



GEORGE WASHINGTON
1732–1799
Portrait by Gilbert Stuart
1796
Oil on canvas
39 1/2 x 31 1/2 in.
Terra Foundation for American Art
Acquired through the Terra Foundation for American Art
Gift of the Terra Foundation for American Art



Contents

- 3 Introduction
- 4 **Grants and Initiatives**
Inspiring Worldwide Engagement
with American Art
- 36 **Fellowships and Awards**
Fostering a Global Network of
American Art Scholars
- 48 **Paris Center Events**
Cultivating American Art in Europe
- 56 **Collection Loans
and Acquisition**
American Art as Ambassador
- 68 **Board and Staff**
- 70 **Financial Information**

Rembrandt Peale
George Washington, Porthole Portrait
[detail], after 1824
Oil on canvas, 36 1/4 x 29 3/16 inches
Terra Foundation for American Art,
Daniel J. Terra Collection, 1992.53



Introduction

In 2015 we look forward to celebrating the 10-year anniversary of the Terra Foundation's international grantmaking program—a milestone resulting in our support of approximately 500 American art exhibitions and academic and research programs in more than 30 countries altogether. For this achievement, we are deeply indebted to a vast and varied array of partners who equally embrace our commitment to share the historical art of the United States with audiences around the world.

In the pages that follow, you'll briefly meet some of the people with whom we've had the privilege to work. They include the director of the Archives of American Art, where more than 20% of the most significant holdings—nearly 2.5 million files—have been digitized, as well as the recipient of the Terra Foundation's inaugural research fellowship at Tate. You will also be introduced to a PhD candidate at China's Tsinghua University who received a travel grant to the United States to conduct research for his dissertation on the Harlem Renaissance and a museum educator in

Chicago who invokes American art to help students develop visual literacy.

What these individuals, and many of you reading this report, have in common is a desire to participate in a rich and expanding discussion about the integral role art plays in connecting people across the globe. This is our measure of success. At the Terra Foundation, we believe art has the power both to distinguish cultures and unite them. We strive to nurture a community that generates new ideas about American art and amplifies them vigorously. To all of you who help us realize this mission: thank you! We are pleased to share these stories with you, and we look forward to another decade of working together.

Gerhard Casper
Chairman,
Board of Directors

Elizabeth Glassman
President and
Chief Executive Officer

William Sidney Mount
Fruit Piece: Apples on Tin Cups (detail), 1864
Oil on academy board, 6 1/2 x 9 1/8 inches
Terra Foundation for American Art,
Daniel J. Terra Collection, 1999.100

Grants and Initiatives

Through its international grant program, the Terra Foundation actively supports and initiates historical American art exhibitions, academic programs, and research in Chicago, the United States, and around the world. The foundation funds projects that focus on art of the United States made between 1500 to 1980.

FY2013
July 1, 2012–June 30, 2013

Exhibitions

Art Institute of Chicago \$125,000

To support the 2013–14 exhibition *Art and Appetite*, which examines how, from America’s earliest decades, artists continually turn to the subject of food as a means of celebrating and critiquing issues of politics, race, class, gender, and economics and of tracing the development of American identity. Along with paintings, the exhibition highlights decorative arts objects related to the American table from the eighteenth through twentieth centuries.

Chicago Department of Cultural Affairs & Special Events \$25,000

To support *Rising Up: Hale Woodruff’s Murals from Talladega College*, organized by the High Museum of Art. Presented at the Chicago Cultural Center in 2013, the exhibition focuses on six newly conserved, large-scale murals that Hale Woodruff executed for Talladega College’s Savery Library between 1939 and 1942.

DePaul Art Museum \$12,560

To support the 2013 exhibition *For and Against Modern Art: The Armory Show + 100*, a select presentation of prints and drawings from DePaul Art Museum’s collection and several Chicago-area academic museums. The exhibition explores both the causes and consequences of the shock waves generated by the 1913 Armory Show.

Chinese scholars at Storm King Art Center in Mountainville, NY. Photo: Henry Luce Foundation





Q&A with
Martha Tedeschi

Deputy Director for Art and Research,
Art Institute of Chicago

How have you been impacted by your relationship with the Terra Foundation and how has it, in turn, impacted the field of American art scholarship?

The Terra Foundation grants for the Winslow Homer and John Marin watercolor projects allowed us to think out-of-the-box about these two much-studied artists. We were able to carry out in-depth conservation surveys, pigment analysis, and to document every aspect of the watercolor practice of these inventive artists. This approach yielded new insights into the minds of these artists, allowing us to document the experimental, intuitive, and iterative methods of two artists who shaped the development of modern watercolor. This

fruitful approach has helped to introduce technical art history into the American art field, and has also opened up the conversation to practicing artists and art teachers who are always eager for deep information about artists' methods and materials.

What are some current trends in the field?

One trend in the field recognizes that American art has an international context. Most American artists did not work in a vacuum, and many, as we know, studied and lived in Europe, showed an interest in the Far East, and embraced contact with other cultures. New scholarship that points to such exchange, to overlapping spheres of influence, to pivotal moments when the American art world embraced or collided with international artistic movements, are contributing to this expanded context for American art.

What new/exciting project(s) are you working on?

I'm spending a lot of time thinking about the training of the next generation of museum professionals and how the museum can take a leadership role in this critically important aspect of our future. We have a number of pilot projects underway that focus on both graduate and undergraduate art history education, and I'm excited about thinking in new ways about the museum as classroom.

What is one favorite fun/interesting fact that people should know about American art?

At the Art Institute we never tire of surprising people with the fact that the famous couple in Grant Wood's painting *American Gothic*—usually taken as husband and wife—are actually intended by the artist to be father and daughter. The models were Wood's sister and his dentist.

French Regional American Museum Exchange
\$250,000

To support *Joseph Cornell and Surrealism in New York: Dalí, Duchamp, Ernst, Man Ray...*, an exhibition at the Musée des Beaux-Arts de Lyon and the University of Virginia Art Museum. Co-organized by a French and an American curator, the exhibition concentrates on the career of Joseph Cornell in the 1930s and 1940s, examining his engagement with a set of motifs, artistic techniques, and processes.

Hirshhorn Museum and Sculpture Garden
\$250,000

To support the exhibition, catalogue, and related programming for *Damage Control: Art and Destruction since 1950*. Organized by the Hirshhorn Museum and Sculpture Garden, the exhibition explores the motif of destruction and includes a diverse range of more than 40 international artists working in painting, sculpture, photography, film, installation, and performance. It opens at the Hirshhorn in 2013 and travels to the Kunsthau Graz (Austria) and the Musée d'Art Moderne Grand-Duc Jean (Luxembourg) the following year.

Isamu Noguchi Foundation and Garden Museum
\$150,000

To support *Isamu Noguchi and Qi Baishi*, a 2013 exhibition co-organized by the Isamu Noguchi Foundation and Garden Museum (New York) and the University of Michigan Museum of Art. The exhibition focuses on the artistic encounter of American sculptor Isamu Noguchi and Chinese ink painter Qi Baishi in Beijing in 1930. It is the first museum show devoted to Noguchi's Peking Scroll drawings, created while working with Qi.

Ludwig Forum für Internationale Kunst
\$142,208

To support *Nancy Graves Project & Special Guests*, the first comprehensive exhibition of

the artist's work in Europe in more than 40 years, at the Ludwig Forum für Internationale Kunst (Aachen, Germany). The show focuses on works produced between 1969 and 1979, a decade that illustrates how Graves vitalized contemporary art with striking innovations.

Metropolitan Museum of Art
\$300,000

To support the exhibition *American West in Bronze, 1850–1925*, presented at the Metropolitan Museum of Art, the Denver Art Museum, and the Nanjing Museum. The landmark display of some 65 works is the first full-scale exhibition exploring the complex aesthetic and cultural impulses behind the creation of bronze statuettes of the American West.

Mona Bismarck American Center for Art & Culture
\$20,000

To support the 2013 exhibition *Quilt Art: L'Art du Patchwork* at the Mona Bismarck American Center for Art & Culture (Paris). The exhibition includes 25 quilts from the collection of the American Museum in Britain exemplifying the diversity and depth of American quilt-making traditions, including early whole-cloth quilts and more contemporary versions of the quilts of Gee's Bend.

Musée du Quai Branly
\$250,000

To support *Les Indiens des Plaines*, an exhibition of masterpieces revealing the continuum of the Plains Indians' artistic expression against the backdrop of cultural changes. The exhibition is presented at the Musée du Quai Branly (Paris), the Nelson-Atkins Museum of Art (Kansas City), and the Metropolitan Museum of Art and is accompanied by a scholarly catalogue.

Journeys
Thomas Hart Benton
Slaves, 1924–27

Depicting a harrowing scene from the nation’s past, this powerful painting has traveled to numerous countries throughout Europe and Asia. Featured in the exhibitions *Art in America: 300 Years of Innovation* and *Art Across America*, *Slaves* exemplifies the contemporary relevance of historical American art and its ability to transcend geographical, political, and even temporal boundaries.

Oil on cotton duck mounted on board,
66 7⁄16 × 72 3⁄8 inches
Terra Foundation for American Art, Daniel J. Terra
Art Acquisition Endowment Fund, 2003.4



1
Musée du Louvre, Paris
Jun 14–Sep 18, 2006

2
**National Art Museum
of China, Beijing**
Feb 9–Apr 5, 2007

3
**Shanghai Museum;
Shanghai Museum of
Contemporary Art**
Apr 30–Jun 30, 2007

4
**Pushkin Museum
of Fine Arts, Moscow**
Jul 23–Sep 9, 2007

5
Guggenheim Museum Bilbao
Oct 15, 2007–Apr 27, 2008

6
**National Museum
of Korea, Seoul**
Feb 4–May 12, 2013

7
Daejeon Museum of Art
Jun 7–Sep 1, 2013

Museum of Fine Arts, Boston
\$100,000

To support *Asia and the New World*, which examines the influence of Asia in the arts of the Americas during the colonial period. The exhibition presents a wide range of objects, including silver, sculpture, furniture, textiles, ceramics, oil paintings, and “enconchados” (paintings over mother-of-pearl). A scholarly symposium accompanies the exhibition.

Nasher Museum of Art
\$150,000

To support *Archibald Motley: Jazz Age Modernist*, an exhibition that considers the artist’s work within an early twentieth-century international modernist context. Archibald Motley’s work includes observations of a vibrant and tumultuous African American community in the years just prior to and after the Great Depression, references to France in the late 1920s, and reflections on the so-called “El Milagro Mexicano” in post-World War II Mexico. Grant funds support the presentations at the Nasher Museum of Art (Durham, North Carolina) and the Chicago Cultural Center.

Neue Nationalgalerie
\$375,000

To support the first solo exhibition of the work of Marsden Hartley in Europe since 1915. *Marsden Hartley: Die Deutschen Bilder 1913–1915* concentrates on works painted in Berlin between 1913 and 1915 and consists of roughly 40 paintings from this period, with earlier and later paintings that show his stylistic development and emphasize the enormous change in his work at the time. The exhibition is presented at the Neue Nationalgalerie (Berlin) and the Los Angeles County Museum of Art.

Reva and David Logan Center for the Arts
\$100,000

To support the exhibition *AfriCOBRA in Chicago*, a collaboration of the South Side Community Art Center, the Reva and David Logan Center for the Arts at the University of Chicago, and the DuSable Museum of African American History, which explores works produced by AfriCOBRA and closely associated fellow members of the Black Arts Movement. The project features three linked, consecutive exhibitions; public programming; educational opportunities; and performances.

San Francisco Museum of Modern Art
\$240,000

To support the first retrospective in 25 years of the work of Garry Winogrand, renowned photographer of New York City and American life from the 1950s through the early 1980s. Jointly organized by the San Francisco Museum of Modern Art and the National Gallery of Art (Washington, DC), the exhibition is conceived and guest-curated by photographer and author Leo Rubinfien, who was among Winogrand’s circle of friends in the 1970s. The retrospective is the most comprehensive museum survey and catalogue to date of the photographer’s oeuvre. Grant funds support the exhibition’s presentation at the co-organizing venues, as well as the Jeu de Paume (Paris) and the Fundación MAPFRE (Madrid).

San Francisco State University Art Gallery
\$95,165

To support the 2013 exhibition *The Moment for Ink*, a collaboration between the San Francisco State University Art Gallery, the Asian Art Museum of San Francisco, the Chinese Cultural Center of San Francisco, and the Silicon Valley Asian Art Center, which documents the growth of ink painting in the United States beginning in the early twentieth century and continuing to the present.

Q&A with
Dieter Scholz
Curator, Neue Nationalgalerie
Curator of the 2014 exhibition
Marsden Hartley: Die Deutschen Bilder
1913–1915

How did you come to be involved with American art?
In 1993 I visited the European exhibition *American Art in the Twentieth Century*, and I was deeply impressed by modern American painters like Charles Demuth, Joseph Stella, Charles Sheeler, and also Marsden Hartley, whose *Portrait of a German Officer* was the first image in the catalogue. The painting made a lasting impression on me, and when a new director started at

the Neue Nationalgalerie in Berlin in 2009, I suggested we do an exhibition of Hartley’s German paintings from 1913 to 1915. And so the “German Officer” returned in 2014.

What is the importance of studying/presenting American art?
Concerning modern art of the United States, the public knows Edward Hopper and Georgia O’Keeffe, but there are still a lot of highly interesting artists to be shown in order to expand the knowledge of American art abroad.

What new project(s) are you working on?
The next one-person show I’m going to organize will be a retrospective exhibition of the modern German sculptor Rudolf Belling. And then hopefully an American artist again.

Solomon R. Guggenheim Foundation
\$200,000
To support the 2013–14 exhibition *Robert Motherwell: The Early Collages*. Featuring a group of approximately 60 objects made between 1941 and 1951, and drawn from museum and private collections in the United States and Europe, the exhibition offers an in-depth study of this pivotal period for the artist. The exhibition is presented at the Peggy Guggenheim Collection (Venice) and the Solomon R. Guggenheim Museum.

Telfair Museum of Art
\$150,000
To support the 2013–14 exhibition *Spanish Sojourns: Robert Henri and the Spirit of Spain*, which explores Henri’s Spanish-themed works created between 1904 and 1923, at the Telfair Museum of Art (Savannah, Georgia). This is the first time that the artist’s Spanish subjects are

examined as a discrete body of work. A scholarly catalogue accompanies the exhibition.

Exhibition Research & Development

Fondation de l’Hermitage
\$3,950
Curatorial Travel Grant
To support William Hauptman’s travel to various museums in the United States to organize the 2014 exhibition *Peindre L’Amérique: Les Artistes du Nouveau Monde (1830–1900)*, at the Fondation de l’Hermitage (Lausanne, Switzerland).

Fundación Juan March
\$5,000
Curatorial Travel Grant
To support the travel of Manual Fontán and María Toledo to the United States to prepare

for the 2014 exhibition *Josef Albers: Minimal Means, Maximum Effect*, on view at the Fundación Juan March (Madrid), and Henie Onstad Kunstsenter (Høvikodden, Norway).

Lyonel-Feininger-Galerie
\$4,550
To support Björn Egging’s research trip to the United States to investigate material for an exhibition on Lyonel Feininger’s woodcuts.

Philadelphia Museum of Art
\$25,000
Convening Grant
To support two meetings in Luzzara, Italy, to further preparations for the exhibition *Paul Strand: Master of Modern Photography*. The first convening brings together key project staff from the Philadelphia Museum of Art and the international tour venues. The second meeting assembles a group of scholars and creative artists for a roundtable discussion. The exhibition opens at the Philadelphia Museum of Art, before traveling to Fotomuseum Winterthur (Winterthur, Switzerland), Fundación MAPFRE (Madrid), and the Victoria and Albert Museum.

Academic Programs

Archives of American Art, Smithsonian Institution
\$37,500
To support the first symposium on digital humanities and American art, which convenes key thinkers from a variety of disciplines and research centers to consider the tools, methodologies, and resources for digital pedagogy. The two-day event in November 2013 comprises panel presentations, workshops, and moderated conversations.

Association of Research Institutes in Art History
\$75,000
To support three American art research fellowships offered through the Association of Research Institutes in Art History (Miami Beach, Florida). Each four-month residential fellowship brings a scholar to one host institute to visit and conduct research. The program is intended to build collegial relationships and strengthen ties with the scholarly communities of East Asia and create new opportunities for collaborations.

Centre Pompidou-Metz
\$25,000
To support a 2012 publication on Sol LeWitt. The 288-page book in English and French consists of two parts: the first is dedicated to LeWitt’s oeuvre, including his wall drawings; the second brings together the artist’s writings and an anthology of interviews with LeWitt.

