

TERRA

FOUNDATION FOR AMERICAN ART

REPORT
JULY 2003 — JUNE 2006

TERRA FOUNDATION FOR AMERICAN ART REPORT JULY 2003–JUNE 2006

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INTRODUCTION

Dynamic changes have occurred at the Terra Foundation for American Art since our last report three years ago. The strategic assessment we undertook has strengthened the foundation, reaffirming our commitment to support American art exhibitions and research worldwide and serving as a means for discovering new ways in which to do so. Throughout the process, we have discussed with national and international colleagues what type of support would most benefit the field. In effect, many voices have helped shape the programs that are listed on the following pages.

The most significant changes have taken place in the restructuring of the Terra Foundation's programs, including our grants, collection, museum, and partnerships and initiatives. Here are some highlights:

- The Terra Foundation's grant program was expanded in the summer of 2005 to offer greater assistance to institutions and individuals whose interests in American art reflect those of the foundation in the areas of exhibition, academic and public programs, and Chicago K–12 education. We anticipate allocating more than \$8.5 million annually for grants and initiatives in these program areas.
- The foundation's commitment to its collection of more than 700 objects has been reinforced and underscored. Twenty-two objects were added to the foundation's collection between July 2003 and June 2006, and more than 100 works were lent to over twenty exhibitions in cities around the globe. An unprecedented long-term loan by the Terra Foundation of some fifty paintings and numerous works on paper to the Art Institute of Chicago helped produce a striking and comprehensive presentation of American art for the many visitors to the museum.
- The foundation's Musée d'Art Américain Giverny acts as a European ambassador for American art. In addition to its seasonal program of outstanding exhibitions and education activities, the international staff offers year-round support to colleagues interested in bringing American art to their respective audiences. Recently, a museum-organized exhibition comprising artworks from the Terra Foundation's collection traveled to the International Cultural Center in Krakow, Poland; three related public programs in Krakow were co-organized by the two institutions and were additionally supported by grants from the foundation.
- The Terra Foundation engages with Chicago, national, and international partners to realize projects that offer fresh and diverse perspectives on American art. International collaborations are a high priority for the foundation. A partnership with the Musée du Louvre in Paris resulted in the first American art exhibition presented at the Louvre, and a partnership with the Dulwich Picture Gallery in London produced the first monographic exhibition of Winslow Homer shown in Europe.

The Terra Foundation's mission has remained constant and central to all we set out to achieve. For more than twenty-five years, the foundation has sought to inform, educate, and excite people worldwide about American art. The path to reaching that goal has taken many forms over the years. For the numerous accomplishments listed in this report, we would like to acknowledge and thank the Terra Foundation for American Art Board of Directors for its courageous stance and for taking a risk in moving the foundation forward; the staffs of the Terra Foundation for American Art, the Musée d'Art Américain Giverny, and the former Terra Museum of American Art for approaching their charge in dynamic new ways; our project partners for setting out with us on remarkable journeys; and our grantees for interpreting the visual traditions of the United States with such brilliance.

We can say without hesitation that the Terra Foundation's support of the field has never been stronger. No effective institution remains static, however, and we will continue to move ahead, reaching out for new and exciting avenues to share our passion for American art. As we write this, foundation staff already is working in partnership with the Guggenheim Museum in New York to organize the first comprehensive exhibition of American art in China. This is but one example of how we will continue working to bring American art to the world and the world to American art.

Our website at www.terraamericanart.org continues to serve as a terrific resource for up-to-date information on all our programs and also features a navigable database for the collection. We encourage you to visit and stop back often. And, of course, if you have an interest in American art we hope to hear from you.

Most sincerely,



Marshall Field V
Chairman, Board of Directors



Elizabeth Glassman
President and Chief Executive Officer

MISSION STATEMENT

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

BOARD OF DIRECTORS

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Education
Elisabeth Smith, Grants Assistant



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PRAGUE ON THE EARTH

GOOD NEWS TO ALL MEN Every where.

GRANT PROGRAM

GRANT PROGRAM

The Terra Foundation for American Art inaugurated its expanded grant program in the fall of 2005. For more than twenty-five years, the Terra Foundation has funded American art exhibitions, scholarship, and education programs, primarily through its museums. The new grant program continues this long-standing support as it broadens the scope and number of organizations receiving assistance. Since the expansion of the grant program, the foundation has approved grants for over forty projects totaling more than \$14 million in its effort to engage people around the globe in an enriching dialogue on American art.

The following pages list grants the foundation awarded between July 2003 and June 2006 in the areas of Exhibition, Academic and Public Programs, and Chicago K–12 Education. These grants demonstrate the foundation’s mission to bring American art, interpretation, and research resources to audiences abroad and in its hometown of Chicago through innovative projects that are transformative in scope, outreach, and impact. The foundation also continues to support projects that take place within the United States that promote multinational perspectives and participation.

Through its grants and related activities, the Terra Foundation seeks to create an inclusive dialogue on American art across geographic borders. Foundation staff also works on its own initiatives, often jointly with individuals at institutions outside the United States. Such international partnerships add strength and richness to projects, and they also benefit project organizers and audiences by the very nature of the collaborative process: the sharing of passion, expertise, and experience.

For detailed guidelines on the grant program, information on how to apply for support, and lists of the latest projects receiving funding, please visit the Terra Foundation’s website at www.terraamericanart.org.

EXHIBITION PROGRAM

Giving individuals the opportunity to experience original works of American art and supporting institutions that create accessible, comprehensive, and insightful exhibitions are high priorities for the Terra Foundation for American Art. In the past, the foundation funded exhibitions exclusively at its two museums. With its new exhibition grant program, the Terra Foundation now offers support to other museums and art institutions, both within and outside the United States.

The following exhibition grants awarded by the Terra Foundation between 2004 and 2006 demonstrate its commitment to increasing multinational collaboration and to supporting exhibitions that interpret American art within a global context. The Terra Foundation has a particular interest in exhibitions presented outside the United States; exhibitions presented in its hometown of Chicago; exhibitions organized by U.S.-based art institutions that have a focused thesis exploring American art within an international context; and scholarly, small-scale exhibitions that include works from the foundation's collection.

In addition to funding exhibitions, the Terra Foundation initiates and collaborates on American art exhibitions that include objects from the foundation's collection and that bring works of art, new scholarship, and international perspectives to audiences worldwide. Please see page 25 for a list of these Terra Foundation exhibition projects.

ART INSTITUTE OF CHICAGO

(Chicago, Illinois)

\$100,000

To support the presentation of the 2006 exhibition *Charles Sheeler: Across Media* at the Art Institute of Chicago and related educational programming.

BALTIMORE MUSEUM OF ART

(Baltimore, Maryland)

\$85,000

To support the 2004 exhibition *In Monet's Light: Theodore Robinson in Giverny* at the Baltimore Museum of Art, the Phoenix Art Museum (Phoenix, Arizona), and the Wadsworth Atheneum Museum of Art (Hartford, Connecticut).

CHAZEN MUSEUM OF ART

(Madison, Wisconsin)

\$15,000

To support the catalogue and 2006 exhibition *Woodcuts International* at the Chazen Museum of Art and related educational programming.

DEPAUL UNIVERSITY MUSEUM OF ART

(Chicago, Illinois)

\$10,000

To support the catalogue and 2006 exhibition *Undiscovered Worlds: Julia Thecla and Chicago* at the DePaul University Museum of Art.

DIA ART FOUNDATION

(New York, New York)

\$50,000

To support the 2006 exhibition *Dan Flavin: A Retrospective* at two international venues, Musée d'Art Moderne de la Ville de Paris (Paris, France) and Pinakothek der Moderne (Munich, Germany); the translation of the exhibition catalogue into French; and related educational programming.

MONTREAL MUSEUM OF FINE ARTS

(Montreal, Quebec)

\$215,000

To support the catalogue and 2009 exhibition *Expanding Horizons: American and Canadian Landscape in Painting and Photography* at the Vancouver Art Gallery (Vancouver, Canada), the Montreal Museum of Fine Arts, the Corcoran Gallery of Art (Washington, D.C.), and the St. Louis Art Museum (St. Louis, Missouri), and to support the related international symposium in Montreal in 2009.

