

Terra Foundation for American Art Research Travel Grants to the United States, 2003– 2015

DOCTORAL FELLOWS

2015

Diana Greenwald, University of Oxford, “Distinction and Development: Economic and Social Determinants of Artistic Taste in France and the United States, 1830-1880”

Melissa Gustin, University of York, “A Queer Quarry: Nineteenth Century Female Sculptors Outside the Bounds of Victorian Heteronormativity”

Mijung Joo, China Central Academy of Fine Arts, Beijing, “Transformation and Expansion: Languages of Surrealism in American in the 1930s and those in China in the 1980s”

Morgan Labar, Université Paris 1 Panthéon-Sorbonne, “The Aesthetic of Bêtise in Contemporary Art (1960-2000)”

Levi Prombaum, The Courtauld Institute of Art, London, “‘Too Complex with Desire’: A Queer Black Fetish in American Art”

Amy Wallace, University of Toronto, “Experiment in Artistic Living: Artists' Colonies in Canada and the United States, 1870-1930”

Juan Yang, Tsinghua University, Beijing, “Visual Arts during the New Deal 1933-1943”

Cheng Zhu, Central Academy of Fine Arts, Beijing, “From Formalism's Instantly Vision to Phenomenology's Embodied Perception: Studies on American Minimal Art and its Criticism of the 1960s”

2014

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

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

Yun Li, Academy of Art & Design, Tsinghua University, “New York Scene and American Modern Art, 1893-1929”

Hao Lu, China Academy of Art, Hangzhou, “Evolution or Revolution: Walter Pach and Modernism in the United States in the Early 20th 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 on the 1970s”

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

2013

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

Flora Lysen, University of Amsterdam, “Models and Metaphors of the Brain: Interactions between Artists and Scientists in 20th century Neuroculture”

Patrizia Antonella Munforte, Universität Zurich, “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 IV- Sorbonne, “The Artistic Sources of Propaganda Photographs: Official Photographic Exhibitions in America, 1935-1946”

2012

Julia Bailey, University College London, “Soviet-American Cultural Exchange and the Development of a National style in Cold War America”

Kathleen Reinhardt, Freie Universität Berlin, “Post-Black Art”

Marine Schutz, Université de Provence, Aix-en-Provence, “Drawing in the Age of the Masses: Graphic Practices in American and British Pop Art”

Daniela Wegmann, Universität Zurich, “Early Travel Photography in "Natural Colours": On the Colouration in Photochroms of the Fin de siècle”

2011

Susanneh Bieber, Freie Universität Berlin, “Construction Sites: American Artists Engage the Built Environment”

Sophie Cras, Université Paris 1 Panthéon-Sorbonne, “The Artist as an Economist: A Transatlantic Perspective”

Mona Annette Schieren, Universität Bremen, “Asian Figures of Thought. Intercultural Transmission Processes in the Oeuvre of Agnes Martin”

Catherine Spencer, University of York, “Lesson of Anthropology for British and American Art, 1950– 1970”

2010

Annika Hossain, Swiss Institute for Art Research (SIK), Zurich, “The American Pavillion of the Venice Biennale (1895 – Present)”

Johanna Renard, Université Rennes 2, “The Utopia of Boredom. A study of Yvonne Rainer’s dance and film (1961– 1980)”

Milena Tomic, University College London, “Re-enactment, Repetition, and the Mise-en-Scène after Modernism”

2009

Shir Aloni, The Courtauld Institute of Art, London, “Brushstrokes’: Hair in the Work of Contemporary Women Artists”

Lisa Rossi, Université Paris Diderot – Paris 7, “The New Wave of Historical Processes in Contemporary Photography, in the United States of America and in the United Kingdom”

Johannes Vogt, Freie Universität, Berlin, “From Object to Space: Early Room-Sized Installations by Dan Flavin and Donald Judd”

2008

Katie Brandon, University of Manchester, “The Death of the Author and the Re-Birth of the Book: Authorship, Artists’ Books from the 1960s to the present”

Hélène Valance, Université Paris Diderot – Paris 7, “Nocturnes in American Painting 1890– 1910”

Emilie Vergé, Université Paris 3 Sorbonne Nouvelle, “Stan Brakhage and Vision: Aesthetic and Figural Study of Filmic Image”

2007

James Boaden, The Courtauld Institute of Art, London, “The Avant-Garde as Swain: The Perpetually Outmoded and the Pastoral Attitude in the United States, 1945-1965”

Pauline Chevalier, Université François Rabelais, Tours, “Artistic Practices in New York Alternative Art Spaces, 1969-1985”

Christian Hammes, Freie Universität, Berlin, “Between Presence and Absence: Poetics of Space in American Art of the 1960s and 1970s”

2006

Judith Batalion, The Courtauld Institute of Art, London, “Women’s Collaborations in the Visual Arts (1970-2000)”

Meredith Brown, The Courtauld Institute of Art, London, “A History of A.I.R Gallery: Feminism and the Art Institution (1970s, New York)”

Sophie Dannenmuller, Université Paris 1 Panthéon-Sorbonne, “The Art of Assemblage: A California Tradition?”