Montana State University
\$30,140
To support “Dialect[ic]s of Diplomacy: American and French Political Portraits during the Revolutionary and Federal Eras, circa 1776–1815,” an international conference in September 2014, at and in partnership with the Smithsonian’s National Portrait Gallery. The conference brings together American and French scholars to consider American-French political-cultural exchange through an analysis of portraiture.

Newberry Library
\$25,000
To support “Pictures from an Expedition: Aesthetics of Cartographic Exploration in the Americas,” a two-day symposium in 2013 at the Newberry Library (Chicago) that brings together national and international

art historians, historians, and geographers to present and discuss research on the visual material created during nineteenth-century cartographic explorations in the Americas. The event refocuses attention on maps as aesthetic objects produced in dialogue with other aspects of nineteenth-century visual culture, such as methods of printing and production, technologies of display and distribution, and the role of government and commerce in artistic and cartographic production.

New York University

\$20,000

To support the international graduate-student symposium “Mapping the Landscape: Geography, Power, and the Imagination in the Art of the Americas” in March 2013 at New York University’s Institute of Fine Arts. The event focuses on the North and South American landscape in the nineteenth and twentieth centuries and explores mapping as a conceptual and artistic practice from a hemispheric perspective.

Smithsonian American Art Museum and the Renwick Gallery

\$25,000

To support travel by an international member of the editorial board of *American Art* and by the journal’s executive editor to strengthen the global ties and networks of the journal, bolstering the journal’s ongoing efforts to internationalize its base of scholarly contributors, topics of inquiry, and readership.

Södertörn University

\$25,725

To support “Art in Transfer: Curatorial Practices and Transnational Strategies in the Era of Pop,” a two-and-a-half-day symposium in fall 2014 at Södertörn University (Flemingsberg, Sweden) and the Stockholm

Moderna Museet. The event takes a new look at the appearance of American art in Europe in the 1960s, considering it through the lens of the Stockholm art scene, which is used as a point of departure to reassess East-West transnational strategies.

Tate

\$435,546

To support the appointment of a Terra Foundation Research Fellow in American Art at Tate. The fellow spearheads research and reflection around a range of American art works in Tate’s collection, both celebrated and lesser known, over a period of three years through scholarly workshops, an international symposium, essays, and more.

Terra Foundation Research Travel Grants

\$79,000

To support the 2014 travel grants, which enable scholars studying American art outside the United States to consult resources which are only available in the United States. Between nine and thirteen travel grants are awarded annually.

Terra Summer Residency

\$395,400

To support the 2014 and 2015 Terra Summer Residency, which brings together doctoral-level researchers and emerging artists for eight weeks of intensive work and discussion with established artists and scholars in Giverny, France. Created in 2001, the residency’s main objectives are to internationalize the study of American art and create cross-cultural professional networks.

United States Studies Centre

\$20,000

To support a 2013 symposium, organized by the United States Studies Centre at the University



Q&A with
Alex Taylor

Terra Foundation Research Fellow in American Art at Tate
Terra Foundation for American Art International Essay Prize, 2011; Terra Foundation for American Art Predoctoral Fellowship at the Smithsonian American Art Museum, 2011; Terra Summer Residency, 2013

How did you come to be involved with American art?

Long before anyone called me an Americanist, it was American art history that set the direction for my scholarship. As an exchange student at Berkeley in the late 1990s, I read Sarah Burns’s *Inventing the Modern Artist*. The book was a revelation, opening a whole field of questions that eventually led to my book *Perils of the Studio*. American art history, in other words, has ramifications far beyond national borders.

How have you been impacted by your relationship with the Terra Foundation and how has it, in turn, impacted the field of American art scholarship?

My doctoral dissertation and book manuscript *Forms of Persuasion: Art and Business in the 1960s* was all about the influence of patrons on cultural production. Appropriately, my research would have not been possible without the varied funding programs of the Terra Foundation—though their support, thankfully, came with none of the strings that characterize my historical case studies!

What are some current trends in the field?

Digitization projects continue to reshape the possibilities of research in the humanities. In art history, they are bringing a new rigor to our engagement with historical sources, and broadening the possibilities for contextual research. The Terra Foundation’s support for archive digitization represents an especially valuable tool for international research in American art.

What new project(s) are you working on?

In 2011 my scholarship on Alexander Calder was recognized with the Terra Foundation’s international essay prize. As Terra Foundation Research Fellow in American Art at Tate, I have the opportunity to revisit my work on this artist for the museum’s major Calder retrospective in 2015.

of Sydney, that addresses a major collection of American art from the 1960s and 1970s at the Art Gallery of New South Wales (Sydney). The event, “Minimal. Conceptual. Pop: A Symposium on American Art, 1960–80,” brings together four American and six Australian scholars.

University of Glasgow
\$100,000

To support an inventory of historical American art in UK public collections that records and promotes important aspects of the history of Anglo-American artistic links over three centuries. The project is the first systematic account of historical American art held in British public collections since a small booklet was published in 1974, and it complements and builds on existing online resources detailing American art worldwide being compiled by the Smithsonian American Art Museum and by the Musée du Louvre.

University of Kentucky
\$61,443

To support “American Art in Exhibition: Presentations of American Art at Home and Abroad from the Nineteenth Century to the Present,” a 2013 conference co-organized by professors from the University of Kentucky and Tsinghua University and presented at Tsinghua University. The event examines key exhibitions and museum presentations of American art that have played a pivotal role in shaping an evolving historical understanding of what American art is at home and abroad.

University of Nottingham
\$17,450

To support the two-day symposium “Art Across the Black Diaspora: Visualizing Slavery in America,” which examines the sculpture, paintings, photography, digital art,

mixed-media installations, and performance art by artists of African descent on both sides of the Atlantic as they visualize slavery within America and across the black diaspora. The May 2013 event is co-organized with and held at the Rothermere American Institute at the University of Oxford.

Chicago K–12 Education

Art Institute of Chicago
\$100,000

To support the development and implementation of “American Sources: Using Visual Art in the Humanities Curriculum,” a yearlong professional-development program that explores the use of American artworks as primary documents and guides participants in the development of related curriculum. American Sources serves up to 30 local middle- and high-school teachers of social studies, American studies, and English.

Columbia College Chicago
\$40,000

To support a professional-development program for 25 Chicago Public Schools teachers during the 2012–13 school year, focusing on increasing their capacity to critically examine works of American photography and integrate them into their teaching. The project makes a strong connection to the Common Core State Standards in English Language Arts, demonstrating how photographs can be used to teach skills called for in these rigorous new standards.

**Northeastern Illinois University,
Chicago Teachers’ Center**
\$40,000

To support the Chicago Teachers’ Center at Northeastern Illinois University in the second year of the three-year initiative “Studio

Q&A with
Heidi Moisan
School Programs Manager,
Chicago History Museum

**What is the importance of studying/
presenting American art?**

When I facilitate our American art-centered program, “Painted Memories: The Great Chicago Fire,” I see firsthand the power that American art has to inspire students—to tap into their natural wonder and curiosity. The visual window into the past that American art provides stimulates insightful conversations and creative responses and helps students make logical inferences and form empathy for the people of the past.

What are some current trends in the field?
I see American art playing a vital role in helping

students develop visual literacy and competencies using diverse media in their studies and in everyday life. Accessing art through digital platforms provides resources that past generations never had. But viewing original art in a museum still evokes a “wow” factor and inspires kids. I see the world becoming a smaller place where blended instruction is the rule rather than the exception, and the possibilities are so exciting.

**Where would you like to see
the field in 10 years?**
I’m excited by the ever-increasing democratization of the cultural landscape. As the arts become more accessible, people working in cultural organizations can act as connectors, so that the nine-year-old student or the senior citizen can all make a personal and meaningful connection with American art.

Thinking and American Art,” a professional-development program serving 50 Chicago Public Schools teachers—25 art teachers working in partnership with 25 teachers of other subjects. The lesson plans developed during the program are disseminated on the Chicago Teachers’ Center website.

Chicago Public Programs

Elmhurst College
\$18,870

To support a one-day public symposium in April 2013 exploring the role of humor in American art of the 1960s through the 1980s. The program examines the use of satire, irony, and visual/verbal puns by Chicago Imagists and their approaches to humor in relation to

those of other artists, such as Claes Oldenburg, H. C. Westermann, and Peter Saul. The symposium is organized in partnership with and presented at the DePaul Art Museum.

Frank Lloyd Wright Trust
\$75,000

To support a series of six free public lectures in Chicago in the summers of 2013 and 2014. The series, “Frank Lloyd Wright: Origins & Influences,” interprets Wright’s approach and work within an international context of early-modern architecture and design history, with a focus on Wright’s Frederick C. Robie House. Wright’s work is explored in relation to British and international design movements, including Arts and Crafts, Vienna Secession and Jugendstil, Dutch schools of modernism, and Japanese art and design.

Window to the World Communications (WTTW)
\$300,000
To support the production of segments from 2012 to 2014 about American art in Chicago for WTTW’s popular weeknight news show *Chicago Tonight*. With past Terra Foundation grants, the series covered a rich array of subjects, from major movements and artists identified with Chicago to significant but lesser-known collections and notable exhibitions.

Initiatives & Partnerships

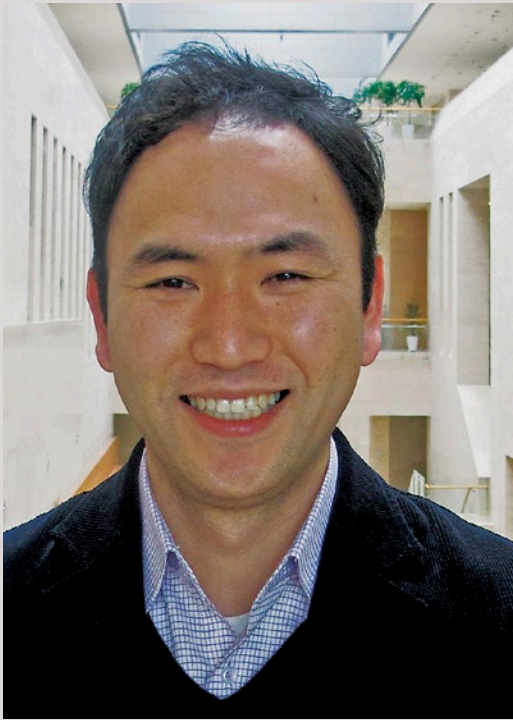
American Art at the Core of Learning
\$733,210
To support a three-year initiative, “American Art at the Core of Learning,” which helps Chicago cultural organizations address the new Common Core State Standards in English Language Arts that have been adopted by Chicago Public Schools and districts nationwide. The initiative provides grants for museum-based programs that address the Common Core standards and a learning community for educators at 13 organizations with American art holdings plus the schools and teachers with which they work. The program will produce classroom curricula, model teaching strategies, and a web-based resource for teachers and new museum-based programs for teachers and students.

American Encounters: Anglo-American Portraiture in an Era of Revolution
\$68,600
To support the third in a series of four annual presentations of American art co-organized by the Crystal Bridges Museum of American Art (Bentonville, Arkansas), the High Museum of Art, the Musée du Louvre, and the Terra Foundation. The presentation provides a close

examination of five portraits that demonstrate how portraiture style evolved in the late eighteenth and early nineteenth centuries as American and European painters were influenced by each other. Accompanied by a scholarly catalogue, the presentation opens at the Musée du Louvre and travels to the Crystal Bridges Museum of American Art and the High Museum of Art.

Art Across America
\$849,968
To support the 2013–14 exhibition tour of *Art Across America* at the National Museum of Korea, the Daejeon Museum of Art, and the Art Gallery of New South Wales (Sydney). Co-organized by the Los Angeles County Museum of Art; the Museum of Fine Arts, Houston; the National Museum of Korea; the Philadelphia Museum of Art; and the Terra Foundation, the exhibition is the first major survey of historical American art mounted in Korea and Australia and features more than 100 American paintings and six vignettes of decorative arts and design drawn from the collections of the US partners. In addition to the support provided to the co-organizers, the National Museum of Korea and the Art Gallery of New South Wales receive funding for a series of public lectures, education programs, and a major publication featuring texts in Korean and English.

Chicago Art History Initiative
\$39,000
To support planning for programming focused on Chicago’s art and design legacy. The grant funds an advisory committee to assess program and content ideas for the initiative and to develop an overarching plan, including various kinds of public and K–12 programs, archival projects, publications, and more. Additionally, the project explores avenues for



Q&A with
Seung-ik Kim
Associate Curator, National Museum of Korea
Co-curator of the 2013
exhibition *Art Across America*

How did you discover the Terra Foundation and what has been your relationship with it?
Art Across America was a large-scale special exhibition that became a huge success in Korea thanks to the Terra Foundation. With the foundation’s support, we were able to publish exhibition catalogues both in Korean and English, and provide related academic lectures and programs. Since lectures on American art are rarely held in Korea, many Korean art historians and students showed great interest and participated in them with great enthusiasm.

What is the importance of studying/presenting American art?
I think diversity is a main feature of American art, and for Korean audiences, this was exemplified by *Art Across America*. In the exhibition catalogue, one scholar mentioned that it is impossible to show all the complexities and contradictions of multiple cultures through exhibition only, however, in my opinion the Korean audience could see an American identity made of multiple races, cultures, and traditions.

What new projects are you working on?
I am organizing exchange exhibitions with major museums in Italy and Russia. The National Museum of Korea is preparing various traveling exhibitions to introduce Korean culture to international audiences and, reversely, working to present the art of the many cultures of the world to Korea.

What is one favorite fun/interesting fact that people should know about American art?
In *Art Across America*, John George Brown’s *Picnic Party in the Woods* from the Terra Foundation’s collection was the most popular artwork in the exhibition. The painting is filled with adorable children and presents an optimistic view of reconstruction after the American Civil War. The interesting point is that the song “Oats, Peas, Beans, and Barley Grow” being sung by the children in the painting was introduced to Korea during the Korean War, so Korean children used to sing it translated into Korean. In the aftermath of the Korean War, Korean children sang the song with new hope. So although it may appear that American art has no relationship to Korea, this painting is an example of how art can transcend time and space to make a connection. As such, cultural exchange provides important moments to understand each other.

updating and expanding a 1991 directory of Chicago art and design archival resources.

“From Tierra del Fuego to the Arctic: Landscape Painting in the Americas”
\$17,500

To support a symposium at the Instituto de Investigaciones Esteticas (Mexico City), the premier scholarly event in Latin America. Reflecting the topic of the 2015 exhibition *From Tierra del Fuego to the Arctic: Landscape Painting in the Americas*, organized by the Art Gallery of Ontario, the Pinacoteca do Estado de São Paulo, and the Terra Foundation, the multi-day symposium features approximately 30 papers by scholars from throughout the Americas whose work on a broad range of landscape topics from all historical periods showcase diverse disciplinary orientations and methodological approaches to the subject.

Gallery of the Louvre Anthology
\$150,000

To support a scholarly, peer-reviewed anthology to accompany the exhibition *Samuel F. B. Morse’s “Gallery of the Louvre” and the Art of Invention* on its tour of museums across the United States. The book examines various aspects of Morse’s painting and represents the culmination of three years of intensive scholarly research and exchange that commenced with the monumental painting’s conservation in 2010.

Lorna Simpson Panel Discussions
\$23,260

To support a series of three scholarly panel discussions, “Lorna Simpson: Mémoire et Sens” (“Lorna Simpson: Memory and Meanings”), at the Jeu de Paume (Paris) on the occasion of the first retrospective of Lorna Simpson’s work in France. The events explore Simpson’s

oeuvre in relation to artistic practices and ideas inherited from the 1960s and 1970s. Eleven speakers, including the artist, address the legacy of the photographic medium, its institutional history, and the debates around race that marked the period.

Terra Foundation Research Series
\$117,000

To support the Terra Foundation’s international publication initiative “Terra Foundation Research Series,” which explores fundamental ideas shaping American art and culture. The series comprises thematic volumes—each articulated around a single concept—bringing together essays by US and international scholars. The first two volumes are dedicated to the themes of “Picture Theory” and “Scale.”

FY2014
July 1, 2013–June 30, 2014

Exhibitions

Art Gallery of New South Wales
\$120,000

To support *Pop to Popism: Origins to New Wave, 1955–85*, the first exhibition of Pop Art in Australia since 1985, at the Art Gallery of New South Wales (Sydney). The show comprises approximately 180 works that trace the movement’s development in the United States, the United Kingdom, Europe, and Australia. A fully illustrated catalogue accompanies the exhibition.