MUSEUM OF CONTEMPORARY ART, LOS ANGELES

(Los Angeles, California)

\$50,000

To support the 2006 exhibition *Robert Rauschenberg: Combines* at two international venues, Centre Pompidou (Paris, France) and Moderna Museet (Stockholm, Sweden), and to support related educational programming.

WADSWORTH ATHENEUM MUSEUM OF ART (Hartford,

Connecticut), **BUCERIUS KUNST FORUM** (Hamburg,

Germany)

\$190,000

To support the catalogue and 2007 exhibition *Hudson River School Masterworks from the Wadsworth Atheneum Museum of Art* at the Bucerius Kunst Forum and two other international venues, and to support a related symposium on the Hudson River school in Hamburg in October 2006.

WHITNEY MUSEUM OF AMERICAN ART

(New York, New York)

\$250,000

To support the catalogue and 2006 exhibition *Picasso and American Art* at the Whitney Museum of Art, the San Francisco Museum of Modern Art (San Francisco, California), and the Walker Art Center (Minneapolis, Minnesota).

WILLIAMS COLLEGE MUSEUM OF ART

(Williamstown, Massachusetts)

\$90,000

To support the catalogue and 2007 exhibition *Muses of the Avant-Garde: Sara and Gerald Murphy and Their Circle* at Williams College Museum of Art, Yale University Art Gallery (New Haven, Connecticut), and the Dallas Museum of Art (Dallas, Texas).

ACADEMIC AND PUBLIC PROGRAMS

Through its support for academic and public programs, the Terra Foundation for American Art seeks to foster the development and exchange of new ideas that enhance the field of American art presentation, research, and interpretation. The foundation has funded fellowships, symposia, lectures, and research resources throughout its more than twenty-five-year history. This new grant program expands on and strengthens such support with the goal of promoting an international dialogue on American art.

The following academic and public program grants awarded between July 2003 and June 2006 are indicative of the foundation's approach to enriching the field of American art study through support for research and exchange. The foundation also is dedicated to facilitating international partnerships and communication and to increasing worldwide access to scholarly resources.

In addition to funding academic and public programs, the Terra Foundation initiates and collaborates on projects that present new scholarship and feature multinational participants. Please see pages 25–28 for a list of these Terra Foundation academic and public program projects.

FELLOWSHIPS

THE AMERICAN COUNCIL OF LEARNED SOCIETIES

(New York, New York)

\$51,750

To fund two 2005–6 academic year dissertation fellowships for Ph.D. candidates in the final year of writing dissertations on American art.

Fellows

Wendy Ikemoto, Harvard University, “Double Vision: Pendant Painting in Antebellum America”

Leisa Rundquist, University of North Carolina, Chapel Hill, “Firestorms and Conflagrations: The Inflamed Cosmology of Henry Darger”

THE AMERICAN COUNCIL OF LEARNED SOCIETIES

(New York, New York)

\$69,000

To fund three 2004–5 academic year dissertation fellowships for Ph.D. candidates in the final year of writing dissertations on American art.

Fellows

Shannon Egan, Johns Hopkins University, “An American Art: Edward S. Curtis and the North American Indian, 1907–1930”

Emily Hage, University of Pennsylvania, “International Venues of Exchange: New York and European Dada Art Journals, 1915–1926”

Jennifer Marshall, University of California, Los Angeles, “The Stuff of Modern Life: Materiality and Thingness at the Museum of Modern Art, New York, 1932–1935”

THE AMERICAN COUNCIL OF LEARNED SOCIETIES

(New York, New York)

\$49,000

To fund two 2003–4 academic year dissertation fellowships for Ph.D. candidates in the final year of writing dissertations on American art.

Fellows

Michael Dooley, University of Iowa, “Citizen Bird: Progressive Era Ornithological Art and the Founding of the Conservative Movement”

Ann Prentice Wagner, University of Maryland, “‘Living on Paper’: The Culture of Drawing in the Stieglitz Circle”

COURTAULD INSTITUTE OF ART (London, United Kingdom),
INSTITUT NATIONAL DE L'HISTOIRE DE L'ART (Paris, France),
JOHN F. KENNEDY-INSTITUT FÜR NORDAMERIKASTUDIEN (Berlin, Germany)

\$43,000

To fund three 2007 doctoral travel fellowships and three 2007 postdoctoral travel fellowships for European scholars whose research projects concern American art or transatlantic artistic relations.

COURTAULD INSTITUTE OF ART (London, United Kingdom),
INSTITUT NATIONAL DE L'HISTOIRE DE L'ART (Paris, France),
JOHN F. KENNEDY-INSTITUT FÜR NORDAMERIKASTUDIEN (Berlin, Germany)

\$43,000

To fund three 2006 doctoral travel fellowships and three 2006 postdoctoral travel fellowships for European scholars whose research projects concern American art or transatlantic artistic relations.

Doctoral Fellows

Sophie Dannenmuller, Université de Paris I

Judith Batalion, Courtauld Institute of Art

Mark Edwards, University College London

Postdoctoral Fellows

Sophie Berrebi, University of Amsterdam

Ines Katenhusen, University of Hannover

Maureen Murphy, independent scholar

INSTITUT NATIONAL DE L'HISTOIRE DE L'ART

(Paris, France)

\$12,500

To fund one 2005 doctoral travel fellowship and one 2005 postdoctoral travel fellowship for French, German, British, or Dutch scholars whose research projects concern American art or transatlantic artistic relations.

Doctoral Fellow

Larisa Dryansky, Université de Paris I

Postdoctoral Fellow

Bertrand Clavez, Université de Lyon II

INSTITUT NATIONAL DE L'HISTOIRE DE L'ART

(Paris, France)

\$12,500

To fund one 2004 predoctoral travel fellowship and one 2004 postdoctoral travel fellowship for French scholars whose research projects concern American art or transatlantic artistic relations.

Predocctoral Fellow

Sandra Delacour, Université Paris I

Postdoctoral Fellow

Richard Leeman, Université Bordeaux III

SMITHSONIAN AMERICAN ART MUSEUM

(Washington, D.C.)

\$600,000 over 5 years

To fund annual Terra Foundation for American Art fellowships at the Smithsonian American Art Museum for scholars whose work fosters a cross-cultural dialogue by emphasizing the study of American art in an international context.

2006–7 Senior Terra Fellows

Jean-Philippe Antoine, Université Jean Moulin Lyon III

Luciano Cheles, Université de Poitiers

2006–7 Predocctoral Terra Fellow

Midori Yamamura, City University of New York

SYMPOSIA AND LECTURES

ANCHOR GRAPHICS

(Chicago, Illinois)

\$9,000

To support Anchor Graphics' 2006–7 lecture series entitled "Returning to the Surface," focusing on printmaking in Chicago and the Midwest.

ARIZONA STATE UNIVERSITY

(Tempe, Arizona)

\$14,250

To support the 2006 conference "Surrealism and the American West," an exploration of the surrealist response to Arizona and the American West, and the new online journal *New World Surrealism*.

CHICAGO HUMANITIES FESTIVAL

(Chicago, Illinois)

\$45,000 over 3 years

To establish the Terra Foundation Lecture on American Art at the 2006–8 Chicago Humanities Festivals, for which a respected scholar, curator, or artist will give a presentation on American art and visual culture.

CHICAGO HUMANITIES FESTIVAL

(Chicago, Illinois)

\$7,000

To support the November 2005 Chicago Humanities Festival lecture "American Artists at the Louvre" by Olivier Meslay, Curator of British, Spanish, and American Paintings, Musée du Louvre.

COLLEGE ART ASSOCIATION

(New York, New York)

\$14,650

To fund a distinguished curator's session honoring John Szarkowski at the 2006 College Art Association conference in Boston.

Chair

Joel Snyder, University of Chicago

Speakers

Michael Fried, Johns Hopkins University

Peter Galassi, Museum of Modern Art

André Gunthert, Laboratoire d'Histoire Visuelle

Contemporaine, École des Hautes Études en Sciences Sociales

Discussant

John Szarkowski, Director Emeritus, Department of Photography, Museum of Modern Art, New York

FONDATION DES ÉTATS-UNIS, CITÉ INTERNATIONALE UNIVERSITAIRE

(Paris, France)

\$10,000

To fund the March–April 2005 art history course *Art and Politics in the American Experience*.

