day summer institute that introduces Chicago Public Schools teachers to American art at the Art Institute of Chicago, offers them ideas for incorporating American art in the school curriculum, and supports three artist residencies

in classrooms of participating teachers during the 2009–2010 school year.

Art Resources in Teaching

(Chicago, Illinois)

\$60,000

To support the 2010 "American Art Partners" summer institute for twenty-five Chicago Public Schools teachers, and ongoing professional development for participants during the school year.

Chicago Architecture

Foundation

(Chicago, Illinois)

\$10,000

To support a fall 2009 professional-development workshop for teachers entitled "Make No Little Plans: Daniel Burnham's Chicago Legacy," and two field-trip programs: "Picturing America," which highlights local examples of work by artists featured in the "Picturing America" poster collection of the National Endowment for the Humanities; and "Art in Architecture," through which students explore interrelationships between art and architecture in Chicago buildings.

Chicago Metro History

Education Center

(Chicago, Illinois)

\$30,000

To support "Public Art and Chicago History," a professional-development and curriculum-development program for Chicago Public Schools history and social studies teachers on the subject

of public art in Chicago. The program brings together local scholars and teachers in grades 6–12 for a series of workshops focused on integrating public art into the history curriculum.

**Children First Fund,
Chicago Public Schools**

(Chicago, Illinois)

\$38,400

To support the 2009 professional-development and curriculum project “CPS Pictures America,” which convenes teams of Chicago Public Schools teachers and librarians from thirty schools for training focused on “Picturing America,” an American art teaching resource from the National Endowment for the Humanities.

**Chicago Teachers’ Center,
Northeastern Illinois University**

(Chicago, Illinois)

\$40,000

To support the fourth year of “American Art in Classroom Teaching,” a professional-development and curriculum-development program for K–8 teachers, part of a larger initiative, “Every Art, Every Child (EAEC).” Lessons on American art developed through “American Art in Classroom Teaching” will be incorporated into the EAEC curriculum resource.

Columbia College Chicago

(Chicago, Illinois)

\$50,000

To support the 2009–2010 program “Talkin’ Back: Chicago Youth Respond,” organized by

Columbia College Chicago’s Center for Community Arts Partnerships and Museum of Contemporary Photography, through which teachers and students are introduced to historical American photographs.

The program includes artist residencies at six Chicago Public Schools sites and professional development programs for Chicago Public Schools teachers.

Marwen

(Chicago, Illinois)

\$11,500

To support three summer 2009 teacher courses that blend American art history and art-making. Participants visit the American art collections at the Art Institute of Chicago and develop studio projects, inspired and informed by American art at the museum, that can be replicated in the classroom.

Marwen

(Chicago, Illinois)

\$11,500

To support three summer 2010 teacher courses that blend art-making with introductions to works by American artists and include a visit to the study room of the Department of Prints and Drawings at the Art Institute of Chicago.

BOARD OF DIRECTORS DESIGNATED CONTRIBUTIONS

Beginning in January 2008, each member of the Terra Foundation's Board of Directors has been given the opportunity to designate \$10,000 annually for specific charitable organizations whose activities fall within the scope of the foundation's mission. The following organizations received such grants for activities involving historical American art:

Amarillo Art Center
Art Institute of Chicago
Cantor Art Center, Stanford University
Chazen Museum of Art, University of Wisconsin
Chicago Conservation Center
Dallas Museum of Art
David and Alfred Smart Museum of Art, University of Chicago
Fogg Museum, Harvard University
Harvard Art Museum
High Museum of Art
Mary and Leigh Block Museum of Art, Northwestern University
Milwaukee Art Museum
Newberry Library
Olana Partnership
Philadelphia Museum of Art
Portland Art Museum, Winslow Homer Artist's Home and Studio
Smithsonian American Art Museum, Joshua C. Taylor Fellowship Fund
Spencer Museum of Art, University of Kansas
University of Chicago, Department of History
University of Kansas, Department of Art History