Asia Society Museum
\$300,000

To support *Nam June Paik: Becoming Robot*, which brings together key works by Nam June Paik, an influential figure of New York’s



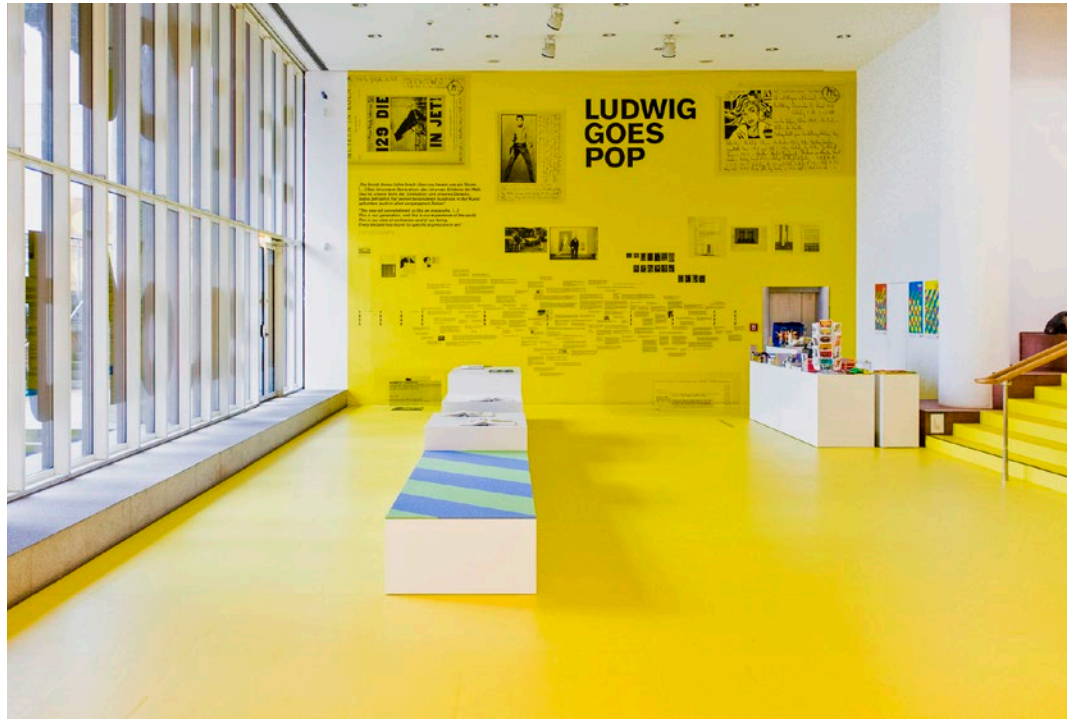
Journeys
Samuel F. B. Morse
Gallery of the Louvre, 1831–33

Oil on canvas, 73 ¾ x 108 inches
Terra Foundation for American Art,
Daniel J. Terra Collection, 1992.51

Gallery of the Louvre remains one of the Terra Foundation’s best-loved paintings, traveling frequently and acting as an ambassador of American art and innovation. In the last 10 years, it has appeared in seven American states, Spain, and France, where it was featured in the 2006 exhibition *American Artists and the Louvre*, the Musée du Louvre’s first-ever exhibition of American art.

In 2015 the painting embarks on a multi-year tour across the United States in the exhibition *Samuel F. B. Morse’s “Gallery of the Louvre” and the Art of Invention*. Culminating the work’s extensive conservation treatment in 2010 and years of scholarly investigation, the show will visit nine museums across the country, kicking off at the Huntington, in San Marino, California, January 24–April 20.





Ludwig Goes Pop at the Museum Ludwig, Cologne. Photo: Birgid Haensel

avant-garde scene in the 1960s. The exhibition is presented at the Asia Society Museum in New York and the Asia Society Hong Kong Center and is accompanied by a fully illustrated English-language catalogue.

DIA Art Foundation \$220,000

To support *Carl Andre: Sculpture as Place, 1958–2010*, which surveys all major historical and aesthetic shifts in the artistic practice of Carl Andre, drawing on iconic pieces from the 1960s and 1970s, more recent sculptural experiments, and a selection of the artist's poems. The exhibition is presented at DIA: Beacon, the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Nationalgalerie im Hamburger Bahnhof (Berlin), and the Musée d'Art Moderne de la Ville de Paris. A scholarly publication accompanies the exhibition.

Hara Museum of Contemporary Art \$90,000

To support the first exhibition of Cy Twombly's work in Japan. *Cy Twombly: 50 Years of Works on Paper* is presented at the Hara Museum of Contemporary Art (Tokyo) and the Hara Museum ARC (Gunma Prefecture, Japan) and is accompanied by educational programming and an introductory catalogue in Japanese and English.

Herbert F. Johnson Museum of Art \$115,000

To support *JapanAmerica: Points of Contact, 1876–1970*, which explores the formation of the West's conception of a Japanese aesthetic in the context of the "opening" of Japan by the United States in 1853 and the interest of Western artists and collectors in the art of Japan at the time. The exhibition includes works by both American and Japanese artists, and travels from the Herbert F. Johnson

Museum of Art (Ithaca, New York) to the Crocker Art Museum (Sacramento, California) and one or two other venues. The exhibition includes an English-language catalogue.

Loyola University Museum of Art \$46,000

To support *Gather Up the Fragments: The Andrews Shaker Collection*, an exhibition organized by the Hancock Shaker Village that presents more than 190 Shaker objects, including crafts and household objects. The exhibition retells the story of the religious movement and examines the role of Faith and Edward Andrews, avid collectors, dealers, and scholars, in the preservation of Shaker heritage. A catalogue, published by Loyola University Museum of Art (Chicago), accompanies the exhibition.

Mary & Leigh Block Museum of Art \$85,000

To support the 2014 exhibition *The Left Front: Radical Artists in the "Red Decade," 1929–1940*, at the Mary & Leigh Block Museum of Art (Evanston, Illinois), which explores the links between art and leftist politics in 1930s America, with special consideration given to the John Reed Club and the American Artists Congress. Approximately 100 works are featured in a gallery space converted to a makeshift John Reed Club, and the publication for the exhibition is a free newspaper styled after 1930s leftist journals.

Musée de l'Elysée \$85,000

To support *Philippe Halsman, Astonish Me!*, the first survey of the work of Philippe Halsman, one of the twentieth century's most successful commercial photographers, at the Musée de l'Elysée (Lausanne, Switzerland). The exhibition

presents works spanning Halsman's career, from 1932 to the 1960s. A catalogue in French and English and a series of scholarly lectures accompany the exhibition.

Museum of the City of New York \$150,000

To support *Jacob Riis and His Photographs: Revealing New York's "Other Half,"* which brings together the Jacob A. Riis Papers from the Library of Congress and the Jacob A. Riis Collection of Photographs from the museum's holdings in celebration of Riis's contributions to social documentary photography. The exhibition is presented in conjunction with a publication on Riis by the exhibition's curator and tours internationally in Denmark.

Museum Ludwig \$185,000

To support *Ludwig Goes Pop*, an exhibition dedicated to the history of the collection of Irene and Peter Ludwig, passionate advocates of the American Pop Art movement. The collection includes key works by Andy Warhol, Roy Lichtenstein, Robert Rauschenberg, Claes Oldenburg, and others, and is considered to be one of the most important collections of American Pop Art outside of the United States. The exhibition travels from the Museum Ludwig (Cologne) to the Museum Moderner Kunst Stiftung Ludwig Wien (Vienna). A catalogue in German and English accompanies the exhibition.

NHK Promotions, Inc. \$250,000

To support a retrospective of the work of James McNeill Whistler presented at the National Museum of Modern Art (Kyoto) and the Yokohama Museum of Art. The first of its kind since 1987, this exhibition introduces

the artist’s work to the Japanese public, paying special attention to the influence of Japanese art on the development of Whistler’s style. A catalogue accompanies the exhibition.

Philadelphia Museum of Art

\$165,000

To support *Paul Strand: Photography and Film for the Twentieth Century*, the first comprehensive presentation of the work of Paul Strand since 1971. The exhibition includes approximately 220 prints and three films drawn mainly from the Philadelphia Museum of Art’s holdings, along with selected works by Strand’s contemporaries. The show travels to the Fotomuseum Winterthur (Winthertur, Switzerland), the Fundación MAPFRE (Madrid), and the Victoria and Albert Museum. English- and Spanish-language publications accompany the exhibition.

Rijksmuseum

\$135,000

To support an exhibition of large-scale sculptures by Alexander Calder in the newly designed Rijksmuseum Gardens. A catalogue in Dutch and English, and a variety of public programs accompany the exhibition.

**Smart Museum of Art,
University of Chicago**

\$50,000

To support *Monster Roster: Existentialist Art in Postwar Chicago*, an exhibition that explores the work of the Chicago-based group “Monster Roster” in the development of American art, at the Smart Museum of Art, University of Chicago. The exhibition includes works by Leon Golub, Dominick Di Meo, Cosmo Campoli, June Leaf, Seymour Rosofsky, and Nancy Spero, and is accompanied by a catalogue and public programming.

**Städtische Galerie im Lenbachhaus
und Kunstbau München**

\$200,000

To support *Florine Stettheimer*, an exhibition that explores Stettheimer’s place in the international modernist movement and the New York art world, at the Städtische Galerie im Lenbachhaus und Kunstbau München (Munich). A German- and English-language catalogue, the first scholarly publication dedicated to Stettheimer in 20 years, accompanies the exhibition.

Tate Liverpool

\$100,000

To support *Transmitting Andy Warhol*, which explores Warhol’s relationship with the mass reception of his work. The exhibition examines the ways in which Warhol extended the channels of artistic distribution as he embraced dispersive strategies like film, publishing, and fashion in the 1960s. The presentation is accompanied by a catalogue and a one-day symposium.

**Exhibition Research &
Development**

French Regional American Museum Exchange

\$10,000

Curatorial Travel Grant

To support Pierre Provoyeur and Chantal Meslin-Perrier’s trip to the United States to prepare for the exhibition *The Arts of the Table in France and in the United States*.

Fundació Antoni Tàpies

\$3,834

Curatorial Travel Grant

To support Soledad Gutierrez’s travel to Los Angeles to conduct research for

Alexander Calder’s *Jerusalem Stabile* at the Rijksmuseum, Amsterdam. Photo: Andreas Warner



the exhibition *Allan Kaprow. Otherways.*, at the Fundació Antoni Tàpies (Barcelona).

Georgia O’Keeffe Museum

\$25,000

Convening Grant

To support two curatorial convenings—one in Australia and one in the United States—of key curatorial staff from the Georgia O’Keeffe Museum (Santa Fe, New Mexico), Heide Museum of Modern Art (Victoria, Australia), and Art Gallery of New South Wales (Sydney), and invited scholars. The meetings facilitated discussion of key ideas and new research associated with an upcoming exhibition and catalogue.

Gregory Galligan

\$5,000

Curatorial Travel Grant

To support Gregory Galligan’s travel to New York to conduct research for the

exhibition *Robert Rauschenberg in Thailand, 1964/1983*, to be presented at the Thai Art Archives (Bangkok).

Musée des Beaux-Arts de Montréal

\$5,000

Curatorial Travel Grant

To support Stéphane Aquin’s two research trips to the United States to prepare for an exhibition on visual representations of the American West at the Denver Art Museum and the Musée des Beaux-Arts de Montréal.

Museo Thyssen-Bornemisza

\$6,064

Curatorial Travel Grant

To support Guillermo Solana and Laura Andrada’s travel to the United States to prepare for the exhibition *Wyeth: Andrew and Jamie in the Studio*, at the Museo Thyssen-Bornemisza and Denver Art Museum.



Q&A with
Kate Haw
Director, Archives of American Art,
Smithsonian Institution

How did you discover the Terra Foundation and what has been your relationship with it?
I have long been aware of the great work of the Terra Foundation, but it wasn't until I came to the Archives that I had the pleasure of working with the foundation. Terra has absolutely transformed the way we work at the Archives—and by extension, has transformed opportunities for research on American art—through its support of the digitization of our collections. Where once scholars from around the world had to come to the Archives headquarters in Washington to use our vast primary sources in research, now they can see millions of documents online. The financial burden of having to travel from faraway places

sometimes discouraged people from diving into our resources—they chose topics “closer to home,” which sometimes meant they didn't choose a pathway into American art. To think that now anyone in the world with a computer and an internet connection can read Horace Pippin's memoir about his experience in World War I, or virtually dig through the exhibition files of the famous Betty Parsons Gallery, or scour Thomas Eakins's letters to his family for clues about his practice—that opens doors to research that had been closed for decades. The Terra Foundation's support of digitization at the Archives has, without question, made the serious study of American art by people around the world possible. That's why we honored the foundation in 2014 with our inaugural Philanthropic Leadership Award.

What is the importance of studying/presenting American art?
If you don't have some understanding of a country's art, you can never have a full understanding of that country's history. At the Smithsonian we talk about telling America's whole story. You simply can't tell it without art.

What is one favorite fun/interesting fact that people should know about American art?
Among Jackson Pollock's papers at the Archives of American Art is his passport, unsigned and unused; the artist never traveled outside the United States. Under “distinguishing marks or features” is the note: right index finger partly missing. You can see it for yourself in the Terra Foundation Center for Digital Collections on our website!

Academic Programs

Archives of American Art, Smithsonian Institution \$413,000

To support the surveying of American art-related archival collections located in the Chicago area, the development of a search portal for these collections on the Archives of American Art's website, the documentation of the Archive's own Chicago-related resources, and the completion of ten new oral-history interviews with key figures in Chicago's art history.

Asian/Pacific/American Institute at New York University \$16,100

To support the symposium “Asian American Art: Transnational Circulations and Diasporic Framings” at the Archives of American Art in 2014. The event brings together scholars, curators, and artists to explore global comparative diasporic framings and current scholarship, and examines the importance of Asian American artistic expressions based in ink painting of transnational and diasporic identities in American art.

College of the Holy Cross \$25,000

To support the two-day conference “Global Encounters in Early America,” which addresses the visual means by which early Americans studied and understood the world, at the American Antiquarian Society (Worcester, Massachusetts) and College of the Holy Cross (Worcester, Massachusetts). The event features a series of academic presentations augmented by pedagogical and professional workshops for specialized audiences. Papers investigate maps, atlases, engravings, paintings, and decorative arts in early America

and the ways in which these visual forms informed geographic, cultural, economic, and aesthetic knowledge.

Freer Gallery of Art and Arthur M. Sackler Gallery \$25,000

To support the webcast panel discussion “Whistler and Kiyochika: Modernity, Melancholy, and the Nocturne,” during which five scholars from Japan, France, and the United States consider the nocturne as a vehicle for both James McNeill Whistler and Kobayashi Kiyochika to express a particularly modern sensibility. Organized by the Freer Gallery of Art and Arthur M. Sackler Gallery (Washington, DC). The program is presented online in English, French, and Japanese.

Griffith Centre for Cultural Research \$29,000

To support the three-day symposium “Broken Images: A Symposium on Early American Photography in the Asia Pacific, 1850–1950,” organized by the Griffith Centre for Cultural Research (Nathan, Australia), which analyzes American photographs of the exploration of the Asia Pacific in the mid-nineteenth century.

Institute of International Education— Council for International Exchange of Scholars \$902,898

To support opportunities for US Fulbright Scholars to teach American art history in China and in select countries in Europe. For each of three years, the Institute of International Education (Washington, DC) features two awards for senior scholars to teach at universities in China and two awards for early-career scholars to teach in European Union countries (excluding France, Germany, and the United Kingdom).



Prue Ahrens

Art Historian

“In 2010 I was very fortunate to receive a Terra Foundation post-doctoral award through the Smithsonian American Art Museum to investigate American painting in the South Pacific, which developed into an exploration of images that tell us much about Western myth-making of the enchanted South Sea Islands and American desires and expectations in the South Pacific. This research spurred a further engagement with the Terra Foundation for a larger investigation on American photography in the region and its history of broken links with the Asia Pacific in the century preceding this ‘Asian Century.’”

InTRu—Université François-Rabelais

\$25,000

To support “Ed Ruscha Redux,” which explores the topic of appropriation as an important element in both Ruscha’s art and in the many homages that his work has generated. The 2015 event includes a two-day symposium at the Centre Pompidou, a half-day program at the Centre de Création Contemporaine (Tours, France), and a series of themed paper presentation panels for scholars.

Kobe University

\$20,200

To support “Multi-Locale Pops in the 1960s,” a symposium that brings together seven post-war art specialists to promote scholarship of American art from a

global perspective through discussion of the international development of Pop Art in Latin America, Asia, New York, and California.