FRENCH REGIONAL AMERICAN MUSEUM EXCHANGE

(Dallas, Texas/Paris, France)

\$15,300

To fund planning meetings in May 2005 at the Musée d'Art Américain Giverny for French and American scholars, educators, and museum professionals to discuss the exhibition *Mythologie de l'Ouest*.

HYDE PARK ART CENTER

(Chicago, Illinois)

\$15,000

To support the November 2006 symposium "Traveling the Spaceways: Sun Ra, the Astro Black, and Other Solar Myths," an exploration of the influence of artist and jazz musician Sun Ra on art and culture in Chicago and beyond.

INTUIT: THE CENTER FOR INTUITIVE AND OUTSIDER ART

(Chicago, Illinois)

\$14,150

To fund three fall 2006 panel discussions focused on the history of outsider art in Chicago and its influence on the city's cultural landscape.

MARY AND LEIGH BLOCK MUSEUM OF ART

(Evanston, Illinois)

\$16,000

To support the symposium "Marion Mahoney Griffin: Reevaluating Her Artistic Legacy" in conjunction with the 2005 exhibition *Marion Mahoney Griffin Drawings: The Form of Nature*.

MUSEO NACIONAL DE ARTE

(Mexico City, Mexico)

\$15,000

To fund the February 2007 symposium *Painting National Identities: Art in Mexico and the United States, 1750–1950*, an exploration of the relationship between Mexican and American art and artists.

MUSEUM OF CONTEMPORARY ART

(Chicago, Illinois)

\$25,000

To support a public panel discussion, additional adult programming, and professional development programs for K–12 teachers offered in conjunction with the 2006 exhibition *Andy Warhol/SUPERNOVA: Stars, Deaths, and Disasters, 1962–1964*.

NORTHWESTERN UNIVERSITY

(Evanston, Illinois)

\$11,500

To support 2005–6 planning meetings between representatives from Northwestern University, the University of Chicago, the University of Illinois at Chicago, the Newberry Library, and the Art Institute of Chicago toward the formation of the Chicago Art History Consortium.

SMITHSONIAN AMERICAN ART MUSEUM

(Washington, D.C.)

\$45,000

To support the September 2006 symposium “American Art in a Global Context,” as part of the Smithsonian American Art Museum’s re-opening celebration.

SCHOLARLY RESOURCES**ARCHIVES OF AMERICAN ART**

(Washington, D.C.)

\$3.625 million over 5 years

To fund the digitalization of the Archives’ most-requested documents and a new website (http://www.aaa.si.edu/collections/digitalcollections/digital_collections.cfm) where they are made available to the public free of charge.

MUSÉE DU LOUVRE

(Paris, France)

\$25,000

To create an online inventory of American art in French public collections (available at <http://musee.louvre.fr/bases/lafayette>), produced by the findings of two 2005–6 fellowships, for one American student and one French student, made in conjunction with the Henry Luce Foundation.

American Fellow

Gabrielle Gopinath, Yale University

French Fellow

Marie-Alice Seydoux, École du Louvre

CHICAGO K-12 EDUCATION PROGRAM

The Terra Foundation for American Art established its Chicago K–12 education program in the summer of 2005 to continue a longstanding commitment to engaging Chicago schoolteachers and their students with American art. The program currently offers support for professional development programs for Chicago schoolteachers that strengthen both teachers’ knowledge and understanding of American art and their ability to integrate American art into the classroom curriculum in exciting new ways. The foundation’s goal is that teachers participating in such programs will not only foster their students’ appreciation for the rich diversity of American art and artists but will create opportunities for students to experience American art first-hand in Chicago collections.

The following Chicago K–12 education grants awarded between the launch of this new program in June 2005 and June 2006 illustrate the Terra Foundation’s support for content-focused programs for teachers that are designed to deepen knowledge of American art and to explore innovative methods for effectively incorporating American art into curricula. The foundation is particularly interested in education programs with potential as models with wide application.

In addition to funding Chicago K–12 education programs, the Terra Foundation initiates and collaborates on projects that engage Chicago schoolteachers and their students with American art. Please see page 29 for a list of these Terra Foundation Chicago K–12 education projects.

ART RESOURCES IN TEACHING

(Chicago, Illinois)

\$36,000

To fund a summer institute for teachers whose students participate in American Art Partners, a program offered by Art Resources in Teaching with the Art Institute of Chicago that engages Chicago Public Schools students with American art at the Art Institute.

NORTHEASTERN ILLINOIS UNIVERSITY

(Chicago, Illinois)

\$20,500

To support “American Art in Classroom Teaching,” part of a four-year initiative developed by the Chicago Teachers’ Center, a unit of Northeastern Illinois University’s College of Education.

CHICAGO ARCHITECTURE FOUNDATION

(Chicago, Illinois)

\$15,000

To support the Chicago Architecture Foundation’s professional development programs (which serve approximately 400 teachers), student programs, and the updating and printing of the award-winning curriculum resource “Schoolyards to Skylines,” intended to help teachers integrate Chicago’s built environment into multidisciplinary elementary and middle school education.

CHICAGO ARTS PARTNERS IN EDUCATION

(Chicago, Illinois)

\$25,000

To support an American art program at Chicago Public Schools’ Arts Magnet Schools that will provide professional development in American art for fine arts teachers currently serving as Magnet Cluster Lead Teachers.

CHICAGO CONSERVATION CENTER

(Chicago, Illinois)

\$25,000

To support educational programs related to the conservation of field house murals at Hamilton Park and Pulaski Park, in the Englewood and Bucktown neighborhoods respectively, in conjunction with the Chicago Park District and Chicago Public Schools.

CHILDREN’S FIRST FUND, CHICAGO PUBLIC SCHOOLS

(Chicago, Illinois)

\$24,360

To support the Progressive & WPA Mural Workshop Project, designed to provide professional development for Chicago Public Schools teachers related to the Chicago Public Schools mural collection.

THE NEWBERRY LIBRARY

(Chicago, Illinois)

\$25,000

To fund “Art in the High School Classroom,” a seminar program bringing together local scholars and Chicago Public Schools high-school teachers to examine the theme “frontier and wilderness” in American art, literature, and history and to create related curricula.



PARTNERSHIPS AND INITIATIVES

PARTNERSHIPS AND INITIATIVES

In addition to its grantmaking activities, the Terra Foundation for American Art initiates and collaborates on projects that focus on American art presentation, scholarship, and education. The Terra Foundation co-organizes and administers exhibitions, academic and public programs, and Chicago K–12 education programs on the same basis that it funds projects through its grant program: they are created around original works of art, offer multinational or interdisciplinary perspectives, engage wide-ranging audiences, and contribute to the understanding and appreciation of American art history.

The following pages list projects initiated by or undertaken in partnership with the Terra Foundation between July 2003 and June 2006. The foundation is eager to encourage interest in American art and to bring its collection to audiences around the globe, and has worked on programs with institutional partners in such countries as France, Germany, Poland, and the United Kingdom. These international collaborations not only strengthen projects but offer organizers and audiences unparalleled opportunities to learn from and share with others.

PARTNERSHIPS AND INITIATIVES

Exhibition projects supported and co-organized by the Terra Foundation bring American art and international perspectives to new audiences. Recently, the foundation collaborated on the first exhibition of American art ever presented at the Musée du Louvre in Paris and the first monographic exhibition in Europe of the art of Winslow Homer. These exhibitions brought together works from the foundation's collection and generous national and international loans from such eminent institutions as the Pennsylvania Academy of the Fine Arts; the Cooper-Hewitt, National Design Museum, Smithsonian Institution; the Wadsworth Atheneum Museum of Art; the National Gallery of Art, Washington, D.C.; the Amon Carter Museum of Art; the Philadelphia Museum of Art; and the Museum of Fine Arts, Boston.