Mark Edwards, University College, London, “Real Sites: Re-Staging in Works by Dan Graham, Michael Landy and Jeremy Deller”

2005

Larissa Dryansky, Université Paris 1 Panthéon-Sorbonne, “Photography as Topography. The Renewal of Landscape Photography in the United States (Ed Ruscha, Don Graham, Robert Smithson, Robert Adams, Lewis Baltz)”

2004

Sandra Delacourt, Université Paris 1 Panthéon-Sorbonne, “Donald Judd and the American Approach to European Art History”

2003

Laure Phelip, Université François Rabelais, Tours, “The Death of the Subject in American Art since 1980”

POSTDOCTORAL & SENIOR FELLOWS

2015

Patricia Allmer, University of Edinburgh, “4 Saints - A Snapshot of the American Avant-garde in the 1930s”

Wouter Davidts, Universiteit Gent, “Larger than the Body: Size and Scale in Postwar American Art, Barnett Newman - Claes Oldenburg - Donald Judd - Richard Serra”

Cristina Martinez, University of Ottawa, “Allan Ramsay and America: The Dissemination and Impact of a Portrait Painter's Œuvre Across the Atlantic”

Mark Rawlinson, University of Nottingham, “Late Twentieth Century American Photography: Against the Puritanical Strain in American Thought”

Maria Stavrinaki, Université Paris 1 Panthéon-Sorbonne, “Prehistoric Modern. The Uses of Prehistory in Modern Art and Thought (19th-20th Centuries): the Case of Robert Smithson”

Caroline Wallace, The University of Melbourne, “Working Towards a Change in Power: Alternative Feminist Workshops in 1970s America”

2014

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 USA during the 1950s and 1960s: different interests and approaches by Dorazio, Afro and Scialoja”

Caroline Jordan, La Trobe University, Melbourne, “Cultural Change or Cultural Diplomacy? The Carnegie Corporation of New York's British Dominions Exhibition, 1934 to 1941”

Antje Krause-Wahl, Goethe Universität, Frankfurt am Main, “On Art and Fashion in Artist's and Fashion Magazines in the 20th Century”

Haiping Liu, Shandong University of Arts, Art School, Jinan, “American Women Artists Paintings in 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, d'Harnoncourt, and Carl Zigrosser”

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

2013

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

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

2012

Kirsten Einfeldt, Haus der Kulturen der Welt, Berlin, “Landscape, Technology and Identity: The Role of 19th Century Landscape Paintings and Photography in Nation Building”

John Fagg, University of Birmingham, “Re-envisioning the Everyday: American Genre Scenes, 1900-1940”

Dominic Johnson, University of London, “Subcultural Histories of Art in the United States, 1960-1980”

Filip Lipinski, Uniwersytet im. Adama Mickiewicza, Poznan, “Traveling Images in American Art and Visual Culture. Contemporary Re-visions”

2011

Lars Blunck, Technische Universität Berlin, “Thomas Wilfred (1889– 1968): A Pioneer of American Light Art”

Gisela Parak, Independent Scholar, “The Photographic Agenda: Three Case Studies on How U.S. Governmental Institutions Studied the Environment from 1860 to the 1970s”

2010

Anna Lovatt, University of Nottingham, “Drawing Degree Zero: The Line from Minimal to Conceptual Art”

Katia Schneller, Université Rennes 2, “ ‘I like America and America likes me’. Between Internationalization and Americanocentrism, the Exhibitions of European Contemporary Art in the New York Institutions, 1969–1979”

2009

Laura Bieger, Freie Universität Berlin, “The Body in the Landscape: Land Art and its Politics of Space and Image”

Sergio Cortesini, University of Cassino, “The Diplomacy of Contemporary Italian Art in New Deal America”

Philippe Simay, Université Paris 1 Panthéon-Sorbonne, “City, Architecture and Vision in Motion: László Moholy-Nagy”

2008

Eric de Bruyn, University of Groningen, “Film as Anomaly: Studies in Post-Minimalism, 1966-1973”

Annie Claustres, Université Lyon 2, “Sculpture, Design and Mass Culture. The American Context in the 1960s and 1980s”

Catherine Grant, Slade School of Fine Art, London, “Fans of Feminism: Re-Writing Histories of Second-Wave of Feminist Art and Activism”

2007

Frank Mehring, Freie Universität Berlin, “ ‘The Unfinished Business of Democracy’: The German-American Artist Winold Reiss and his Portraits of Ethnic America”

Gaëlle Morel, Université Rennes 2, “Another ‘Passeur’: The Photographic Modernism of the Gallerist Julien Levy (1931-1949)”

Grischka Petri, University of Glasgow, “A Comparative Analysis of M.Knoedler & Co.’s Dealings in Whistler’s Prints (Sources and Destinations)”

2006

Sophie Berrebi, University of Amsterdam, “Dubuffet and Modernism”

Ines Katenhusen, University of Hannover, “Alexander Dorner (1893–1957). A German Art Museum Reformer in the U.S. American Emigration”

Maureen Murphy, Independent Scholar, “Stratification and Displacement of an Imaginary: The Arts of Africa in Paris and New York, in Museums and Exhibitions, from the 1930s to the Present”

2005

Bertrand Clavez, Université Lyon 2, “George Maciunas’ Correspondence in American Archives“

2004

Richard Leeman, Université Paris Ouest Nanterre La Défense, “Cy Twombly – To Paint, Draw and Write”

2003

Pierre Saurisse, Université Rennes 2, “Chance in Art of the 1960s“