McNeil Center for Early American Studies

\$25,000

To support “Fraktur and the Everyday Lives of Germans in Pennsylvania and the Atlantic World, 1683–1850,” a conference organized by the McNeil Center for Early American Studies at the University of Pennsylvania in partnership with the Philadelphia Museum of Art and the Free Library of Philadelphia. The event places Pennsylvanian Germans in broader contexts and their Fraktur as a point of entry for a much broader understanding of the significance of their art and culture.

Moderna Museet

\$20,000

To support the symposium “Duchamp and Sweden—On the Reception of Marcel Duchamp after World War II,” which presents recent research on the subject by international scholars to a Swedish audience, at the Moderna Museet (Stockholm). The museum collaborates with professors from Stockholm University and Södertörn University, who organize an advanced-level course on Duchamp.

New-York Historical Society

Museum & Library

\$25,000

To support the symposium “The Armory Show at 100,” presented in conjunction with the Terra Foundation-funded exhibition of the same name. Organized in partnership with the Musée d’Orsay, the event features scholars addressing a number of topics that shed new light on the Armory Show and the nature of international exchange in the twentieth century.

Spencer Museum of Art

\$35,000

To support “Hybrid Practices in the Arts, Sciences, and Technology from the 1960s to Today,” a conference organized by the Spencer Museum of Art (Lawrence, Kansas) that examines the factors that influenced collaborative projects uniting the arts, sciences, and technology in the United States and the United Kingdom in the 1960s. Eighteen international scholars present papers at the March 2015 conference, which is followed by a one-day colloquium in the summer.

Stanford University

Department of Art and Art History

\$30,780

To support the conference “The Ends of American Art,” a two-day event that addresses new possibilities for thinking about the future of American art history. Ten principal speakers from the United States and Europe discuss key questions about the current nature and prospective future of the discipline.

Terra Foundation Research Travel Grants

\$303,900

To support the 2015–17 travel grants, which enable scholars studying American art outside the United States the opportunity to consult resources which are only available in the United States. Between nine and thirteen travel grants are awarded annually.

Universidade Estadual de Campinas

(UNICAMP)—Instituto de Artes

\$25,000

To support the 2015 conference “New Worlds: Frontiers, Inclusion, Utopias,” which brings together scholars from around the world to consider issues of global art history from the reference point of the Americas. Organized by the Universidade Estadual de Campinas (UNICAMP)—Instituto de Artes (São Paulo), the conference is presented in Rio de Janeiro and the proceedings are published in book form and on the Brazilian Committee of Art History’s website.

Université Catholique de Louvain

\$6,000

To support “‘Human Systems’ as Cultural Ready-mades: The Work of Douglas Huebler,” a 2014 conference at the Université Catholique de Louvain (Louvain-la-Neuve, Belgium) bringing together an international group of scholars to examine Huebler’s oeuvre within and beyond the context of conceptual art. Conference papers are published as an edited volume.



Q&A with
E. Bruce Robertson

Professor, Department of History of
Art and Architecture, University of California,
Santa Barbara

*Guest Instructor, “Modernism in the United
States and China” seminar at the China Academy
of Art, in Hangzhou*

**How have you been impacted by your
relationship with the Terra Foundation and
how has it, in turn, impacted the field of
American art scholarship?**

The Terra Foundation has done a really
remarkable job opening up American art to the
world, and vice versa. One of the things about
reading [grant] applications is that you learn
a lot about what’s going on in the field, and so
reading applications from many foreign
museums and scholars has really opened my
eyes to the ways in which, through the Terra,

there really is an international community
vitaly interested in American art that is
contributing to the dialogue in illuminating
and unexpected ways. That was really brought
home through teaching in Hangzhou this fall:
my Chinese graduate students felt like
American students in their range of attitudes
and interests, and they had a profound interest
in how American art operated in China for
Chinese artists and audiences.

**What is the importance of studying/
presenting American art?**

I don’t think you can understand the United
States, certainly in the last 30 or 40 years,
without understanding what artists have to say
about it. And of course the same is true for
earlier periods. I come to American art as
someone born outside the United States and
who only became a citizen in 2000. That is
to say, I have a real zeal about American politics
and political culture, and find it fascinating—
it’s the great American art form. So for me
the most basic connection is between the
political structure and its expression in politics,
culture, and art.

What are some current trends in the field?

The revival of interest in eighteenth-century
art is particularly encouraging. I find also the
assimilation of classically European modernist
critiques of visibility by younger scholars,
even as they retain the basic profile of the
Americanist impulse to move from the object
into social context, really wonderful. The
up-and-coming generation of scholars who are
publishing their first books is sophisticated
and strong. I also think that the move toward
material studies (not just visual studies) will
grow stronger over time, and that inter-media
studies—ones that focus on painting, sculpture,
furniture, architecture, etc., simultaneously—
will become more prevalent.

University of California, Santa Barbara
\$136,479

To support the academic exchange,
symposium, and publication associated
with “Modernism in the United States and
China,” a project co-organized by the China
Academy of Art (Hangzhou) and the
University of California, Santa Barbara.
The project aims to promote an exchange
of information and methodologies about
these two national art histories, with
lasting effects for the faculty and graduate
students that are captured in published
proceedings on the subject.

University of Chicago Press
\$121,000

To support the development of the first
comprehensive history of Chicago art and
design from the latter part of the nineteenth
century to the early twenty-first century.
The illustrated book explores the development
of the city’s artistic culture in a series of
primary chapters, each written by a different
scholar with expertise related to Chicago’s art
and design history. Additional authors
contribute short essays and side-bar articles
that draw upon archival resources to illuminate
key aspects of this history.

Yale Center for British Art
\$25,000

To support the loan of Hiram Power’s *The
Greek Slave* and a two-day colloquium in
conjunction with the exhibition *Sculpture
Victorious: Art in an Age of Invention, 1837–1901*,
co-organized by the Yale Center for British
Art and Tate Britain. The 2014 colloquium
examines the role of *The Greek Slave* in both a
British and international context, bringing
together scholars from both sides of the
Atlantic to discuss the statue, its maker, and
the broader cultural context they inhabited.

Chicago K–12 Education

Art Institute of Chicago
\$100,000

To support the second year of “American
Sources: Using Visual Art in the Humanities
Curriculum,” a professional-development
program for teachers. The program explores
the use of art from the Terra Foundation’s and
Art Institute of Chicago’s collections as
primary-source documents and guides
participants in developing related curriculum
that aligns with Common Core Standards in
English Language Arts. The program serves up
to 30 local middle- and high-school teachers,
including 20 Chicago Public Schools teachers.

Chicago Metro History Education Center
\$30,000

To support a professional- and curriculum-
development program for Chicago Public
Schools teachers on the subject of the visual
arts of the Black Arts Movement in Chicago.
Hosted at the Newberry Library, the program
brings together local scholars and teachers in
grades 6–12 for a weeklong summer institute
focused on increasing teacher understanding of
Civil Rights and Black Power movements
through artworks.

Museum of Contemporary Photography
\$60,000

To support a two-year professional- and
curriculum-development program for Chicago
Public Schools teachers on the subject of
American photography and literacy. The work-
shops focus on deepening understanding of
American photography and the Common Core
State Standards in English Language Arts and
support teachers in developing and implemen-
ting their own curriculum. The program serves
40 teachers and is informed by the Museum

of Contemporary Photography’s participation in the Terra Foundation-led “American Art at the Core of Learning” initiative.

Chicago Public Programs

Art Institute of Chicago

\$64,800

To support three years of “Lectures in American Art: Innovation and Scholarship” that encompass 11 public lectures throughout the 2014–17 seasons. This grant marks the fourth year of the series, which presents fresh and innovative scholarship in American art and links these findings to works in the Art Institute of Chicago’s collection. The 2014–15 series is themed “Discoveries in American Art.”

Art Institute of Chicago

\$23,454

To support the third season of “Lectures in American Art: Innovation and Scholarship,” a public lecture series intended to link new findings in American art to the Art Institute of Chicago’s collection.

Chicago Humanities Festival

\$10,090

To support “From Bauhaus to Bunny and Beyond,” a program at the 2014 Chicago Humanities Festival. James Goggin, a Chicago-based designer, interviews Art Paul, the first art director for *Playboy* magazine, about his experience at the Institute of Design in Chicago, his innovations at the magazine, the ways in which his Bauhaus-influenced training shaped his practice at *Playboy*, and his personal work as an artist.

Museum of Contemporary Photography

\$5,000

To support a public lecture at Columbia College Chicago by filmmaker Dyanna Taylor on her

documentary about the life, work, and legacy of Dorothea Lange. The 90-minute documentary, entitled *Grab a Hunk of Lightning*, features new scholarship and previously unseen archival materials. Taylor is the granddaughter of Lange and was taught to photograph by her grandmother.

School of the Art Institute of Chicago

\$10,000

To support “The Wall of Respect and People’s Art Since 1967,” a two-part public program and a working session for scholars in spring 2015. The program examines the history and influence of the Wall of Respect, a Civil Rights-era mural created in 1967 on Chicago’s South Side to counter negative media representations of people of color. The wall was a milestone in the mural movement and in Chicago’s cultural history. The program is realized in conjunction with the South Side Community Art Center, the University of Chicago, and the committee WOR50 and informs plans for the fiftieth anniversary of the wall in 2017.

Initiatives & Partnerships

American Encounters:

The Simple Pleasures of Still Life

\$83,600

To support the fourth show of the American Encounters series, co-organized by the Crystal Bridges Museum of American Art (Bentonville, Arkansas), the High Museum of Art, the Musée du Louvre, and the Terra Foundation. The presentation investigates the blossoming of a national voice in American still-life painting and comprises eight nineteenth-century American paintings along with one Dutch and one French example. The exhibition is accompanied by a publication and travels to the three organizing museums.



Q&A with

Henri Loyrette

Chairman of ADMICAL, a French organization dedicated to corporate philanthropy;
Director, Musée du Louvre (2001–2013)
Member of the Terra Foundation
for American Art International Board

How did you come to be involved with American art?

I started to work very early on American art, when I was a curator at the Musée d’Orsay. One of my first exhibitions was in 1987 on Chicago architecture, which we shared with the Art Institute of Chicago. As director of the museum, I bought a beautiful James McNeill Whistler landscape and organized an important Thomas Eakins retrospective with the Philadelphia Museum of Art and the Metropolitan Museum of Art.

How did you discover the Terra Foundation and what has been your relationship with it?

I became familiar with the Terra Foundation through the Musée d’Art Américain Giverny, where I discovered the high quality of the foundation’s collection and the exhibitions it supports. Then, when I became the director of the Louvre, I decided to improve the collection of American artwork there, to enlarge it, and make American art better known to the Louvre’s audiences. We did it with the help of the Terra Foundation, organizing a special exhibition, *Les artistes américains et le Louvre*, and building a fruitful long-term partnership with the foundation, the High Museum of Art, and the Crystal Bridges Museum of American Art.

How have you been impacted by your relationship with the Terra Foundation and how has it, in turn, impacted changes in the reception of American art among European audiences?

Europeans now have a better understanding of eighteenth- and nineteenth-century American art. Surely, there is a lot more to do on a number of different fronts, and I’m confident that the foundation will continue to play an integral role—organizing exhibitions, promoting research, lending works from its collection to different museums—in expanding the appreciation of American art throughout Europe.



Q&A with
Valéria Piccoli

Chief Curator, Pinacoteca do Estado de São Paulo
Co-curator of the 2015 exhibition *From Tierra del Fuego to the Arctic: Landscape Painting in the Americas*

How did you come to be involved with American art?

In 2002 the catalogue *American Sublime* came into my hands. It accompanied an exhibition on landscape painting in the US held at Tate Britain that year. I couldn't help but immediately begin making comparisons with Brazilian landscape painting, the subject I was studying then.

How did you discover the Terra Foundation and what has been your relationship with it?

I was lucky enough to actually be discovered by the Terra Foundation! In 2010, upon my return to Pinacoteca—after some time off to

conclude my PhD—the director of the museum, Ivo Mesquita, approached me to say that he had been visited by representatives from the foundation, who expressed an interest in collaborating with institutions in South America. He proposed an idea we had talked about before but had absolutely no means to make happen, which was an exhibition about landscape painting all over the Americas. The fact that the Terra Foundation undertook this project, and brought the Art Gallery of Ontario into the partnership, was really what made it possible to transform this idea into an exhibition and a publication.

What is the importance of studying/presenting American art?

For me, studying American art and presenting it to Brazilians creates an unprecedented opportunity to hear other voices and bring different issues to the artistic debate—not only in terms of what artworks can reveal but also where scholarship, methodology, historiography, and curatorial practice all intersect.

Where would you like to see the field in 10 years and what needs to be done to get it there?

I would like to see the dialogue and collaboration between curators and scholars from all over the Americas become a more regular occurrence. I believe much effort was put into building our respective art historical narratives, and it is about time to expand upon them. How can we learn from one another? What are the things we share? These are the questions I am interested in finding answers to in the future. And this is what I've learned from the landscapes project: the notion that, despite our differences, we share common concerns and ambitions, which are visible in works of art.

Chicago Art History Initiative Workshops
\$27,225

To support a series of three Chicago Art History Initiative scholar's workshops designed to stimulate research on under-studied areas of Chicago's art and design history. These workshops bring together academics, curators, archivists, and advanced graduate students for the opportunity to share current research and receive feedback, and to identify possibilities for collaboration.

From Tierra del Fuego to the Arctic: Landscape Painting in the Americas
\$1,251,717

To support an exhibition examining landscape painting circa 1830–1930 in a pan-American context and featuring approximately 120 works of art. A 300-page scholarly book, an exhibition website, and related programming accompany the exhibition at the three venues: the Art Gallery of Ontario, the Crystal Bridges Museum of American Art (Bentonville, Arkansas), and the Pinacoteca do Estado de São Paulo.

Gallery of the Louvre Exhibition Tour
\$261,000

To support the national tour of Samuel F. B. Morse's painting *Gallery of the Louvre*, which is presented in conjunction with the Terra Foundation's scholarly publication *Samuel F. B. Morse's "Gallery of the Louvre" and the Art of Invention*. The tour includes the Amon Carter Museum of American Art (Fort Worth, Texas), the Seattle Art Museum, the Crystal Bridges Museum of American Art (Bentonville, Arkansas), and the Reynolda House Museum of American Art (Winston-Salem, North Carolina), among other venues.

"Rome Revisited" Conference Series
\$31,600

To support "Rome Revisited: Rethinking Narratives of Postwar American Art," a series

of two, two-day conferences dedicated to new scholarship on American artists in Rome in the immediate post-World War II years. The 2015 events are hosted at and organized in partnership with the American Academy in Rome.

Terra Foundation for American Art International Publication Grants
\$321,055

To support publication grants designed to advance and internationalize scholarship on American art and provide individuals outside the United States with greater access to resources in the field. The program subsidizes promising forthcoming publications in three award categories: grants to US publishers to support books on American art in an international context, grants to non-US publishers to support books on American art, and grants to support the translation of American art publications to or from English. Grants are competitive and awarded annually through the College Art Association starting in 2015.

Terra Foundation Research Series
\$148,000

To support the third and fourth volumes of the "Terra Foundation Research Series," publications that explore fundamental ideas shaping American art and culture. Each volume comprises five to seven essays from leading American and international scholars that are united by a common theme. Volume three focuses on "Circulation" and volume four on "Experience"—both scheduled for release in 2017.

William Merritt Chase Convenings
\$34,600

To support two pre-exhibition convenings for a major retrospective devoted to American artist William Merritt Chase, co-organized by the Fondazione Musei Civici Venezia; Museum

Journeys

William Merritt Chase
Morning at Breakwater, Shinnecock, c. 1897

A cornerstone of American Impressionist painting in the Terra Foundation’s collection, this work most recently appeared in the 2014–15 exhibition *L’Impressionnisme et les Américains*, which debuted in Giverny, France, before traveling to Edinburgh and Madrid. The painting also traveled across Canada in 2009–10 as part of *Expanding Horizons: American and Canadian Painting and Photography, 1860–1918*. In 2016 William Merritt Chase will be the subject of a major retrospective organized by the Terra Foundation, with presentations planned for venues in Boston; Washington, DC; and Venice.