Academic and public programs presented in partnership with the Terra Foundation offer new scholarship and feature multinational participants, and have taken place in such locations as Paris, London, and Krakow. The foundation also administers its own fellowships. The longstanding Terra Summer Residency program annually awards eight-week residencies in Giverny, France, to ten European and American doctoral students and artists. The newly established Terra Foundation curatorial fellowship is a two-year position in Chicago that focuses on the foundation's collection.

To keep Chicago schoolteachers and their students engaged with American art, the foundation piloted its own K–12 education program in 2005: the Terra Teacher Lab. In this professional development program for Chicago Public Schools teachers, participants develop interdisciplinary instructional projects for the classroom that focus on works of American art and address Illinois learning goals. In the Teacher Lab's pilot year, nineteen teachers from four Chicago public schools participated in the year-long program, in which they developed lessons built on works of American art and took their students to see American art first-hand at the Art Institute of Chicago. This past June, a new class of twenty-three teachers from eight schools entered the program, which began with an eight-day intensive institute that included presentations by art historians Wendy Greenhouse and Amy Mooney, visits to the Art Institute of Chicago, and opportunities for teachers to collaborate on the development of lesson plans incorporating works of American art.

EXHIBITIONS AND CATALOGUES

AMERICAN ARTISTS AND THE LOUVRE

Co-organized by the Musée du Louvre (Paris, France) and the Terra Foundation for American Art; curated by Elizabeth Kennedy and Olivier Meslay

\$554,000

To fund the catalogue and 2006 exhibition at the Musée du Louvre exploring Franco-American artistic exchange and the Louvre's role as a site for artistic inspiration.

Catalogue edited by Elizabeth Kennedy and Olivier Meslay (distributed by Gingko Press, English edition, and by Hazan, French edition; 148 pages, 59 color and 11 black & white illustrations); Musée du Louvre; 2006. Essays: Lois Marie Fink, Smithsonian American Art Museum; Olivier Meslay, Musée de Louvre; Paul Staiti, Mount Holyoke College; and Elizabeth Kennedy, Terra Foundation for American Art

EXPANDED GALLERIES OF AMERICAN ART WITH LOANS FROM THE TERRA FOUNDATION FOR AMERICAN ART COLLECTION

A collection partnership with the Art Institute of Chicago (Chicago, Illinois)

\$165,000 annually

To fund the Art Institute's operational costs associated with the Terra Foundation's long-term loan of approximately 50 paintings and the majority of its works on paper.

WINSLOW HOMER: POET OF THE SEA

Organized jointly by the Musée d'Art Américain Giverny/Terra Foundation for American Art and the Dulwich Picture Gallery (London, United Kingdom); curated by Sophie Lévy with the assistance of Bronwyn Griffith and Vanessa Lecomte

\$400,000

To support the catalogue and 2006 exhibition on Winslow Homer at the Musée d'Art Américain Giverny and the Dulwich Picture Gallery.

Catalogue edited by Sophie Lévy (distributed by the University of Chicago Press, English edition, and by Le Passage Paris-New York Editions, French edition; 152 pages, 100 illustrations); Musée d'Art Américain Giverny; 2006. Essays by Eric Shanes, writer, England; Marc Simpson, Sterling and Francine Clark Art Institute, Massachusetts; and Judith Walsh, Buffalo State University, New York

ACADEMIC AND PUBLIC PROGRAMS

FELLOWSHIPS

COLLEGE ART ASSOCIATION/TERRA FOUNDATION FOR AMERICAN ART PROFESSIONAL DEVELOPMENT FELLOWSHIP

Administered by the College Art Association (New York, New York)

\$20,000

To fund one 2003–4 scholarship and associated professional development fellowship at the Terra Museum of American Art/Terra Foundation for American Art.

Fellow

Megan Smetzer, University of British Columbia, Vancouver

TERRA FOUNDATION POSTDOCTORAL CURATORIAL FELLOWSHIP

Administered by the Terra Foundation for American Art
\$80,000 over 2 years

To fund a two-year (2006–8) Terra Foundation curatorial fellowship in Chicago that focuses on the foundation's collection under the guidance of the foundation's curator.

Fellow

Peter James Brownlee, George Washington University

2006 TERRA SUMMER RESIDENCY

Administered by the Terra Foundation for American Art
\$225,000

To fund ten summer fellowships in residence in Giverny, France, for artists and scholars from the United States and Europe, awarded to doctoral students engaged in art-historical research with an American or transatlantic component and to artists who have completed their studies at or above the Master's level.

Fellows

Yolanda del Amo, Rhode Island School of Design

Mathilde Arrivé, Université Bordeaux III

Dorothee Brill, University of London, Birkbeck College

Isabelle Ferreira, École Nationale des Beaux-Arts de Paris

Amanda Glesmann, Stanford University

Kristen Gresh, École des Hautes Études en Sciences Sociales, Paris

Jennifer Raab, Yale University

Jeffrey Saletnik, University of Chicago

Emilie Satre, École Régionale des Beaux-Arts de Rouen

Claire Sherman, School of the Art Institute of Chicago

Senior Scholars

Daniel Dezeuze, French artist

Winfried Fluck, John F. Kennedy-Institut, Freie Universität, Berlin

Linda Francis, American artist

Margaretta M. Lovell, University of California, Berkeley

Guest Lecturers

Olivier Meslay, Musée du Louvre

2005 TERRA SUMMER RESIDENCY

Administered by the Terra Foundation for American Art
\$200,000

To fund ten summer fellowships in residence in Giverny, France, for artists and scholars from the United States and Europe, awarded to doctoral students engaged in art-historical research with an American or transatlantic component and to artists who have completed their studies at or above the Master's level.

Fellows

Mirjana Beneta, University of Cologne, Germany
Maya Brym, University of Pennsylvania
Marcelline Delbecq, École Régionale de Beaux-Arts de Caen
Francesca Dimattio, Columbia University
John Fagg, University of Nottingham
Jennifer Greenhill, Yale University
Pawel Powlit, Adam Mickiewicz University, Poland
Justine Price, University of Texas at Austin
Nathalie Roussel, École Régionale des Beaux-Arts de Rouen
Anne Samuel, University of Delaware

Senior Scholars

Michael Leja, University of Delaware
Joyce Kozloff, formerly of the School of the Art Institute of Chicago
Andrew Hemingway, University College London
Mick Finch, École des Beaux-Arts de Valenciennes

Guest Lecturers

Carol Duncan, Ramapo College of New Jersey
Margaret Werth, University of Delaware
John Wilmerding, Princeton University
Max Kozloff, critic, art historian, writer, curator, and photographer

2004 TERRA SUMMER RESIDENCY

Administered by the Terra Foundation for American Art
\$190,000

To fund ten summer fellowships in residence in Giverny, France, for artists and scholars from the United States and Europe, awarded to doctoral students engaged in art-historical research with an American or transatlantic component and to artists who have completed their studies at or above the Master's level.

Fellows

Lisha Bai, Yale University
Catherine Blais, Boston University, Paris Program
Mounir Elaloussi, École Nationale Supérieure des Beaux-Arts de Paris
Sarah Gillespie, City University of New York
Guy Jordan, University of Maryland
Laurent Mareschal, École Nationale Supérieure des Beaux-Arts de Paris
Gilles Poulain, Université de Tours
Susan Power, Université Paris I, Panthéon-Sorbonne
Molly Warnock, Johns Hopkins University
Kelly Williams, School of the Art Institute of Chicago

Senior Scholars

Yves-Alain Bois, Harvard University
Kerry James Marshall, University of Illinois at Chicago
Sally Promey, University of Maryland, College Park
Guillaume Paris, École Nationale Supérieure des Beaux-Arts de Paris

Guest Lecturers

Marianne Alphant, Centre Pompidou, Paris
Carol Becker, School of the Art Institute of Chicago

UNIVERSITY OF ILLINOIS AT CHICAGO/TERRA FOUNDATION FOR AMERICAN ART RESEARCH FELLOWSHIP

Administered by the University of Illinois at Chicago
(Chicago, Illinois)

\$12,000

To support a 2003–4 research fellowship at the Terra Museum of American Art/Terra Foundation for American Art for a Ph.D. candidate studying American art at the University of Illinois at Chicago.