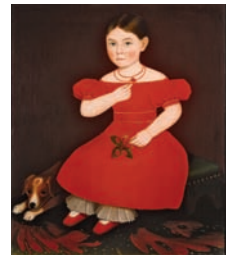
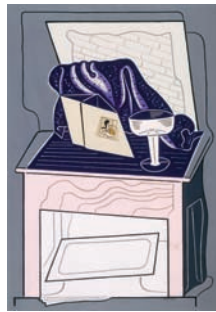
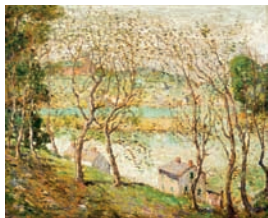
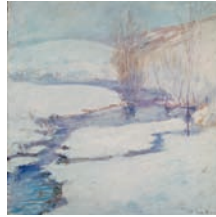
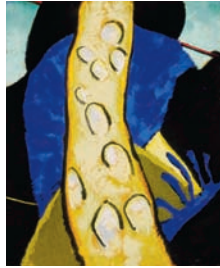
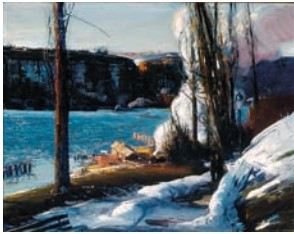
FINANCIAL INFORMATION: JULY 2008–JUNE 2010

CONDENSED CONSOLIDATED STATEMENTS OF FINANCIAL POSITION (UNAUDITED) AS OF JUNE 30, 2010, AND JUNE 30, 2009

ASSETS	2010	2009
Cash and Investments	\$218,913,290	\$197,391,685
Other Assets	\$377,429	\$461,011
Fixed Assets, Net of Depreciation	\$12,560,134	\$15,025,480
Art Collection	\$177,364,976	\$177,364,976
Total	\$409,215,829	\$390,243,152
LIABILITIES & NET ASSETS		
Accounts Payable and Accrued Expenses	\$5,033,460	\$5,501,807
Net Assets	\$404,182,369	\$384,741,345
Total	\$409,215,829	\$390,243,152

CONDENSED CONSOLIDATED STATEMENTS OF ACTIVITY (UNAUDITED) FOR THE YEARS END JUNE 30, 2010, AND JUNE 30, 2009

REVENUES	2010	2009
Investment Income (Loss), Net of Related Expenses	\$30,108,458	\$(58,102,535)
Rental Income, Net of Related Expenses	\$1,311,267	\$1,539,072
Other	\$275,985	\$773,445
Total Revenues	\$31,695,710	\$(55,790,018)
EXPENSES		
Grants, Exhibitions, and Education Programs	\$6,051,362	\$6,143,707
Collection Support	\$474,065	\$488,227
Foundation Operations	\$3,949,880	\$4,539,322
Total Grants and Operating Expenses	\$10,475,307	\$11,171,256
Change in Net Assets from Continuing Operations	\$21,220,403	\$(66,961,274)
Decrease Related to Discontinued Operations	—	\$(7,237,850)
Increase (Decrease) in Net Assets	\$21,220,403	\$(74,199,124)



Rockwell Kent
Summer, Greenland, 1932–33
oil on canvas adhered to panel,
28 x 44 in. (71.1 x 111.8 cm);
1998.2

Dennis Miller Bunker
The Mirror, 1890
oil on canvas, 50 3/8
x 40 3/8 in. (128 x
102.6 cm); 1999.22

Maurice Prendergast
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

George Bellows
The Palisades, 1909
oil on canvas, 30 x 38 1/8 in.
(76.2 x 96.8 cm); 1999.10

Arthur Dove
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

John H. Twachtman
Winter Landscape,
1890–1900
oil on canvas, 30 1/8
x 30 1/8 (76.5 x 76.5
cm); 1992.136

Mary Cassatt
La Tasse de thé, 1897
pastel on tan wove paper,
21 1/4 x 28 3/4 in. (54 x 73
cm); 1999.24

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

Rockwell Kent
Cranberrying, Monhegan, c. 1907
oil on canvas, 28 1/16 x
38 1/4 in. (71.3 x 97.2 cm);
C1983.4

Maurice Prendergast
The Grove, c. 1918–23
oil on canvas, 15 1/4 x
20 3/16 in. (38.7 x 51.3 cm);
1992.63

Ernest Lawson
Springtime, Harlem River,
1900–10
oil on canvas, 25 x 36 in.
(63.5 x 91.4 cm); 1992.45

Maurice Prendergast
The Grand Canal, Venice,
between 1898 and 1899
watercolor and graphite
on paper, 18 1/8 x
14 1/4 in. (46 x 36.2 cm);
1999.123

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

Ammi Phillips
Girl in a Red Dress, c. 1835
oil on canvas, 32 3/8
x 27 3/8 in. (82.2 x
69.5 cm); 1992.57

Dennis Miller Bunker
Brittany Town Morning, Larmor,
1884
oil on canvas, 14 x 22 in. (35.6 x
55.9 cm); 1991.1