Oil on canvas, 40 × 50 inches
Terra Foundation for American Art,
Daniel J. Terra Collection, 1999.30

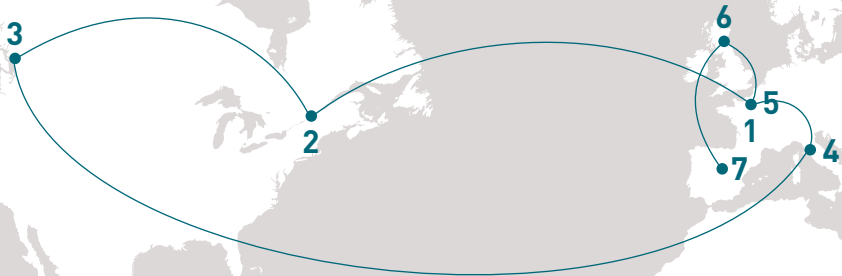
- 1
Musée d’Art Américain
Giverny
Jul 10–Oct 30, 2005
Apr 1–Oct 29, 2006
Jul 15–Oct 31, 2007
Apr 1–Oct 31, 2008

2
Montréal Museum
of Fine Arts
Jun 18–Sep 27, 2009
- 3
Vancouver Art Gallery
Oct 17, 2009–Jan 17, 2010

4
Fondazione Palazzo Strozzi,
Florence
Mar 2–Jul 15, 2012

5
Musée d’Art
Américain Giverny
Mar 28–Jun 29, 2014
- 6
Scottish National Gallery,
Edinburgh
Jul 19–Oct 19, 2014

7
Museo Thyssen-
Bornemisza, Madrid
Nov 4, 2014–Feb 1, 2015



of Fine Arts, Boston; Phillips Collection (Washington, DC); and Terra Foundation.

William Merritt Chase Retrospective
\$600,000

To support a major retrospective of William Merritt Chase, comprising 90 paintings and pastels, that re-examines the important and influential American artist through all phases of his long career. Co-organized by the Fondazione Musei Civici Venezia; Museum of Fine Arts, Boston; Phillips Collection (Washington, DC); and Terra Foundation, the exhibition is presented at the three organizing museums.

Yale University Press and Terra Foundation
American Art in Translation Book Prize
\$80,000

To support a translation prize for a publication by a non-US author that contributes to

scholarship on historical American art. Single-author, book-length academic publications in a non-English language—whether unpublished or published within the previous five calendar years—are eligible for consideration. The prize seeks to advance and internationalize scholarship on American art by giving a non-US scholar the opportunity to publish with a leading US academic press. The winner receives a \$5,000 award, and the manuscript is published by Yale University Press.

Teachers pose before a mural in Chicago’s Bronzeville neighborhood.
Photo: Chicago Metro History Education Center



Fellowships and Awards

The Terra Foundation offers a wide range of academic opportunities for both emerging and established scholars, including fellowships, residencies, travel grants, and visiting professorships. Undertaken collaboratively with our network of institutional partners, these programs bring together international scholars from diverse academic backgrounds and geographies, inspire a robust cross-cultural and interdisciplinary dialogue that explores American art in a global context, and disseminate scholarly resources worldwide.

Terra Summer Residency in Giverny, France

2013

Doctoral Fellows

Mazie Harris, Brown University
“The Portraits and Proprietary Claims of New York Photography Studios on Broadway, 1853–1884”

Miri Kim, Princeton University
“‘Right Matter in the Right Place’: The Paintings of Albert Pinkham Ryder”

Roberta Serpolli, Università Cà Foscari
“Display of Art in the Panza di Biumo Collection”

Catherine Spencer, University of York
“Fieldwork: Performing Social Science, 1958–1971”

Alex Taylor, Oxford University
“Forms of Persuasion: Art and Corporate Enterprise in the 1960s”

Tatsiana Zhurauliova, Yale University
“Arcadia Americana: American Landscape in the Art of Arshile Gorky, Pavel Tchelitchew, and Yasuo Kuniyoshi during World War II”

Artist Fellows

Megan Cotts, California Institute of the Arts
Sculpture and installation

Florian Fouché, École Nationale Supérieure des Beaux-Arts
Sculpture and photography

Fellows converse at the Terra Summer Residency in Giverny, France. Photo: Lucy Pike



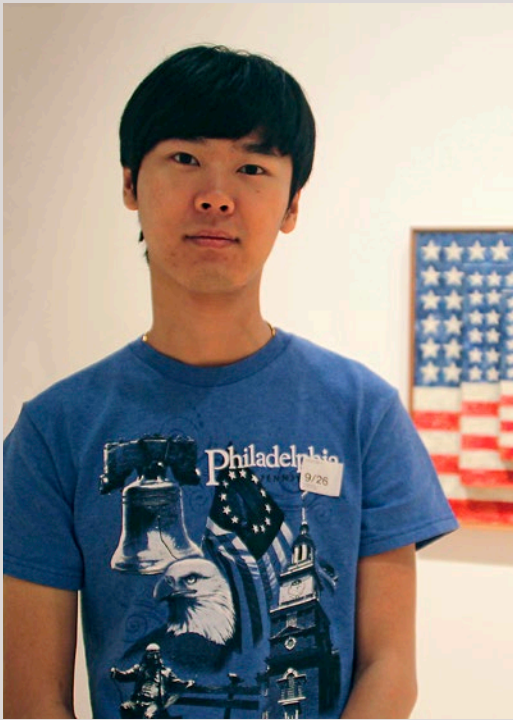
- Julia Klein**, Bard College
Sculpture and publishing
- Sophie Lamm**, École Nationale Supérieure des Beaux-Arts
Drawing and painting
- Senior Scholars**
Jean-Philippe Antoine, Université Paris 8
- Kellie Jones**, Columbia University
- Senior Artists**
Ursula Biemann, artist, theorist, and curator
- Ken Gonzales-Day**, Scripps College
- Guest Lecturers**
Patricia Hills, Boston University
- Tirza T. Latimer**, California College of the Arts

2014

- Doctoral Fellows**
Kristen Adlhoch, University of St. Andrews
“Play of Light: Abstract Photography, Synaesthesia, and the Intermedia between the Wars”
- Paisid Aramphongphan**, Harvard University
“Sleeper Modernism: Jack Smith, Freddy Herko, Andy Warhol, circa 1960”
- Emilie Boone**, Northwestern University
“Repetition through Photography: James Van Der Zee and the Making of African Diasporic Visual Culture and Artistic Practice”
- Laura Igoe**, Temple University
“The Opulent City and the Sylvan State: Art and Environmental Embodiment in Early National Philadelphia”



Terra Summer Residency fellows attend a lecture.



Q&A with
Zhang “Sunny” Mengyang
PhD Candidate, Tsinghua University
Research Travel Grant to the United States, 2014

How did you come to be involved with American art?
American art was my interest for a long time, and my advisor at Tsinghua University, Professor Zhang Gan, is also working on American art. There was not one special moment or project that made me decide this. I think it was just a natural progression that I chose American art as my dissertation and further research.

How did you discover the Terra Foundation and what has been your relationship with it?
I discovered the Terra Foundation when I was the assistant at the conference “American Art in Exhibition: Presentations of American Art at Home and Abroad from the Nineteenth Century to the Present,” which was organized by the Terra Foundation and Tsinghua University. Then I applied for a travel grant from the foundation, which I was fortunate to receive.

What are some current trends in the field?
Honestly, art history is a relatively new field of research in China. In Western countries, art history is not an isolated field of research—one works with many other subjects, such as philosophy, sociology, psychology, etc. So more and more Chinese scholars are changing their method of researching: not only paying attention to the artwork itself but also considering other factors.

What new project(s) are you working on?
I have just come back from my amazing journey in the United States, and I am working on my dissertation on African American art of the Harlem Renaissance. Moreover, since I’ve been visiting museums all over the United States, I am planning to write something that presents to the Chinese people the fabulous collections of American museums I experienced during my travels.

Jonathan Maho, Université Paris Diderot-Paris 7
“Robert Mapplethorpe: Reception
beyond the Culture Wars (1970–2010)”

Angélique Quillay, Université Paris
Diderot-Paris 7
“The Visual Culture of the Pennsylvania Hospital
for the Insane under the Superintendence of
Thomas Story Kirkbride, 1841–1883”

Artist Fellows
Sylvain Azam, École Nationale
Supérieure des Beaux-Arts
Painting

Nelly Cesar, University of
British Columbia
Performance, sculpture, installation, and
creative writing

Betsy Seder, University of California, Irvine
Photography and video

Ann Trondson, University of
Southern California
Video, film, installation, and performance

Senior Scholars
Jean-François Chevrier, École Nationale
Supérieure des Beaux-Arts

Bryan Wolf, Stanford University

Senior Artists
Carlos Amoraes, artist, theorist, and curator

Annette Lemieux, artist

Guest Lecturers
Jennifer Greenhill, University of Illinois
at Urbana-Champaign

Vasif Kortun, SALT Cultural Center

Research Travel Grants to the United States

2013

Doctoral Fellows
Larne Abse Gogarty, University College London
“The Politics of Collective and Community
Art in the USA in the 1930s and 1990s”

Patrizia Antonella Munforte,
Universität Zürich
“Interrelations between Private Portraits
of the Dead and Memorial Images in
the History of Art and Photography of the
Nineteenth Century”

Laure Poupard, Université Paris-Sorbonne
(Paris IV)
“The Artistic Sources of Propaganda
Photographs: Official Photographic Exhibitions
in America, 1935–1946”

Postdoctoral Fellows
Sébastien Delot, Institut National du
Patrimoine
“New York Contemporary Galleries that
Made International Avant-Garde: 1943–1993”

Jordi Ballesta, Centre National
de la Recherche Scientifique
“The Photographic Archives and Geographic Art
of John Brinckerhoff Jackson”

2014

Doctoral Fellows
Giles Fielke, University of Melbourne
“Hollis Frampton: Cinema
and the Theatre of Memory”



Q&A with
Hiroko Ikegami
Associate Professor, Graduate School of
Intercultural Studies at Kobe University
*Organizer of the 2014 symposium “Multi-Locale
Pops in the 1960s” at Sophia University, in Tokyo;
Publication Grant, 2014*

**How did you come to be involved with
American art?**
I took a class on post-1945 art when I was
studying as an undergraduate exchange student
at the University of Sussex in England. It was a
very new subject to me, and I was particularly
interested in artists such as Jasper Johns and
Robert Rauschenberg. I had no idea I would end
up writing my dissertation on Rauschenberg!

**How have you been impacted by your
relationship with the Terra Foundation
and how has it, in turn, impacted the
field of American art scholarship?**
My relationship with the Terra Foundation
has certainly widened my experience as an
academic, as it has offered me a number of
opportunities to talk about my work in front
of international audiences. I hope it has, in
turn, helped to internationalize and diversify
the field of American art scholarship.

**Where would you like to see the field
in 10 years and what needs to be done to
get it there?**
I’d like to see the field further diversified and
internationalized. It’s been happening in many
ways already, but more needs to be done. I’d
like to see more American art and modern art
scholars (both inside and outside the United
States) taking comparative and multicultural
approaches. I don’t know how exactly this can
be achieved, but support from an institution
like the Terra Foundation will certainly be of
critical importance.

What new project(s) are you working on?
I’ve been working as a consulting curator on
International Pop, scheduled to open at the
Walker Art Center in April 2015. The exhibition
will take a look at various Pop-related art
movements that emerged in places around
the world. I am in charge of the selection of
Japanese artworks, many of which will be
shown in the United States for the first time.



Q&A with
Edyta Frelik

Assistant Professor, Department of American Studies, Maria Curie-Skłodowska University
Terra Foundation for American Art International Essay Prize, 2013

How have you been impacted by your relationship with the Terra Foundation and how has it, in turn, impacted the field of American art scholarship?

Needless to say, receiving the Terra Foundation for American Art International Essay Prize soon after completing my doctoral dissertation has been an absolutely decisive event. It has confirmed to me that pursuing the study of American artists' writings, my principal field at the moment, is of interest to others and a potentially worthwhile addition to the field. It has opened a few doors for me and put me in contact with a number of wonderful people

working in the field. It also made me realize the importance of diverse points of view on American art in enriching our thinking about it.

Where would you like to see the field in 10 years and what needs to be done to get it there?

There is one practical blind spot that the field at large could benefit from eliminating. The study of American art has yet to productively utilize the full potential of available digital tools, both in research itself and its dissemination. Much of American art scholarship is still conveyed in the traditional form of essays with accompanying images or, at best, online galleries of artworks. There is much to be said for this form of delivery, much of art history has been built on argumentative essays with illustrations. On the other hand, so much more is possible—consider an electronic essay on Jasper Johns's flag paintings that allows the readers to compare various works in the series and their iterations by overlapping them or comparing the zoomed-in fragments. Electronic media can be harnessed to offer new perspectives on the material that seemed to have been thoroughly researched.

What is one favorite fun/interesting fact that people should know about American art?

Some American artists were also prodigious writers. Indifferent to the admonition from Henri Matisse that "He who wants to dedicate himself to painting should start by cutting out his tongue," they more than dabbled in ink. Thomas Hart Benton found one autobiography inadequate to aptly tell the story of his life and ended up authoring three autobiographies! So did Marsden Hartley!

Victoria Horne, University of Edinburgh
"A History of Feminist Art History: Remaking a Discipline and Its Institutions"

Yun Li, Tsinghua University
"New York Scene and American Modern Art, 1893–1929"

Hao Lu, China Academy of Art
"Evolution or Revolution: Walter Pach and Modernism in the United States in the Early Twentieth Century"

Amy Tobin, University of York
"Working Apart, Working Together: Feminism, Art, and Collaboration, 1970–1980"

Andrew Witt, University College London
"The Reinvention of Documentary/ On the Crisis of Representation in the 1970s"

Zhang Mengyang, Tsinghua University
"Hymning in the Dark: Portraits by African American Artists during the 1920s"

Postdoctoral and Senior Fellows

Fiona Anderson, University of York
"The Representation of the Ruin or Abandoned Space in Queer Artistic Practices in New York between the Late 1950s and the Early 1980s"

Davide Colombo, Università degli Studi di Milano
"‘What’s America? What’s Italy?’ Analysis of the Relations between Italy and the USA during the 1950s and 1960s: Different Interests and Approaches by Dorazio, Afro, and Scialoja"

Caroline Jordan, La Trobe University
"Cultural Change or Cultural Diplomacy?"

The Carnegie Corporation of New York's
British Dominions Exhibitions, 1934–1941"

Antje Krause-Wahl, Goethe-Universität
"On Art and Fashion in Artist and Fashion Magazines in the Twentieth Century"

Haiping Liu, Shandong University of Arts
"American Women Artists Paintings in the 1970s"

Stephen Monteiro, American University of Paris
"Idle Work: Andy Warhol and the Post-Industrial Body"

Dafne Porchini Cruz, Universidad Nacional Autónoma de México
"Transnational Cultural Networks between Mexico and the United States (1930–1945) through the Lenses of Walter Pach, René d'Harnoncourt, and Carl Zigrosser"

Gregor Stemmrich, Freie Universität Berlin
"Robert Rauschenberg's Erased de Kooning Drawing (1953)"

Terra Foundation for American Art International Essay Prize

2013

Edyta Frelik, Maria Curie-Skłodowska University
"Ad Reinhardt: Painter-as-Writer"

2014

John Fagg, University of Birmingham
"Bedpans and Gibson Girls: Clutter and Matter in John Sloan's Graphic Art"



Q&A with
Hélène Valance

Terra Foundation for American Art
Postdoctoral Teaching Fellow at the Courtauld
Institute of Art
Research Travel Grant to the United States, 2008;
Terra Summer Residency, 2010; Terra Foundation
for American Art Predoctoral Fellowship at
the Smithsonian American Art Museum, 2012

How have you been impacted by your relationship with the Terra Foundation and how has it, in turn, impacted the field of American art scholarship?
The support I received from the Terra Foundation throughout my doctoral research allowed me to complete research on a much wider scale and greatly increased the quality of my work. I was among the first students in my program at Université Paris Diderot-Paris 7 to receive funding from the Terra Foundation,

but many have followed after me, and I am happy to see a pool of young scholars of American art developing in Paris.

What is the importance of studying/presenting American art?

I am interested in the history of visual arts in the United States because I think that history still has an impact on how images are made, circulated, and received today. We live with images, most of them coming from American culture. Yet, although people in Europe are very familiar with many visual productions coming from the United States, they often ignore their sources and the way they were shaped. This is something that is very important in my teaching.

What are some current trends in the field?

I see American art historians taking their inspiration from current developments in other disciplines in the humanities. I am particularly interested in the new approaches on art and environment, in art historical uses of the methods of spatial and sensory history.

What is one favorite fun/interesting fact that people should know about American art?

I have always been fascinated by the fluidity of borders in the history of American visual arts, and I often tell my students about the multiple careers many American artists had—John James Audubon, Charles Willson Peale, and Rembrandt Peale were naturalists, Samuel Morse and Robert Fulton were painters before being inventors.