Fellow

Amy Galpin

SYMPOSIA

A TRANSATLANTIC DIALOGUE: AMERICAN ARTISTS IN PARIS, 1918–1939

Organized by the Terra Museum of American Art/Terra Foundation for American Art
\$2,000

To fund the April 2004 symposium in conjunction with the Terra Museum of American Art's presentation of the exhibition *A Transatlantic Avant-Garde: American Artists in Paris, 1918–1939*.

Speakers

Sophie Lévy, Musée d'Art Américain Giverny
Christian Derouet, Centre Pompidou, Paris
Charles Stuckey, School of the Art Institute of Chicago

BETWEEN BARBIZON AND GIVERNY: TERRITORIES OF MODERN LANDSCAPE PAINTING

Organized by the Musée d'Orsay (Paris, France) and the Musée d'Art Américain Giverny/Terra Foundation for American Art
\$23,800

To support the May 2007 two-day symposium at the Musée d'Art Américain Giverny and at the Musée d'Orsay in conjunction with the exhibitions *Giverny: International Artists' Colony* (Musée d'Art Américain Giverny, April–May 2007) and *La Forêt de Fontainebleau, un atelier grandeur nature* (Musée d'Orsay, March 6–May 13, 2007).

GENERATING CULTURE IN NINETEENTH-CENTURY AMERICA: LINKING PRIVATE AND PUBLIC ACTION

Organized by the International Cultural Center (Krakow, Poland) and the Musée d'Art Américain Giverny/Terra Foundation for American Art
\$1,000

To fund the April 2006 symposium at the cultural center in conjunction with the exhibition *Faces of America: Portraits from the Collection of the Terra Foundation for American Art, 1770–1940*.

Moderator

Andrzej Mania, Jagiellonian University, Poland

Speakers

Mark Meigs, University of Paris VII
Marek Wilczynski, Adam Mickiewicz University, Poland
Radosław Rybkowski, Jagiellonian University, Poland

HEROISM AND REPORTAGE

Organized by the Courtauld Institute of Art (London, United Kingdom), the Dulwich Picture Gallery (London, United Kingdom), and the Musée d'Art Américain Giverny/Terra Foundation for American Art
\$20,000

To fund the April 2006 international conference at the institute in conjunction with the exhibition *Winslow Homer: Poet of the Sea*, which was co-organized and supported by the Terra Foundation.

Chair

Tim Barringer, Yale University

Speakers

Tom Gretton, University College London
Hollis Clayson, Northwestern University
Jennifer A. Greenhill, Yale University
Michael Leja, University of Pennsylvania
David Tatham, Syracuse University
Thierry Gervais, École des Hautes Études en Sciences Sociales, Société Française de Photographie
David Fraser Jenkins, independent scholar
David Peters Corbett, University of York
André Dombrowski, Smith College
André Gunthert, École des Hautes Études en Sciences Sociales, Société Française de Photographie

MAKING AMERICAN MODERNISM, 1910–1930

Organized by the Terra Museum of American Art/Terra Foundation for American Art
\$2,000

To fund the October 2003 symposium in conjunction with the Terra Museum of American Art's exhibition *Debating American Modernism: Stieglitz, Duchamp, and the New York Avant-Garde*.

Speakers

Wanda M. Corn, Stanford University
Debra Bricker Balken, independent scholar
Mark Andrew White, Oklahoma State University
Susan Weininger, Roosevelt University, Chicago

NARRATIVES OF AMERICAN ART

Organized by the John F. Kennedy-Institut für Nordamerikastudien (Berlin, Germany) and the Musée d'Art Américain Giverny/Terra Foundation for American Art
\$20,000

To support the May 2007 two-and-one-half-day international conference at the institute devoted to different models that have shaped German perceptions of American art scholarship and exhibitions.

NEW VOICES IN AMERICAN ART

Organized by the Terra Foundation for American Art
\$2,000
To fund the April 2004 symposium in Chicago during which Terra Foundation fellows presented research from their dissertation topics.

Speakers

Michael C. Dooley, University of Iowa, "Citizen Bird: The Art and Photography of the Early Audubon Societies Movement"
Sarah A. Gordon, Northwestern University, "Sanctioning the Nude: The Production and Reception of Eadweard Muybridge's 'Animal Locomotion'"
Ann Prentice Wagner, University of Maryland, "'Living on Paper': The Culture of Drawing and Watercolor in the Stieglitz Circle, 1902–1925"

ON DEMOCRACY IN AMERICA: ARTS, SCIENCE, AND POLITICS, 1776–1865

Organized by the Musée du Louvre (Paris, France) and the Musée d'Art Américain Giverny/Terra Foundation for American Art
\$19,000
To support the June 2006 symposium at the Musée du Louvre in conjunction with the exhibition *American Artists and the Louvre*, which was co-organized and supported by the Terra Foundation.

Speakers

Elizabeth Kennedy, Terra Foundation for American Art
Olivier Meslay, Musée du Louvre
Phillippe Roger, École des Hautes Études en Sciences Sociales
Margaretta M. Lovell, University of California, Berkeley
Sally M. Promey, University of Maryland, College Park
Emmanuel Désveaux, École des Hautes Études en Sciences Sociales/Musée du Quai Branly
Richard J. Powell, Duke University
Paul Staiti, Mount Holyoke College, South Hadley
Jean-Philippe Antoine, Université Lyon III
Susanne Keller, Institut Max Planck, Berlin
François Brunet, Université de Paris VII
Neil Harris, University of Chicago

PORTRAITURE AND POLITICS

Organized by Jagiellonian University (Krakow, Poland) and the Musée d'Art Américain Giverny/Terra Foundation for American Art
\$2,100
To support the March 2006 symposium at the university in conjunction with the exhibition *Faces of America: Portraits from the Collection of the Terra Foundation for American Art, 1770–1940*.

Moderators

Radoslaw Rybkowski, Jagiellonian University
Maria Hussakowska-Szysko, Jagiellonian University

Speakers

David Lubin, Wake Forest University
Richard Saunders, Middlebury College Museum of Art

REMAPPING THE NEW: MODERNISM IN THE MIDWEST, 1893–1945

Organized by the Union League Club of Chicago and the Terra Museum of American Art/Terra Foundation for American Art
\$5,000
To fund the September 2004 symposium at the club in conjunction with the Terra Museum of American Art's exhibition *Chicago Modern, 1893–1945: Pursuit of the New*.

Speakers

Erika Doss, University of Colorado
Charles C. Eldredge, University of Kansas
Neil Harris, University of Chicago
Kara Ann Marling, University of Minnesota
William H. Robinson, Cleveland Museum of Art

STIEGLITZ: FROM A EUROPEAN AVANT-GARDE TOWARDS AN AMERICAN ART

Organized by the Musée d'Orsay (Paris, France) and the Musée d'Art Américain Giverny/Terra Foundation for American Art
\$10,000
To fund the December 2004 symposium at the Musée d'Orsay in conjunction with the exhibitions *Alfred Stieglitz et son cercle, la modernité à New York* and *A collection of 22 photographs by Alfred Stieglitz donated by the Georgia O'Keeffe Foundation*.

Moderators

Françoise Heilbrun, Musée d'Orsay
Sophie Lévy, Musée d'Art Américain Giverny

Speakers

Anne McCauley, Princeton University
Michael Fitzgerald, Trinity College
Arnaud Pierre, Université de Grenoble
Harry Cooper, Fogg Art Museum, Harvard University
François Brunet, Université Paris 7-Diderot
Charles Brock, National Gallery of Art, Washington, D.C.

THE FACE OF A NATION: PORTRAITURE AND NATIONAL IDENTITY

Organized by the International Cultural Center (Krakow, Poland) and the Musée d'Art Américain Giverny/Terra Foundation for American Art
\$2,100
To support the March 2006 symposium at the cultural center in conjunction with the exhibition *Faces of America: Portraits from the Collection of the Terra Foundation for American Art, 1770–1940*.