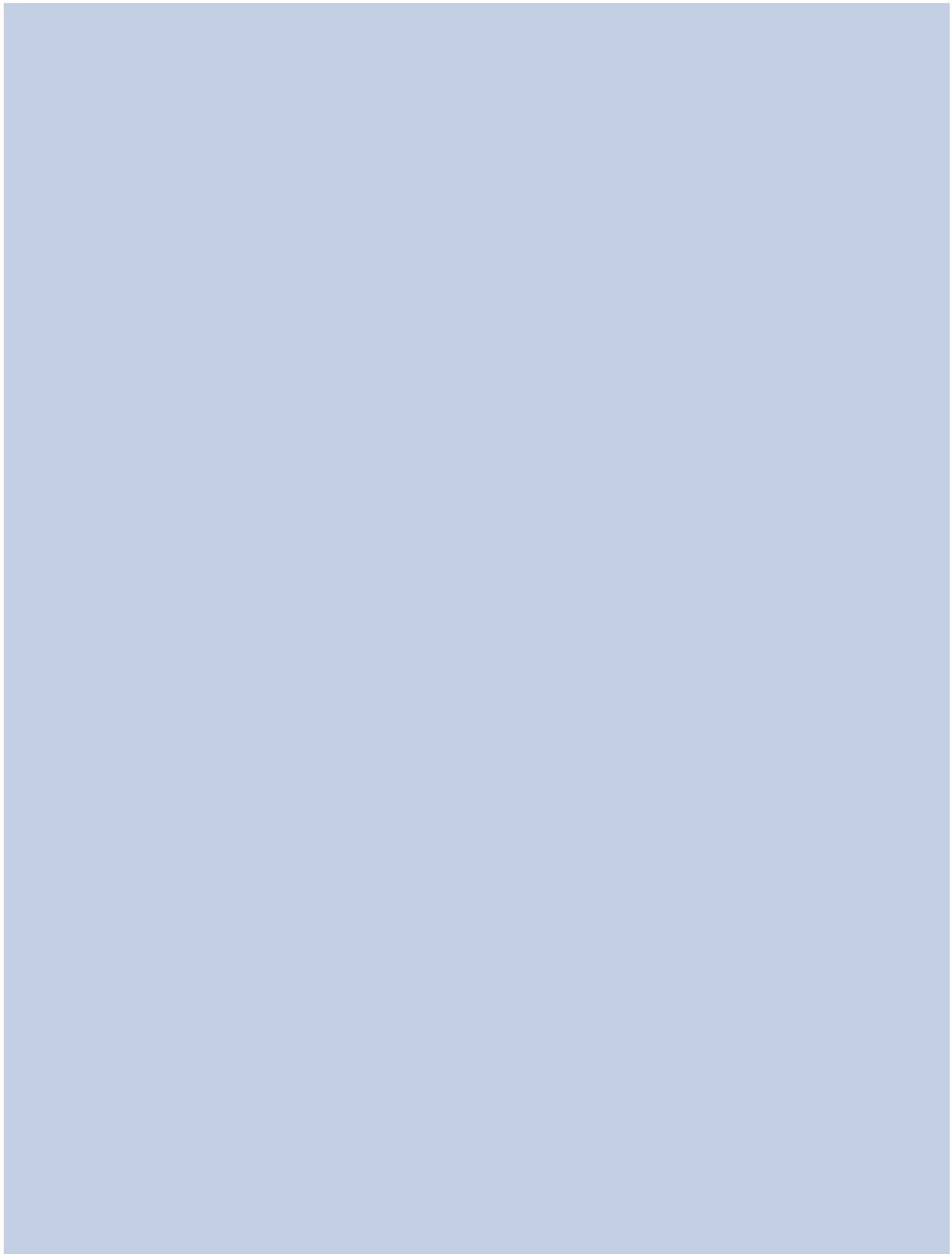
William Matthew Prior
*Young Boy Holding a Bow
and Arrow with a Drum
on the Floor*, by 1856
oil on canvas, 41 5/16
x 34 3/4 in. (104.9 x
88.3 cm); 1992.123


Childe Hassam
Columbian Exposition, Chicago,
1892
gouache “en grisaille” over
graphite on tan wove paper,
10 5/8 x 14 in. (27 x 35.6 cm);
1992.38

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The background of the entire page is a painting of a desolate, rocky landscape. In the foreground, there are jagged, snow-covered rocks with patches of green moss or lichen. The middle ground shows more snow-covered terrain and distant, hazy hills. The sky is a deep, dark brown with some lighter, golden-brown clouds near the horizon, suggesting a sunset or sunrise. The overall mood is somber and atmospheric.

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