Publication Grants

2013

John J. Curley

A Conspiracy of Images: Andy Warhol, Gerhard Richter, and Cold War Visuality,
Yale University Press, USA

Melissa Dabakis

The American Corinnes: Women Sculptors and the Eternal City, 1850–1876,
Pennsylvania State University Press, USA

Camille Morineau

Roy Lichtenstein: Ce que Je Crée, C'est de la Forme: Entretiens, 1963–1997, Éditions du Centre Pompidou, France

Edward Sullivan

From San Juan to Paris and Back: Francisco Oller, Caribbean Artist in the Age of Impressionism, Yale University Press, USA

2014

Jean-Philippe Antoine

Conférences sur l’Affinité de la Peinture avec le Reste des Beaux-Arts, Les Presses du Réel, France

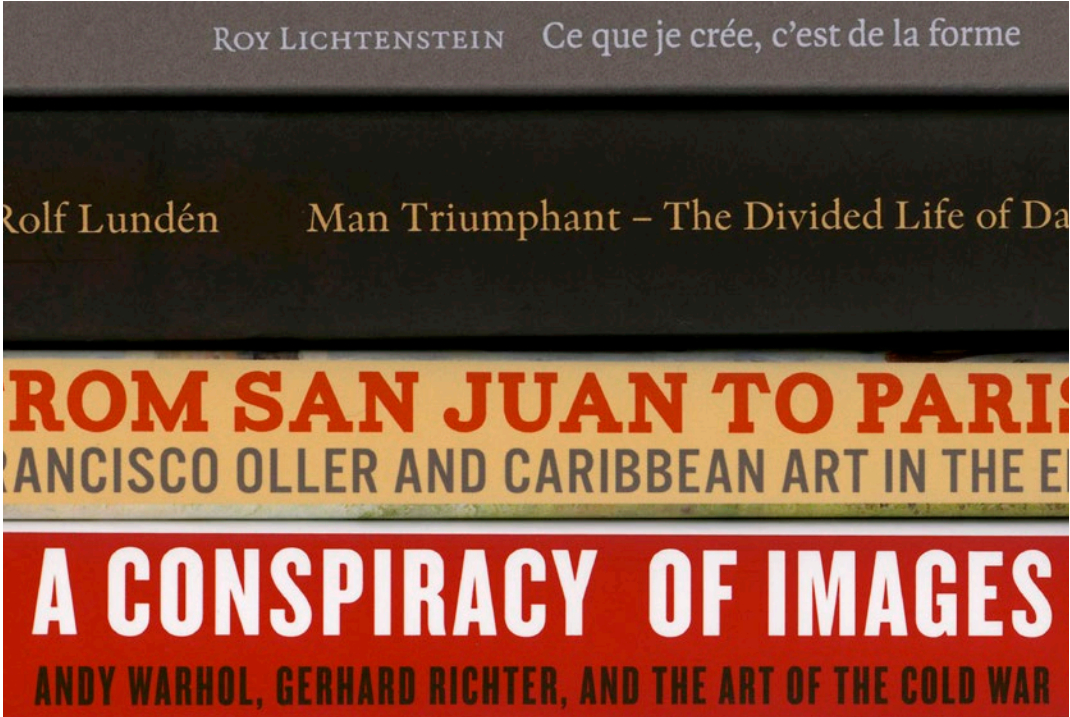
Marie Cordié Levy

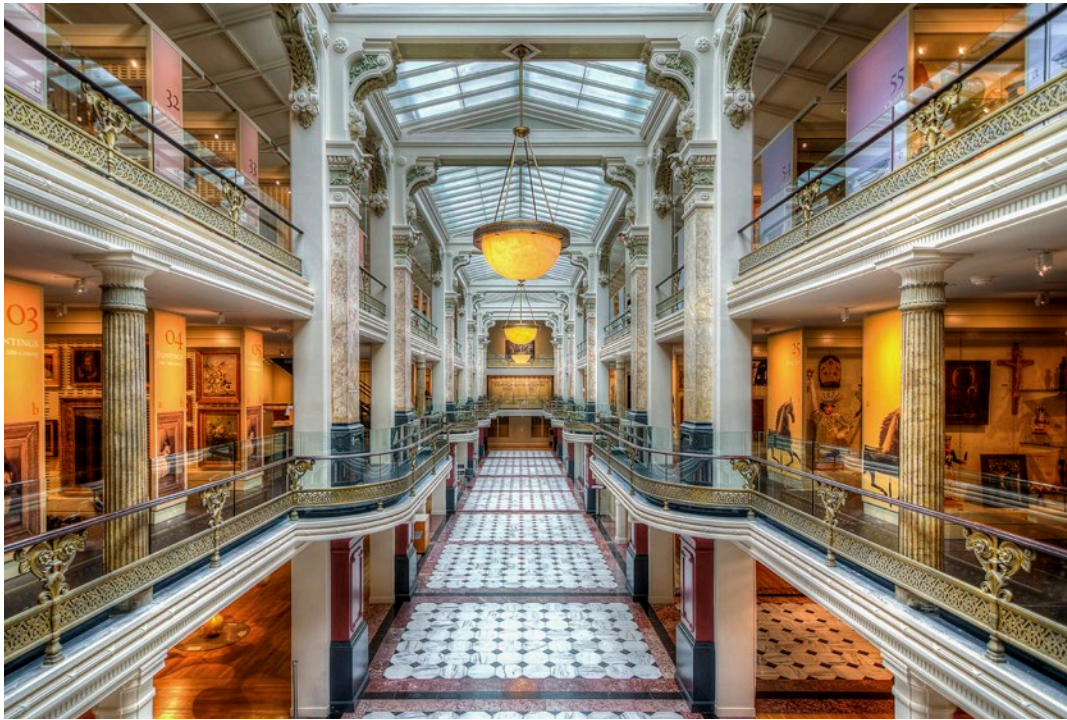
Petite Histoire de l’Autoportrait Photographique en Amérique (1839–1939), Mare et Martin, France

Serge Guilbaut, ed.

Breathless Days, 1959–1960, Duke University Press, USA

Selection of books resulting from Terra Foundation publication grants





Smithsonian American Art Museum. Photo: Christopher Crews

Hiroko Ikegami

The Great Migrator: Robert Rauschenberg and the Global Rise of American Art, Sangensha Publishers, Inc., Japan

Anaël Lejeune

Perspective et Géométral. Problématisation de la Sculpture aux États-Unis (1966–1973), Les Presses du Réel, France

Rolf Lundén

Man Triumphant: The Divided Life of David Edstrom, Acta Universitatis Upsaliensis, Sweden

Olivier Mignon

Robert Smithson: Learning from New Jersey and Elsewhere, (SIC), Belgium

Terra Foundation for American Art Fellowships at the Smithsonian American Art Museum

2013

Senior Fellows

Melissa Dabakis, Kenyon College
“A Cultural History of Italo-American Relations, 1760–1900”

Fabiola Martinez, St. Louis University, Madrid Campus
“The Mexican Connection: Shaping American Modernism in New York”

Predoctoral Fellows

Julia Bailey, University College London

“After the New Deal: American Artists and Soviet Friendship in the Early Cold War”

Luis Vargas-Santiago, University of Texas at Austin

“The Diaspora of Emiliano Zapata: From the Mexican Revolution to the American Imagination”

2014

Senior Fellows

Nina Schleif, Bavarian State Art Museums
“Warhol’s Drawings of the Fifties: Sources, Techniques, Meanings”

ShiPu Wang, University of California, Merced
“The Other American Moderns”

Predoctoral Fellows

Kirill Chunikhin, Jacobs University Bremen
“Representation and Reception of American Visual Art in the USSR during the Cold War”

Han-Chih Wang, Temple University
“The Profane and Profound: American Road Photography from 1930 to the Present”

Postdoctoral Teaching Fellowships at Courtauld Institute of Art

Ellery Foutch, University of Pennsylvania (2013–2014)

Hélène Valance, Université Paris Diderot-Paris 7 (2014–2015)

Postdoctoral Teaching Fellowships at the Institut National d’Histoire de l’Art

Sarah Archino, City University of New York (2013–2015)

Visiting Professorships at the Courtauld Institute of Art

Julia Bryan-Wilson, University of California, Berkeley (Spring 2014)

Daniel A. Barber, University of Pennsylvania School of Design (Spring 2015)

Visiting Professorships at the Institut National d’Histoire de l’Art

Jennifer Greenhill, University of Illinois at Urbana-Champaign (Spring 2014)

Wendy Bellion, University of Delaware (Spring 2015)

Visiting Professorships at the John F. Kennedy Institute, Freie Universität Berlin

Andrew Hemingway, University College London (Fall–Winter 2013)

Kenneth Haltman, University of Oklahoma (Spring–Summer 2014)

Michael Schreyach, Trinity University (Fall–Winter 2014)

Michele Bogart, Stony Brook University (Spring–Summer 2015)

Paris Center Events

Since 2009 the Terra Foundation Paris Center has served as the hub of our European activities, welcoming a growing international community of scholars and curators, as well as the interested public. The center provides a regular forum on the art and visual culture of the United States—the only one of its kind in Europe—through a wide variety of lectures, symposia, workshops, and other academic programs that emphasize interdisciplinary perspectives and cross-cultural exchange.

Dialogues and Workshops

“Hopper, Peinture, Architecture, Cinema”

September 27, 2012

Jean-Loup Bourget, École Normale Supérieure

Géraldine Chouard, Université Paris Dauphine

“La Galerie John Gibson et le ‘Narrative Art,’ l’Invention d’une Mouissance Transatlantique des Années 1970”

October 11, 2012

Alexandre Quoi, Université Paris-Sorbonne (Paris IV)

“La Galerie Paula Cooper, Première Galerie Commercial dans SoHo”

October 11, 2012

Sébastien Delot, Institut National du Patrimoine

“Eccentricity and Identity: Sexuality, Regionalism, and Legacy in Mid-twentieth Century American Art”

November 8, 2012

Christine Guth, Victoria and Albert Museum/

Royal College of Art

Christopher Reed, Pennsylvania State University and Terra Foundation for American Art Visiting Professor at the Courtauld Institute of Art

“Starburst: Color Photography in America, 1970–1980”

November 16, 2012

Kevin Moore, Independent curator and scholar

“Performance, Film, and Photography after 1969”

December 3, 2012

William McManus, Terra Foundation for American Art Postdoctoral Teaching Fellow at the Courtauld Institute of Art

Thomas Crow and Éric de Chasseay in dialogue at the Paris Center. Photo: Lucy Pike



“After Conceptualism: Spaces of Transference and Separation, circa 1977”

December 6, 2012

William McManus, Terra Foundation for American Art Postdoctoral Teaching Fellow at the Courtauld Institute of Art

“The Transgenerational Trauma of Slavery in Faith Ringgold’s Slave Rape Story Quilt”

December 6, 2012

Vivien Green Fryd, Vanderbilt University and Terra Foundation for American Art Visiting Professor at John F. Kennedy Institute, Freie Universität Berlin

“Land Art”

January 31, 2013

Philippe-Alain Michaud, Centre Pompidou
Joy Sleeman, Slade School of Fine Art
Gilles Tiberghien, Université Paris 1
Panthéon-Sorbonne

“Race and Battlefield: Seeing and Not Seeing the Civil War”

March 21, 2013

John Davis, Smith College and Terra Foundation for American Art Visiting Professor at the Institut National d’Histoire de l’Art
William Gleeson, Université Paris Diderot-Paris 7

“Joseph Cornell et les Surréalistes à New York”

September 26, 2013

Patrick Mauriès, Independent scholar
Sylvie Ramond, Musée des Beaux-Arts de Lyon

“Rothko’s Breakthrough and the Art of Medieval Europe”

October 10, 2013

Thomas Crow, Institute of Fine Arts, New York University
Éric de Chassey, Académie de France à Rome-Villa Médicis

“Barnett Newman, Jackson Pollock et le Problème de l’Espace: en Affinités et aux Antipodes”

November 21, 2013

Cyril Crignon, Université Paris 1
Panthéon-Sorbonne

“D’Andrew Warhola à Andy Warhol: les Logiques Artistiques d’un Illustrateur Publicitaire (1949–1961)”

November 21, 2013

Marine Schütz, Institut National d’Histoire de l’Art

“Beyond Imperialist Nostalgia: Rosa Bonheur, Cyrus Dallin, Chief Red Shirt, and Chief Rocky Bear at the 1889 Exposition”

December 12, 2013

Emily Burns, Auburn University

“Les Couleurs de l’Exotisme à l’Epoque Romantique ou la Représentation des Amérindiens aux Salons Parisiens”

December 12, 2013

Agathe Cabau, Université Paris 1
Panthéon-Sorbonne

**Presentation of the exhibition
*L’Impressionnisme et les Américains***

April 3, 2014

Katherine Bourguignon, Terra Foundation for American Art

“The United States as Seen by Europe”

May 14, 2014

François Brunet, Université Paris Diderot-Paris 7
Christof Decker, Ludwig-Maximilians-Universität München
John Fagg, University of Birmingham



Q&A with
Jennifer Greenhill

Associate Professor of Art History,
University of Illinois at Urbana-Champaign
Terra Summer Residency, 2005; Publication Grant, 2012; Terra Summer Residency Guest Lecturer, 2013; Terra Foundation for American Art Visiting Professorship at the Institut National d’Histoire de l’Art, 2014

How did you come to be involved with American art?

I was a predoctoral fellow at the Terra Summer Residency in Giverny in 2005, just as I was beginning to write the first chapter of my dissertation. I benefited tremendously from the conversations I had with everyone in Giverny, and this could not have happened at a more opportune moment in the life of my project. I wrote the first chapter of my dissertation there—a chapter on Winslow Homer and the mechanics of visual deadpan—and this work became the foundation for the rest of the dissertation and later the book manuscript, published as *Playing It Straight: Art and Humor in the Gilded Age*.

What new project(s) are you working on?

For the past few years, while working on other projects, I have been involved in something of a labor of love with John Davis and Jason LaFountain: *A Companion to American Art*, which presents 35 newly-commissioned essays that showcase a diversity of critical approaches to American art history. Although this anthology is a whopping 688 pages, our goals are really rather modest: to provide a snapshot of some of the dominant strains of thought on American art, which we hope will have a ripple effect, inspiring passionate debate in the future. With this project finally wrapping up—it will be published in January 2015—I can now focus full-time on my other book project, *The Commercial Imagination*, which theorizes the haptic and conceptual expectations of popular illustration in the early twentieth century, when illustrators developed remarkably complex, multi-sensorial strategies of viewer engagement.



Michael Schreyach and Eva Ehninger at the Paris Center. Photo: Lucy Pike

Jennifer Greenhill, University of Illinois at Urbana-Champaign and Terra Foundation for American Art Visiting Professor at the Institut National d'Histoire de l'Art

“American Indian Masks: The Ethical Uses of Cultural Knowledge in the Twenty-first Century”

June 25, 2014

Janet Catherine Berlo, University of Rochester

Christopher Reed: “Japanese Aesthetics in Constructions of Occidental Forms of Masculinity”

November 15, 2012

Courtauld Institute of Art

“American Icons and Monuments”

January 25, 2013

John F. Kennedy Institute,

Freie Universität Berlin

“‘Tales Told’: Representation and Narration in American Art, Eighteenth to Twentieth Centuries”

February 4–18, 2013

Musée du Louvre

David Lubin: “About Face: World War I, Plastic Surgery, and the Modern Beauty Revolution”

March 5, 2013

Università Cà Foscari

**Conferences, Symposia, and Study Days
Co-organized and Supported
by the Paris Center**

“La Ville Magique”

November 23–24, 2012

Centre Allemand d'Histoire de l'Art and Lille Métropole Musée d'Art Moderne

“American Indian Images: Making and Breaking George Catlin’s Legacy”

March 8, 2013

National Portrait Gallery, London

“Retracing America: Modernism after Paul Strand”

March 9, 2013

University College London

“Sketching the Sublime”

March 23, 2013

National Gallery, London

“New Light on American Photography”

March 25, 2013

Institut National d'Histoire de l'Art

William McManus: “Surface, Space, Phantasms: Spectators and Effects in Warhol’s Late Films”

May 7, 2013

Courtauld Institute of Art

John Davis: “What Was Modern about American Landscape Painting in the 1880s?”