Moderator

Jacek Purchla, International Cultural Center

Speakers

Andrzej Rottermund, Royal Castle in Warsaw
Richard Saunders, Middlebury College Museum of Art
Jan Ostrowski, Wawel Royal Castle in Krakow
David Lubin, Wake Forest University

CHICAGO K–12 EDUCATION PROGRAM

TERRA TEACHER LAB

Administered by the Terra Foundation for American Art
\$207,500 over 2 years

To fund the 2006 and 2007 Terra Teacher Labs, a program designed to deepen participating Chicago Public Schools teachers' understanding and appreciation of American art and to encourage integration of American art in their curricula. Full implementation of the Terra Teacher Lab consists of the following elements for participants: a summer institute, Saturday workshops during the school year, online resources, and a teacher fellowship.

TERRA TEACHER LAB PILOT

Administered by the Terra Foundation for American Art
\$51,000

To support research into arts education opportunities in Chicago and to pilot the Terra Teacher Lab summer institute and follow-up in 2005.



COLLECTION

The first of these is the *Journal of the American Medical Association* (JAMA), which has been a leading voice in the medical profession for over a century. It is a weekly publication that covers a wide range of medical topics, from clinical research to public health. The second is the *New England Journal of Medicine* (NEJM), which is a leading journal in the field of internal medicine. It is a weekly publication that covers a wide range of medical topics, from clinical research to public health. The third is the *Lancet*, which is a leading journal in the field of general practice. It is a weekly publication that covers a wide range of medical topics, from clinical research to public health. The fourth is the *British Medical Journal* (BMJ), which is a leading journal in the field of general practice. It is a weekly publication that covers a wide range of medical topics, from clinical research to public health. The fifth is the *Medical Record*, which is a leading journal in the field of general practice. It is a weekly publication that covers a wide range of medical topics, from clinical research to public health. The sixth is the *Annals of the New York Academy of Sciences* (ANAS), which is a leading journal in the field of general practice. It is a weekly publication that covers a wide range of medical topics, from clinical research to public health. The seventh is the *Journal of the American Psychiatric Association* (JAPA), which is a leading journal in the field of general practice. It is a weekly publication that covers a wide range of medical topics, from clinical research to public health. The eighth is the *Journal of the American Psychological Association* (JAPA), which is a leading journal in the field of general practice. It is a weekly publication that covers a wide range of medical topics, from clinical research to public health. The ninth is the *Journal of the American Statistical Association* (JASA), which is a leading journal in the field of general practice. It is a weekly publication that covers a wide range of medical topics, from clinical research to public health. The tenth is the *Journal of the American Sociological Association* (JASA), which is a leading journal in the field of general practice. It is a weekly publication that covers a wide range of medical topics, from clinical research to public health.

COLLECTION

A unique component of the Terra Foundation for American Art is its collection of historical American art, comprised of more than 700 objects. Begun in the late 1970s by Daniel J. Terra, the collection is central to the foundation's mission and reflects the founder's belief in the transformative power of original works of art. This belief remains a guiding principle of the foundation and helps shape collection-related activities. The foundation is committed to growing and sharing its collection and to using it as a source for cross-cultural dialogue, enjoyment, and involvement for audiences worldwide.

The Terra Foundation is dedicated to the active engagement of the collection in projects that further scholarship and allow public access to individual works of art. In pursuit of these objectives, the foundation displays collection works and funds related publications at its Musée d'Art Américain Giverny in France; exhibits paintings and works on paper at the Art Institute of Chicago on long-term loan; makes temporary loans to art institutions for scholarly exhibitions; and initiates and collaborates on exhibitions that include Terra Foundation collection objects. Such collection initiatives are documented in this report.

The Terra Foundation offers public, 24-hour-a-day access to its collection through a navigable database on its website. The site features a "zoomable" color image for each object along with extensive technical data, and, in many cases, biographical information about the artist and interpretive text about the artwork. To see the collection online and to learn where Terra Foundation collection works can be experienced in person, visit the foundation's website at www.terraamericanart.org.

ACQUISITIONS

As part of its mission, the Terra Foundation for American Art actively collects paintings, sculpture, works on paper, and other objects representing the fullest achievement of American art from the colonial era to the post-World War II era. The Terra Foundation's collection of more than 700 objects continues to grow from foundation purchases as well as from generous donations.

From July 2003 through June 2006, twenty-two objects were added to the collection. Among these are two important canvases by Thomas Hart Benton, a consummate work by George Josimovich, and a dynamic painting by John Marin. The foundation's holdings of works on paper were strengthened by a generous gift from Barbara Sorini of five prints by Raphael Soyer and eleven prints by William Gropper, works created by these artists with Ms. Sorini's late husband, master printer Emiliano Sorini.

PURCHASES

Thomas Hart Benton (1889–1975)
Industry (Women Spinning), 1924–27
oil on canvas
66 $\frac{1}{16}$ x 30 in. (168.0 x 76.2 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 2003.3

Thomas Hart Benton (1889–1975)
Slaves, 1924–27
oil on cotton duck mounted on board
66 $\frac{1}{16}$ x 72 $\frac{3}{8}$ in. (168.8 x 183.8 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 2003.4

George Josimovich (1894–1987)
Illinois Central, 1927
oil on canvas
41 x 46 $\frac{1}{2}$ in. (104.1 x 118.1 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 2004.1

John Marin (1870–1953)
Sailboat, Brooklyn Bridge, New York Skyline, 1934
oil on canvasboard
14 x 17 $\frac{1}{2}$ in. (35.6 x 45.1 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 2006.1

John H. Twachtman (1853–1902)
French Landscape, c. 1885
etching with touches of drypoint and false biting on cream laid paper
8 $\frac{3}{4}$ x 7 $\frac{1}{4}$ in. (21.0 x 20.0 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 2004.2

GIFTS

William Gropper (1897–1977)
Strike Breakers, 1965
etching on wove paper
11 $\frac{3}{4}$ x 15 $\frac{1}{2}$ in. (29.8 x 39.4 cm)
Gift in memory of Emiliano Sorini,
printmaker, 2004.10

William Gropper (1897–1977)
Bass Player, 1968
etching on wove paper
5 $\frac{13}{16}$ x 3 $\frac{3}{8}$ in. (14.8 x 9.8 cm)
Gift in memory of Emiliano Sorini,
printmaker, 2004.11

William Gropper (1897–1977)
Faith, 1967–68
etching on wove paper
5 $\frac{13}{16}$ x 4 in. (14.8 x 10.2 cm)
Gift in memory of Emiliano Sorini,
printmaker, 2004.12

William Gropper (1897–1977)
Exotic Dancer, 1965
etching on wove paper
5 $\frac{7}{8}$ x 3 $\frac{3}{4}$ in. (14.9 x 9.5 cm)
Gift in memory of Emiliano Sorini,
printmaker, 2004.13

William Gropper (1897–1977)
Hassid Dancing, 1968
etching on wove paper
5 $\frac{1}{2}$ x 3 in. (14.0 x 7.6 cm)
Gift in memory of Emiliano Sorini,
printmaker, 2004.14

William Gropper (1897–1977)
Nude on a Wicker Chair, 1965
etching on wove paper
5 $\frac{7}{8}$ x 3 $\frac{3}{4}$ in. (14.9 x 9.5 cm)
Gift in memory of Emiliano Sorini,
printmaker, 2004.15

William Gropper (1897–1977)
Breakfast, 1965
etching and aquatint on wove paper
5 $\frac{3}{4}$ x 3 $\frac{3}{4}$ in. (14.6 x 9.8 cm)
Gift in memory of Emiliano Sorini,
printmaker, 2004.16

William Gropper (1897–1977)
Titan, 1968
etching on wove paper
3 $\frac{3}{4}$ x 5 $\frac{1}{4}$ in. (9.5 x 14.6 cm)
Gift in memory of Emiliano Sorini,
printmaker, 2004.17

William Gropper (1897–1977)
Top Man, 1968
etching and aquatint on wove paper
9 $\frac{7}{8}$ x 14 in. (25.1 x 35.6 cm)
Gift in memory of Emiliano Sorini,
printmaker, 2004.18

William Gropper (1897–1977)
Coffee Break, 1965
etching, sandpaper work, and brushed acid in background on wove paper
11 $\frac{3}{4}$ x 15 $\frac{1}{2}$ in. (29.8 x 39.4 cm)
Gift in memory of Emiliano Sorini,
printmaker, 2004.8

William Gropper (1897–1977)
Cartoon Warmonger, 1965
etching, open bite, and lift ground on wove paper
11 $\frac{7}{8}$ x 15 $\frac{1}{4}$ in. (30.2 x 40.0 cm)
Gift in memory of Emiliano Sorini,
printmaker, 2004.9

Raphael Soyer (1899–1987)
plate for [self-portrait], 1974
copper plate
9 x 4 $\frac{3}{8}$ in. (22.9 x 11.7 cm)
Gift in memory of Emiliano Sorini,
printmaker, 2004.3.1

Raphael Soyer (1899–1987)
[self-portrait], 1974
etching on envelope
9 $\frac{3}{4}$ x 4 $\frac{1}{4}$ in. (23.5 x 12.4 cm)
Gift in memory of Emiliano Sorini,
printmaker, 2004.3.2

Raphael Soyer (1899–1987)
Self-Portrait, 1974
etching on wove paper
8 $\frac{7}{8}$ x 4 $\frac{3}{8}$ in. (22.5 x 11.6 cm)
Gift in memory of Emiliano Sorini,
printmaker, 2004.4

Raphael Soyer (1899–1987)
[standing nude girl with man in margin], 1976
etching on wove paper
8 $\frac{13}{16}$ x 5 $\frac{1}{4}$ in. (22.4 x 14.6 cm)
Gift in memory of Emiliano Sorini,
printmaker, 2004.5

Raphael Soyer (1899–1987)
[self-portrait with wife], 1974
etching on wove paper
7 $\frac{7}{8}$ x 9 $\frac{1}{4}$ in. (20.0 x 24.8 cm)
Gift in memory of Emiliano Sorini,
printmaker, 2004.6

Raphael Soyer (1899–1987)
Self-Portrait, 1974
etching on wove paper
8 $\frac{3}{4}$ x 4 $\frac{1}{2}$ in. (22.2 x 11.4 cm)
Gift in memory of Emiliano Sorini,
printmaker, 2004.7



ACQUISITION

THOMAS HART BENTON (1889–1975)

INDUSTRY (WOMEN SPINNING) (DETAIL), 1924–27

oil on canvas

66 7/8 x 30 in. (168.0 x 76.2 cm)

Daniel J. Terra Art Acquisition Endowment Fund, 2003.3

Begun in 1919, Thomas Hart Benton's ambitious mural-like series "The American Historical Epic" critiqued the exploitation of the American worker. By 1927 Benton had finished about eighteen paintings of the projected sixty to seventy-five panels. Themes of conflict and economic exploitation predominated. Unlike the social realists who were his contemporaries, Benton did not focus on the distress of a particular class. He instead chose to make an epic critique of America's economic and social history, which is extraordinary in American art before the 1930s. The Terra Foundation acquired two paintings from this important series: *Industry (Women Spinning)*, pictured here, and *Slaves*, which is illustrated on page 76.



ACQUISITION

GEORGE JOSIMOVICH (1894–1987)

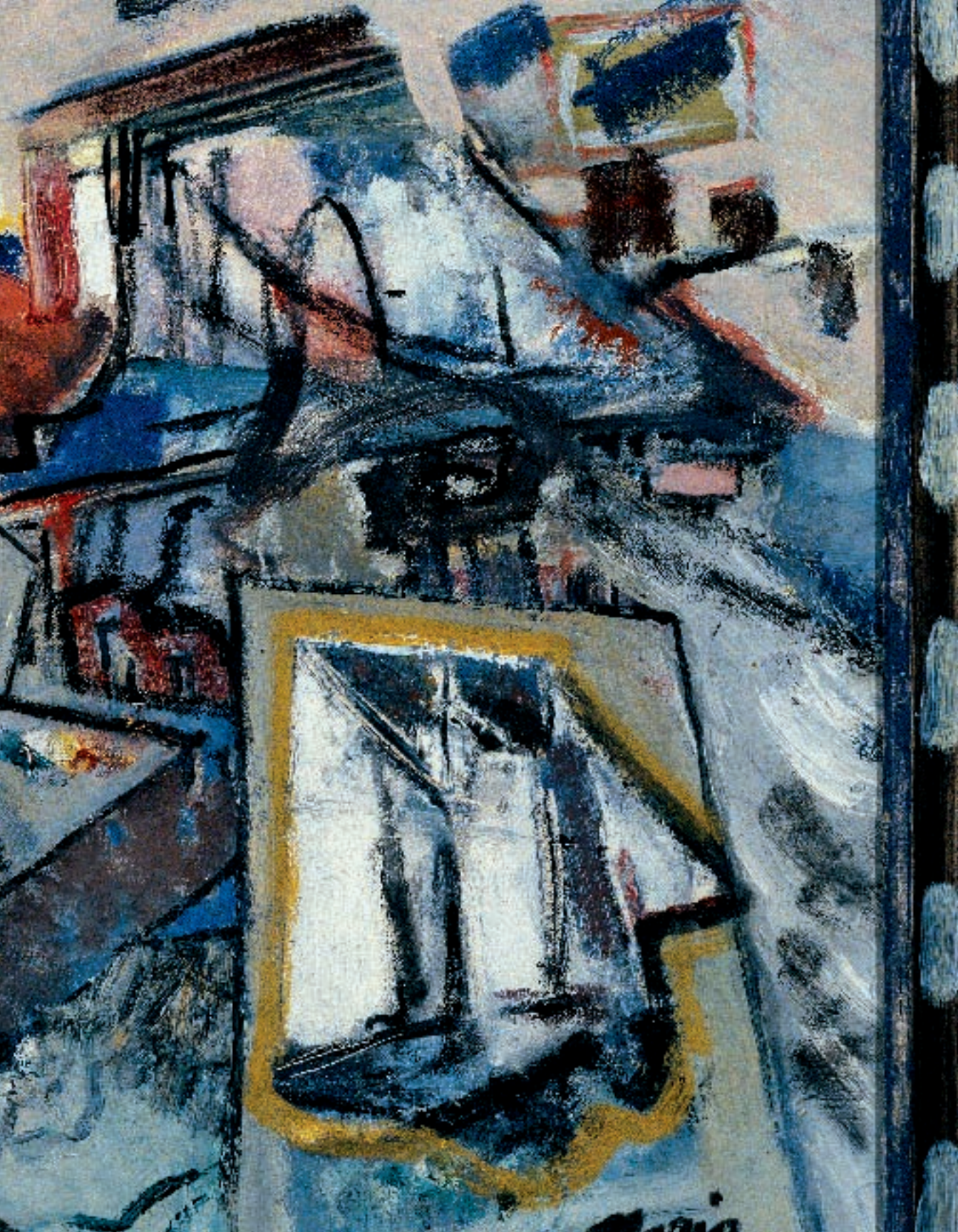
ILLINOIS CENTRAL (DETAIL), 1927

oil on canvas

41 x 46 7/8 in. (104.1 x 118.1 cm)

Daniel J. Terra Art Acquisition Endowment Fund, 2004.1

Executed with a compositional vocabulary honed in Paris during the artist's year-long stay in France, *Illinois Central* also reflects George Josimovich's American identity in its specific title and bespeaks Josimovich's personal affinity with his adopted home state. Founded in the 1850s, the Illinois Central Railroad was an essential artery in the circular transportation network that, by linking Chicago with Atlantic and Gulf ports, had in the nineteenth century made the city a national economic engine to rival New York. The railroad also owned the suburban tracks along which Josimovich himself surely had ridden as he traveled between his studio in Hyde Park, on Chicago's South Side, and the "Loop," the city's business and cultural center. It was there that he first exhibited this work, at the 1928 Chicago No-Jury Society of Artists annual exhibition.