May 14, 2013

Institut National d'Histoire de l'Art

“Historical Displacements and Vital Narratives after the American Century”

May 18, 2013

Courtauld Institute of Art

“American Families”

May 20–24, 2013

Centro Studi Americani

Patricia Hills: “New York Women Artists Move into Feminism in the 1970s”

May 22, 2013

Adam Mickiewicz University

Patricia Hills: “Modern Art in the USA: Issues and Controversies of the Twentieth Century”

May 24, 2013

Muzeum Sztuki

“Lorna Simpson: Mémoire et Sens”

June 4–8, 2013

Jeu de Paume

“Hidden Forces: ‘Painting’ in the 1960s and 1970s”

June 14–15, 2013

MMK Museum für Moderne Kunst

“Expanded Cinema”

June 27–28, 2013

Institut National d'Histoire de l'Art

“Allan Sekula”

June 28, 2013

Centre Pompidou

“Reimagining Modernism, Mapping the Contemporary: Critical Perspectives on Transnationality in Art”

September 23–24, 2013

University of Cambridge

“L’Amérique des Images: Histoire et Culture Visuelles des États-Unis”

September 24, 2013

École Nationale Supérieure d'Architecture Paris-Val de Seine

Mel Bochner: “Blah, Blah, Blah. Réflexions Sur La Couleur, Le Langage et La Peinture”

September 25, 2013

Centre Pompidou

“Cracking the Code: Secret Messages in American Daguerreotype Portraits Revealed”

September 26, 2013

Université Paris Diderot-Paris 7



Q&A with
François Brunet

Professor, Université Paris Diderot-Paris 7
Research Travel Grant to the United States, 2008;
Terra Summer Residency, 2010; Terra Foundation
for American Art Fellowship at the Smithsonian
American Art Museum, 2012

**How have you been impacted by your
relationship with the Terra Foundation and
how has it, in turn, impacted the field of
American art scholarship?**

I have been impacted very strongly and very
positively, and this relationship has obviously
helped not only my career but also, I think,
the progress of scholarship by younger people—
doctoral and postdoctoral—in France at least.

**What is the importance of studying/
presenting American art?**

I have been specifically interested in American
art and visual culture of the nineteenth and
early twentieth centuries, which is little known
in France, for at least two reasons: 1) because
of its great visual originality and diversity,
which greatly adds to the comprehension of
American culture and literature of the period
(literature being traditionally better known
in English departments such as mine), and
2) because both the historical conditions of
American art and culture and the often
innovative American historiography of
American art provide extremely compelling
alternatives to the more rigidly stratified
conditions of art and culture in France.

What are some current trends in the field?

What I see in France is the development of
trends initiated in the United States one,
two, or three decades ago, particularly from
visual culture studies and cultural studies.
What I see in the United States is a new and
more refined stage of the dynamics of art
history incorporating these “cultural turns,”
and one that is particularly fruitful concerning
the nineteenth century.

**“Robert Smithson (1938–1973):
Entropie et Mémoire”**

September 26–27, 2013
Centre Pompidou

**Thomas Crow: “Lichtenstein avant
Lichtenstein”**

October 9, 2013
Centre Pompidou

**“Avec un Accent Français: La Lithographie
aux États-Unis jusqu’à 1860”**

October 11, 2013
Musée Goupil

“The Armory Show at 100”

December 6–7, 2013
Musée d’Orsay

**Kevin Murphy: Presentation of the exhibition
American Encounters: Anglo-American**

Portraiture in an Era of Revolution

January 19, 2014
Musée du Louvre

**“Le Cinéma sans Caméra
de Joseph Cornell”**

February 7–8, 2014
Institut National d’Histoire de l’Art and
Musée des Beaux-Arts de Lyon

“Funny Papers: Humor in American Art”

March 27, 2014
Institut National d’Histoire de l’Art

“L’Impressionnisme et la Politique”

May 23, 2014
Musée des Impressionismes Giverny

“Arts et Savoirs des Indiens des Plaines”

June 18–19, 2014
Musée du Quai Branly



Scholars gather in Giverny, France, to discuss
the politics of Impressionism. Photo: Jennifer Donnelly

Collection Loans and Acquisition

The Terra Foundation collection of American art, begun by Daniel J. Terra in the 1970s and growing to this day, reflects the rich artistic and cultural heritage of the United States. An inextricable part of our history and global mission, it includes nearly 800 paintings, prints, drawings, photographs, and sculptures spanning the colonial period to 1945. We work to ensure the collection is widely accessible, lending artworks to exhibitions worldwide, creating focused collaborative shows for public exhibition, and maintaining a comprehensive database of the collection online.

Exhibition Loans

Da Hopper a Warhol. Pittura Americana del XX Secolo a San Marino

(Organized by Linea d'ombra) Palazzo SUMS, January 21, 2012–June 3, 2012

Thomas Hart Benton, *Industry (Women Spinning)*, 1924–27

Lyonel Feininger, *Denstedt*, 1917

Rockwell Kent, *Cranberrying, Monhegan*, c. 1907

The Art of Golf

High Museum of Art, February 5–June 3, 2012; Oklahoma City Museum of Art, July 18–October 7, 2012; Museum of Fine Arts, St. Petersburg, Florida, November 3, 2012–February 17, 2013

James McNeill Whistler, *Grey and Silver: The Golf Links, Dublin*, 1900

Americans in Florence: Sargent and the American Impressionists

Fondazione Palazzo Strozzi, March 2–July 15, 2012

Frank Benson, *The Sisters*, 1899

William Merritt Chase, *The Olive Grove*, c. 1910

William Merritt Chase, *Morning at Breakwater, Shinnecock*, c. 1897

Joseph DeCamp, *The Hammock*, c. 1895

Lilla Cabot Perry, *The Green Hat*, 1913

Jamie Wyeth, Rockwell Kent, and Monhegan

Farnsworth Art Museum (organizer), May 12–December 30, 2012; Brandywine River Museum, June 15–November 17, 2013
Rockwell Kent, *Cranberrying, Monhegan*, c. 1907

Artist and Visionary:

William Matthew Prior Revealed

Fenimore Museum of Art, May 26–December 31, 2012

Installing George Caleb Bingham's *The Jolly Flatboatmen* at the Musée du Louvre. Photo: Musée du Louvre



William Matthew Prior, *Double Portrait of Mary Cary and Susan Elizabeth Johnson*, 1848

Bold, Cautious, True: Walt Whitman and American Art of the Civil War Era

Virginia Museum of Fine Arts, June 2–August 26, 2012

Frederic Edwin Church, *Our Banner in the Sky*, 1861
Sanford Robinson Gifford, *Hunter Mountain, Twilight*, 1866

George Bellows

National Gallery of Art, Washington, DC, [co-organizer], June 10–October 8, 2012; Metropolitan Museum of Art [co-organizer], November 14, 2012–February 18, 2013; Royal Academy of Arts [co-organizer], March 16–June 9, 2013
George Bellows, *Nude Girl, Miss Leslie Hall*, 1909
George Bellows, *The Palisades*, 1909

Edward Hopper

Museo Thyssen-Bornemisza (co-organizer), June 12–September 16, 2012; Réunion des Musées Nationaux Grand Palais (co-organizer), October 5, 2012–January 28, 2013
George Bellows, *Billy Sunday*, 1923 [Réunion des Musées Nationaux Grand Palais only]
Edward Hopper, *Dawn in Pennsylvania*, 1942
Edward Hopper, *East Side Interior*, 1922 [Museo Thyssen-Bornemisza only]

Angels and Tomboys: Girlhood in 19th-Century American Art

Newark Museum [organizer], September 12, 2012–January 6, 2013; Memphis Brooks Museum of Art, February 16–May 26, 2013; Crystal Bridges Museum of American Art, June 28–September 30, 2013
John George Brown, *The Cider Mill*, 1880
Charles Courtney Curran, *Lotus Lilies*, 1888
Ammi Phillips, *Girl in a Red Dress*, c. 1835

Lilly Martin Spencer, *The Home of the Red, White and Blue*, c. 1867–68

Weatherbeaten: Winslow Homer and Maine

Portland Museum of Art, September 22–December 30, 2012

Winslow Homer, *The Life Line*, 1884

La Ville Magique

Lille Métropole Musée d’Art Moderne d’Art Contemporain et d’Art Brut, September 29, 2012–January 15, 2013
Charles Demuth, *Rue du singe qui pêche*, 1921
Edward Hopper, *Night Shadows*, 1921
Armin Landeck, *Pop’s Tavern*, 1934
Joseph Stella, *Telegraph Poles with Buildings*, 1917

A Good Light: The Artist’s Studio in Cos Cob and Beyond

Greenwich Historical Society, Bush-Holley Historic Site, October 3, 2012–January 6, 2013
Attributed to Frederick MacMonnies, *Atelier at Giverny*, 1896 or 1897

Teaching the Body: Artistic Anatomy in the American Academy, from Copley, Rimmer and Eakins to Contemporary Artists

Boston University Art Gallery, January 31–April 7, 2013
Frank Duveneck, *Reclining Nude*, c. 1890

En Été au Bord de l’Eau: Loisirs et Impressionisme

Musee des Beaux-Arts de Caen [co-organizer with Réunion des Musées Nationaux Grand Palais], April 27–September 29, 2013
James McNeill Whistler, *The Sea, Pourville*, 1899

Hopper Drawing: A Painter’s Process

Whitney Museum of American Art [organizer], May 23–October 6, 2013; Dallas Museum of Art, November 17, 2013–February 16, 2014; Walker Art Center, March 15–June 20, 2014
Edward Hopper, *Dawn in Pennsylvania*, 1942

Journeys
Edward Hopper
Dawn in Pennsylvania, 1942



Oil on canvas, 24 3⁄8 × 44 1⁄4 inches
Terra Foundation for American Art, Daniel J. Terra Collection, 1999.77

The 2012 retrospective *Edward Hopper* drew record-breaking crowds to Paris’s Réunion des Musées Nationaux Grand Palais—second only to the Monet retrospective there two years earlier—no small feat for an exhibition of American art abroad. The popularity of *Dawn in Pennsylvania*, which was featured in the exhibition, has made it one of the most traveled paintings in the Terra Foundation’s collection: in the past decade alone, it has visited seven countries, logging over 34,000 miles. It was also featured in *Art in America: 300 Years of Innovation*, among the first surveys of American art to travel to China.



Australian Impressionists in France

National Gallery of Victoria,
June 15–October 6, 2013
Frederick Frieseke,
Breakfast in the Garden, c. 1911

**Swing Time: Reginald Marsh
and Thirties New York**

New-York Historical Society Museum
& Library, June 21–September 2, 2013
Reginald Marsh, *Pip and Flip*, 1932

Maurice Prendergast: By the Sea

Bowdoin College Museum of Art, June 29–
October 13, 2013
6 works loaned, including:
Maurice Brazil Prendergast, *Telegraph Hill I*,
between 1895 and 1897

**George Bellows and the
American Experience**

Columbus Museum of Art, August 23, 2013–
January 5, 2014
George Bellows, *The Palisades*, 1909

**Industrial Sublime: Modernism and
the Transformation of New York's Rivers,
1900–1940**

Hudson River Museum (organizer), October 5,
2013–January 19, 2014; Norton Museum of Art,
March 20–June 22, 2014
Ernest Lawson, *Brooklyn Bridge*, 1917–20

**The Armory Show at 100: Modern Art
and Revolution**

New-York Historical Society
Museum & Library, October 11, 2013–
February 23, 2014
Robert Henri, *Figure in Motion*, 1913

Thomas Sully: Painted Performance

Milwaukee Art Museum (organizer),
October 11, 2013–January 5, 2014;

San Antonio Museum of Art,
February 8–May 11, 2014
Thomas Sully, *Portrait of Blanch Sully*, 1839

**Art and Appetite: American Painting,
Culture and Cuisine**

Art Institute of Chicago (organizer),
November 12, 2013–January 27, 2014;
Amon Carter Museum of American Art,
February 22–May 18, 2014
Stuart Davis, *Super Table*, 1925
Robert Spear Dunning, *Harvest of Cherries*, 1866

**The Left Front: Radical Art in the
"Red Decade," 1929–1940**

Mary & Leigh Block Museum of Art (organizer),
January 17–June 22, 2014; Gray Art Gallery,
New York University, January 13–April 4, 2015
Boris Gorelick, *Sweat Shop*, c. 1938
Reginald Marsh, *Chicago*, 1930
Kenneth Hayes Miller, *Leaving the Shop*, 1929
Raphael Soyer, *The Mission*, c. 1935

ArtWork: Art and Labor

Sheldon Museum of Art, January 24–
May 25, 2014
George de Forest Brush, *The Weaver*, 1889
Walter Ufer, *Builders of the Desert*, 1923

**Striking Resemblance: The Changing
Art of Portraiture**

Zimmerli Art Museum, Rutgers University,
January 25–July 13, 2014
Susan Macdowell Eakins,
Portrait of Luigi Maratti, 1932

Archibald Motley: Jazz Age Modernist

Nasher Museum of Art at Duke University
(organizer), January 30–May 11, 2014;
Amon Carter Museum of American Art,
June 14–September 7, 2014; Los Angeles
County Museum of Art, October 19, 2014–
February 1, 2015; Chicago Cultural

Center, March 6–August 31, 2015; Whitney
Museum of American Art, September 2015–
February 29, 2016
Archibald J. Motley Jr., *Between Acts*, 1935

William Glackens

Nova Southeastern University's Museum
of Art, Fort Lauderdale (organizer),
February 23–June 1, 2014; Parrish Art Museum,
July 27–October 13, 2014; Barnes Foundation,
November 8, 2014–February 2, 2015
William Glackens, *Bal Bullier*, c. 1895
William Glackens, *Beach, St. Jean de Luz*, 1929
(Parrish Art Museum only)

**Marsden Hartley: Die Deutschen Bilder
1913–1915**

Neue Nationalgalerie (organizer), April 5–
June 29, 2014; Los Angeles County Museum of
Art, August 3–November 30, 2014
Marsden Hartley, *Painting No. 50*, 1914–15

**Into the Light: The Paintings
of William Blair Bruce**

Art Gallery of Hamilton, May 24–
October 5, 2014
John Leslie Breck, *Garden at Giverny
(In Monet's Garden)*, between 1887 and 1891
John Leslie Breck, *Giverny Hillside*,
between 1887 and 1891
Dawson Dawson-Watson, *Giverny*, 1888
Louis Ritter, *Willows and Stream, Giverny*, 1887

**Peindre L'Amérique:
Les Artistes du Nouveau Monde
(1830–1900)**

Fondation de l'Hermitage,
June 27–October 26, 2014
William Bradford, *Floe-Ice*, 1872
Frederic Edwin Church, *The Iceberg*, c. 1875
John Frederick Kensett,
Almy Pond, Newport, c. 1857
Irving Ramsey Wiles, *On the Veranda*, 1887



Installation view of the exhibition *Home Front: Daily Life in the Civil War North*. Photo: Newberry Library

Terra Collection Initiatives

Organized by the foundation’s curatorial staff in concert with institutional partners, Terra Collection Initiatives are collaborative exhibition projects that further scholarship on the foundation’s collection and make significant contributions to the study of historical American art. Although such collaborations vary in nature, the goal of Terra Collection Initiatives is to inspire a rich cross-cultural dialogue on and new ways of thinking about American art, utilizing the collection as the basis for both scholarly interpretation and contextualized presentation.

A New Look: Samuel F. B. Morse’s “Gallery of the Louvre”

Pennsylvania Academy of the Fine Arts (co-organizer), July 4, 2012–September 22, 2013
Samuel F. B. Morse, *Francis I, Study for “Gallery of the Louvre,”* between 1831 and 1832
Samuel F. B. Morse, *Gallery of the Louvre*, 1831–33

American Encounters: Genre Painting and Everyday Life

Musée du Louvre (co-organizer), January 19–April 22, 2013; Crystal Bridges Museum of American Art (co-organizer), May 11–August 12, 2013; High Museum of Art (co-organizer), September 14, 2013–January 12, 2014
George Caleb Bingham, *The Jolly Flatboatmen*, 1877–78

Art Across America

Los Angeles County Museum of Art (co-organizer); Museum of Fine Arts, Houston (co-organizer); National Museum of Korea (co-organizer); and Philadelphia Museum of Art (co-organizer). National Museum of Korea, February 4–May 12, 2013; Daejeon Museum of Art, June 7–September 1, 2013

30 works loaned, including:
Thomas Hart Benton, *Slaves*, 1924–27
John Singleton Copley, *Portrait of a Lady in a Blue Dress*, 1763
Frederick Frieseke, *Lilies*, by 1911
Walt Kuhn, *Clown with Drum*, 1942
John La Farge, *Paradise Valley*, 1866–68
Everett Shinn, *Theater Scene*, 1903
George Caleb Bingham, *The Jolly Flatboatmen*, 1877–78

Through American Eyes: Frederic Church and the Landscape Oil Sketch
National Gallery, London (co-organizer), February 6–April 23, 2013; Scottish National Gallery, May 11–September 8, 2013
Frederic Edwin Church, *Our Banner in the Sky*, 1861
Frederic Edwin Church, *The Iceberg*, c. 1875

Home Front: Daily Life in the Civil War North
Newberry Library (co-organizer), September 26, 2013–March 24, 2014

9 works loaned, including:
Samuel Colman, Jr., *Ships Unloading*, New York, 1868
Winslow Homer, *On Guard*, 1864
Thomas Moran, *Autumn Afternoon, the Wissahickon*, 1864
William Sidney Mount, *Fruit Piece: Apples on Tin Cups*, 1864

America: Painting a Nation
Art Gallery of New South Wales (co-organizer); Los Angeles County Museum of Art (co-organizer); Museum of Fine Arts, Houston (co-organizer); and Philadelphia Museum of Art (co-organizer). Art Gallery of New South Wales, November 9, 2013–February 8, 2014
21 works loaned, including:
Joseph H. Boston, *From Shore to Shore*, 1885
Charles Demuth, *Welcome to Our City*, 1921



Q&A with **Daniel Greene**

Adjunct Professor of History, Northwestern University, and Guest Exhibition Curator, United States Holocaust Memorial Museum
Co-curator of the 2013 exhibition Home Front: Daily Life in the Civil War North

What is the importance of studying/presenting American art?

Art is central to the experience of being human, which is what all humanities subjects ultimately explore. My teaching experiences in programs funded by the Terra Foundation have revealed so clearly that many teachers are intimidated by interpreting American art, or they just don’t think about using art in their lesson plans. These barriers have closed off opportunities for students to interact with a critical component of American history and culture. Helping teachers find ways to teach using American art and to break down barriers to including art in their lesson plans has been an especially rewarding experience.

What are some current trends in the field?

Home Front: Daily Life in the Civil War North was an example of the way that museum exhibitions may combine paintings with other formats and types of materials. In the exhibition, we put the Terra Foundation’s Civil War-era paintings in a larger context by showing them alongside books, maps, manuscripts, photographs, sheet music, magazines, and artifacts from the period. By including a mix of fine art and library collections, we hoped to model the potential impact of interdisciplinary study. Many museums have taken steps to move in this direction, and I personally believe it makes the experiences of American art richer for museum-goers. I hope the field continues to move in this direction.

What new project(s) are you working on?

I left my position at the Newberry Library in 2014 to curate an exhibition on Americans and the Holocaust, which will open in 2018 at the United States Holocaust Memorial Museum in Washington, DC.



Q&A with
Dr. Chris McAuliffe
Art Historian, Writer, and Curator
Curatorial consultant for the 2013 exhibition
America: Painting a Nation

How have you been impacted by your relationship with the Terra Foundation and how has it, in turn, impacted the field of American art scholarship?

The Terra Foundation’s support of *America: Painting a Nation* allowed me to work with remarkable artworks from some of the great American collections. This was occasionally an almost visceral experience; it’s one thing to look at a Pollock, it’s something else to hold one in your white-gloved hands. The project gave the Art Gallery of New South Wales a sense of mission; for most visitors, the exhibition was a first encounter with artists like Copley, Cole, Moran, and others. The exhibition was a

modest start to what could be a significant dialogue between Australian and American scholars. As a younger nation, Australia is still strongly connected with aspects of colonial art; such as landscape, genre painting, and regional experience. I’d like to see Australian scholars prompting their American peers to revisit art overshadowed by the triumph of American modernism.

What is the importance of studying/presenting American art?
At a personal level, I initially connected American art with my fascination with the culture of rock ’n’ roll, Hollywood, and larger-than-life consumer culture. It all seemed to be about ambition, mobility, and over-the-top scale. Now I see American art as involving rigor as well as ambition; there’s a deep commitment to experiment and a determination to explore the implications of cultural risk-taking.

Where would you like to see the field in 10 years, and what needs to be done to get it there?
Ideally I’d like to see art museums set aside some of the distractions of spectacle and recover the idea of close attention to art’s materiality. For me, *America: Painting a Nation* was about encouraging visitors to look closely at the artworks, to see how carefully and rigorously artists build a visual experience. And to understand that every move an artist makes is an inducement to reflection, knowledge, or emotion.

What is one favorite fun/interesting fact that people should know about American art?
Martin Lewis, an Australian artist born in Castlemaine, just a few miles from my home, gave Edward Hopper lessons in etching in New York in 1915.

Edward Hicks, *A Peaceable Kingdom with Quakers Bearing Banners*, 1829 or 1830
William S. Jewett, *The Promised Land—The Grayson Family*, 1850
Jacob Lawrence, *Bar-b-que*, 1942
John Marin, *Sailboat, Brooklyn Bridge, New York Skyline*, 1934

American Encounters: Anglo-American Portraiture in an Era of Revolution
Musée du Louvre (co-organizer), January 31–April 28, 2014; Crystal Bridges Museum of American Art (co-organizer), May 17–September 15, 2014; High Museum of Art (co-organizer), September 28, 2014–January 18, 2015
Rembrandt Peale, *George Washington, Porthole Portrait*, after 1824

L’Impressionnisme et les Américains
Musée des Impressionnismes Giverny (co-organizer), March 28–June 29, 2014; National Galleries of Scotland, July 19–October 19, 2014; Museo Thyssen-Bornemisza, November 4, 2014–February 1, 2015
36 works loaned, including:
John Leslie Breck, *Studies of an Autumn Day* (12 study installation), 1891
Mary Cassatt, *Summertime*, 1894
Childe Hassam, *Horticulture Building, World’s Columbian Exposition, Chicago*, 1893
John Singer Sargent, *Dennis Miller Bunker Painting at Calcot*, 1888
Edmund Tarbell, *In the Orchard*, 1891

Multi-year Loans

Art Institute of Chicago, April 2005–Present
52 paintings, including:
Winslow Homer, *Whittling Boy*, 1873
John H. Twachtman, *Road near Honfleur*, c. 1885
Maurice Brazil Prendergast, *Opal Sea*, between 1907 and 1910

Helen Torr, *Purple and Green Leaves*, 1927
Charles Sheeler, *Bucks County Barn*, 1940

Pennsylvania Academy of the Fine Arts, December 2010–December 2014
George Tooker, *Highway*, 1953

Musée de Impressionnismes Giverny, July 2012–November 2015
John Leslie Breck, *Morning Fog and Sun*, 1892
Willard Metcalf, *The Lily Pond*, 1887
Lilla Cabot Perry, *Autumn Afternoon, Giverny*, undated
Guy Rose, *Giverny Hillside*, between 1890 and 1891
Theodore Wendel, *Brook, Giverny*, 1887

Acquisition

Jacob Lawrence, *Bar-b-que*, 1942

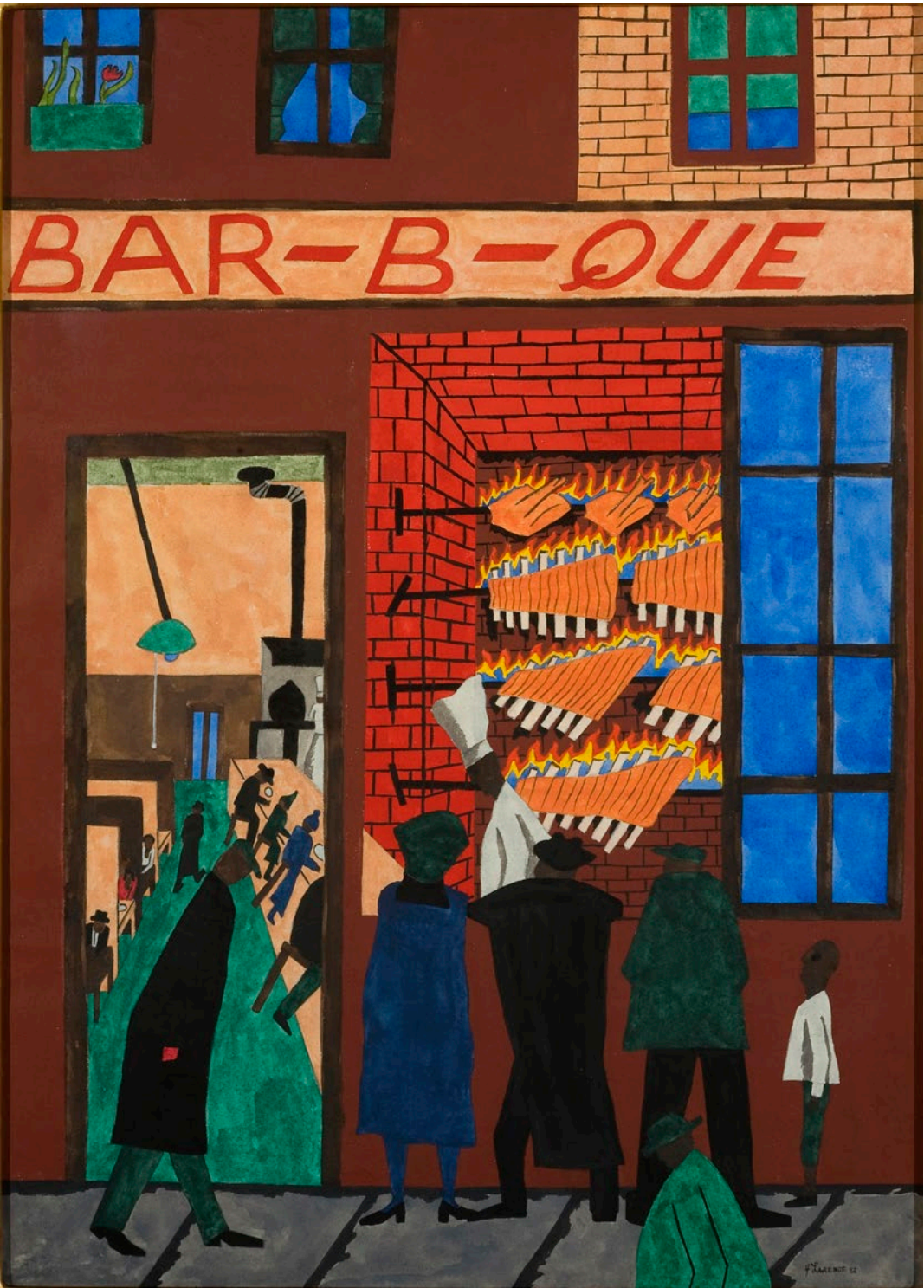
Jacob Lawrence’s gouache-on-paper painting *Bar-b-que* belongs to his thematic group of work about life in Harlem, a focal point of African-American culture in the twentieth century, where he moved to in 1930. By 1935 he began creating images of his community, using commercial poster paints and lightweight brown paper. Many portrayed working-class life, including unvarnished observations of poverty and crime.

Lawrence first achieved national prominence when he created a 60-panel series of narrative paintings called “The Migration of the Negro” (now known simply as “The Migration Series”),

which detailed the movement of African Americans from the rural South to the industrial North. The Phillips Collection and the Museum of Modern Art each purchased half of the series and sent it on an extended national tour for the duration of World War II, making him the most celebrated African American artist in the country at the time.

“*Bar-b-que* is among Lawrence’s first paintings to combine multiple stories into one composition,” explains Terra Foundation President & CEO Elizabeth Glassman. “It complements important works from the Terra Foundation’s collection by artists associated with Lawrence, such as Stuart Davis, John Marin, and Charles Sheeler, all of whom exhibited alongside Lawrence at New York’s Downtown Gallery throughout the 1940s.”

Gouache on paper, 30 7⁄8 x 22 1⁄2 inches
Terra Foundation for American Art, Daniel J. Terra Art Acquisition Fund, 2013.1. © 2013 The Jacob and Gwendolyn Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York. Image courtesy of DC Moore Gallery, New York.



Board and Staff

July 1, 2012–December 31, 2014

Board of Directors

Gerhard Casper, Chairman
Max Berry
Nora Daley
Charles Eldredge (until fall 2013)
Ruth Fine
Mimi Gardner Gates
Chet Gougis
Charles Harper
David Kabiller (until fall 2013)
Peter Krivkovich
Michael Leja
Henri Loyrette (International Board)
Peter Lunder
Clare Muñana
William Osborn (until fall 2012)
Larry Richman
John Rogers, Jr. (until fall 2012)
Gloria Scoby
Michael Shapiro
Marilynn Thoma
David Weinberg (until fall 2013)
Greg Williamson

Executive Staff

Elizabeth Glassman
President & Chief Executive Officer

Donald H. Ratner
Executive Vice President &
Chief Financial Officer

Elizabeth Hutton Turner, PhD
(until spring 2014)
Vice President of Collections &
Curatorial Affairs

Amy Zinck
Vice President
Director, Terra Foundation
for American Art Europe

Chicago Staff

Peter John Brownlee, PhD
Curator

Murphy Elizabeth Crain
Grants Associate,
Exhibitions and Academic Programs

Shari Felty
Collection Associate

Amy Gunderson
Grants Manager

Carrie Haslett, PhD
Program Director,
Exhibition & Academic Grants

Sara Jatcko
Education Grants and Programs Associate

Caroline Kearns
Executive Assistant to EVP & CFO

Charles Mutscheller
Manager of Communications

Eleanore Neumann (until fall 2012)
Program & Communications Associate

Maria Natschke
Director of Finance

Shoshana Resnikoff
Curatorial Associate

Catherine Ricciardelli
Registrar

Alissa Schapiro (until spring 2014)
Collection Associate

Jennifer Siegenthaler
Program Director,
Education Grants & Initiatives

Lynne Summers
Executive Assistant

Paris Staff

Sarah Bentley (until fall 2014)
Office Manager

Ewa Bobrowska, PhD
Associate Program Officer,
Academic Programs & Library

Véronique Bossard
Residencies Manager

Katherine Bourguignon, PhD
Curator

Miranda Fontaine
Academic Programs Coordinator
(until fall 2013)

Patricia Gaunet
Director of Office Administration

Rebecca Park
Administrative Assistant

Lucy Pike
Program Coordinator

Francesca Rose
Program Director, Publications
Manager of Communications, Europe

Veerle Thielemans, PhD
European Academic
Program Director

Financial Information

Condensed Consolidated Statements of Financial Position (Unaudited) as of June 30, 2013, and June 30, 2014

Assets	2013	2014
Cash and Investments	\$333,222,415	\$370,394,114
Other Assets	\$643,337	\$1,150,734
Fixed Assets, Net of Depreciation	\$13,356,026	\$13,583,170
Art Collection	\$178,394,476	\$178,429,476
Total	\$525,616,254	\$563,557,494
Liabilities & Net Assets		
Accounts Payable and Accrued Expenses	\$16,002,264	\$15,637,371
Net Assets	\$509,613,990	\$547,920,123
Total	\$525,616,254	\$563,557,494

Condensed Consolidated Statements of Activity (Unaudited) as of June 30, 2013, and June 30, 2014

Revenues	2013	2014
Investment Income (Loss), Net of Related Expenses	\$25,640,139	\$51,537,384
Rental Income, Net of Related Expenses	\$2,203,917	\$0
Other	\$74,812	\$360,424
Total Revenues	\$27,918,868	\$51,897,808
Expenses		
Grants, Exhibitions, and Education Programs	\$8,349,528	\$7,643,699
Collection Support	\$672,006	\$740,485
Foundation Operations	\$5,373,320	\$4,641,068
Total Grants and Operating Expenses	\$14,394,854	\$13,025,252
Gain (loss) on Closing of Michigan Avenue Property	\$75,154,139	[−\$666,178]
Increase (Decrease) in Net Assets	\$88,678,153	\$38,206,378

**Terra Foundation for American Art
Report July 2012–June 2014**

Project Manager: Charles Mutscheller
Content Manager: Sarah Hansen
Editor: Shelly Roman
Design: Practise, Chicago
Print: The Avery Group at
Shapco Printing, Minneapolis

Copyright ©2015
Terra Foundation for American Art
120 East Erie Street
Chicago, Illinois 60611
United States
terraamericanart.org

All rights reserved

Opposite
John Singleton Copley,
Portrait of a Lady in a Blue Dress (detail), 1763
Oil on canvas, 50 ¼ × 39 ¾ inches
Terra Foundation for American Art,
Daniel J. Terra Collection, 1992.28

Cover
Installation view of the 2013 exhibition *Art Across
America* at the National Museum of Korea, Seoul.
Photo: National Museum of Korea



TERRA
FOUNDATION FOR AMERICAN ART
terraamericanart.org

120 East Erie Street
Chicago, Illinois 60611
United States
+1 312 664 3939

29 rue des Pyramides
75001 Paris
France
+33 1 43 20 67 01