ACQUISITION

JOHN MARIN (1870–1953)

SAILBOAT, BROOKLYN BRIDGE, NEW YORK SKYLINE (DETAIL), 1934

oil on canvasboard

14 x 17 $\frac{1}{4}$ in. (35.6 x 45.1 cm)

Daniel J. Terra Art Acquisition Endowment Fund, 2006.1

John Marin's *Sailboat, Brooklyn Bridge, New York Skyline* presents New York City from the East River as an assemblage of colors and shapes that suggest the appearance as well as the dynamic energy of the city. For Marin, as for many of his contemporaries, New York City's built environment was a perennial inspiration and the Brooklyn Bridge a recurring theme. The bridge, a triumph of structural engineering, had quickly become a symbol of modernity after its completion in the late nineteenth century.

Marin was widely hailed for his command of watercolor when, in 1928, he turned with new enthusiasm to oil painting. Marin relished the medium's distinctive opacity, viscosity, density, and textured effects. Beginning in 1930, Marin sometimes distinguished his oil paintings from his watercolors by carving or painting the frames. As seen along the right-hand side of this illustration, for *Sailboat, Brooklyn Bridge, New York Skyline*, he applied a thin black wash to a simple wood molding, adding elongated dabs of white at regular intervals: the resulting vivid spotted effect echoes in reverse the square strokes of black against pale ground that represent distant buildings against the sky and underscores the strong use of black and white throughout the composition.



ACQUISITION

JOHN H. TWACHTMAN (1853–1902)

FRENCH LANDSCAPE (DETAIL), c. 1885

etching with touches of drypoint and false biting on cream laid paper

8 $\frac{3}{4}$ x 7 $\frac{1}{4}$ in. (21.0 x 20.0 cm)

Daniel J. Terra Art Acquisition Endowment Fund, 2004.2

John Henry Twachtman's *French Landscape* depicts the curving coastal road between the towns of Trouville and Honfleur in the French Atlantic province of Normandy. Twachtman spent two consecutive summers in Normandy in the mid-1880s during vacations from his studies at the Académie Julian in Paris. The area near Honfleur had long attracted artists, especially after the opening of the railway in 1862 allowed easy access from Paris; in the mid-1860s, Claude Monet, leader of the French impressionist painters, made the Trouville-Honfleur road the subject of his first essay in serial painting. For Twachtman, the setting also inspired a closely related painting, *Road Near Honfleur*, which is in the Terra Foundation's collection.

For this print, Twachtman freely sketched the rural Normandy scene onto a small etching plate. During the process of etching or biting this drawing into the plate, accidental splotchy effects appeared where the acid slightly corroded some unprotected areas of the plate surface. Twachtman exploited the resulting tones to provide texture that articulates the work's compositional elements. Extraordinarily, the foundation's print is one of three known lifetime impressions from this plate.



ACQUISITION

WILLIAM GROPPER (1897–1977)

TOP MAN (DETAIL), 1968

etching and aquatint on wove paper

9 7/8 x 14 in. (25.1 x 35.6 cm)

Gift in memory of Emiliano Sorini, printmaker, 2004.18

Created in the last decade of the artist's life, *Top Man* reveals William Gropper's highly developed sense of character wedded to his succinct graphic style. With a few well-placed lines, Gropper conjured a corpulent man whose imposing, indeed intimidating, demeanor conveys his powerful authority; he is much too important to deal with trifling matters and insignificant people. The artist's own impoverished, working-class childhood and three-decade career as a professional political cartoonist prepared him for biting commentary against wealthy moguls who had little regard for the downtrodden.

After creating the image on the plate, Gropper printed his intaglio in collaboration with master printer Emiliano Sorini at his New York City print workshop. This impression is Sorini's printer's proof, outside the edition of 100 published by Associated American Artists, New York.



ACQUISITION

RAPHAEL SOYER (1899–1987)

[SELF-PORTRAIT WITH WIFE] (DETAIL), 1974

etching on wove paper

7 ⁷/₈ x 9 ³/₄ in. (20.0 x 24.8 cm)

Gift in memory of Emiliano Sorini, printmaker, 2004.6

While his wife sleeps on the bed in the background, Raphael Soyer stares intently, seemingly at the viewer, although he was most likely peering into a mirror in order to observe himself within this domestic scene. Whiskery lines render his face with a set mouth, wide-open eyes, uplifted eyebrows, and a furrowed brow beneath unruly strands of hair. Soyer created a brutally honest portrayal of himself, making no attempt at flattery.

In 1964, Soyer made an earlier version of this etching (as well as a 1967 lithograph version in reverse), which shows the unshaven artist and his sleeping wife as they are here, but within a loosely sketched interior with lighter, wallpaper-patterned walls. In 1974, when the artist returned to this etched plate, he added densely cross-hatched lines so that the bedroom walls would print in an even, dark tone, thereby providing a more dramatic contrast with the doorway, which casts light on the figure on the bed. Soyer's revision, shown here, also makes his self portrait "pop out" in the foreground, his haggard expression and the gestures of his hands. Throughout his career, Soyer made self portraits. In his later years, he did not shirk from depicting his aging appearance.

COLLECTION PARTNERSHIP WITH THE ART INSTITUTE OF CHICAGO

On April 16, 2005, the Art Institute of Chicago opened its “Expanded Galleries of American Art with Loans from the Terra Foundation for American Art Collection.” This event was the public debut of an unprecedented partnership between the two institutions, through which the Terra Foundation placed approximately fifty paintings and the majority of its works on paper on a renewable fifteen-year loan to the Art Institute in its hometown of Chicago. Together, the collections provide the many visitors to the Art Institute a comprehensive presentation of American art.

The Terra Foundation paintings on loan will be on view in the Art Institute’s galleries; the selection is not static, however, as the Terra Foundation may lend works to other institutions for temporary exhibitions. A rotating selection of the Terra Foundation’s works on paper will be on display at the Art Institute; the remainder may be viewed by appointment through the Art Institute’s Prints and Drawings Department. As with the paintings, the works on paper may be lent by the Terra Foundation for exhibition projects at other institutions.

The following Terra Foundation for American Art paintings and works on paper were on view at the Art Institute of Chicago at the opening of the expanded American art galleries in April 2005. All works bear the credit line of “Daniel J. Terra Collection” unless otherwise noted. A continually updated list of Terra Foundation collection objects on loan to and on view at the Art Institute is available on the foundation’s website.

PAINTINGS

George Bellows (1882–1925)

The Palisades, 1909

oil on canvas

30 x 38 $\frac{1}{8}$ in. (76.2 x 96.8 cm);

1999.10

George Caleb Bingham (1811–1879)

The Jolly Flatboatmen, 1877–78

oil on canvas

26 $\frac{1}{16}$ x 36 $\frac{3}{16}$ in. (66.2 x 92.4 cm);

1992.15

Patrick Henry Bruce (1881–1936)

Peinture, 1917–18

oil and graphite on canvas,

10 $\frac{1}{16}$ x 12 $\frac{3}{16}$ in. (25.6 x 32.1 cm);

1999.21

Dennis Miller Bunker (1861–1890)

Brittany Town Morning, Larmor, 1884

oil on canvas

14 x 22 in. (35.6 x 55.9 cm); 1991.1

Mary Cassatt (1844–1926)

Summertime, 1894

oil on canvas

39 $\frac{3}{8}$ x 32 in. (100.6 x 81.3 cm);

1988.25

Thomas Cole (1801–1848)

Landscape with Figures: A Scene from “The Last of the Mohicans,” 1826

oil on panel

26 $\frac{1}{8}$ x 43 $\frac{1}{16}$ in. (66.4 x 109.4 cm);

1993.2

John Singleton Copley (1738–1815)

Portrait of Mrs. John Stevens (Judith

Sargent, later Mrs. John Murray),

1770–72

oil on canvas

50 x 40 in. (127.0 x 101.6 cm)

Daniel J. Terra Art Acquisition

Endowment Fund, 2000.6

Charles Courtney Curran (1861–1942)

Lotus Lilies, 1888

oil on canvas

18 x 32 in. (45.7 x 81.3 cm); 1999.35

Stuart Davis (1892–1964)

Super Table, 1925

oil on canvas

48 x 34 $\frac{1}{8}$ in. (122.2 x 86.7 cm);

1999.37

Charles Demuth (1883–1935)

Welcome to Our City, 1921

oil on canvas

25 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in. (63.8 x 51.1 cm);

1993.3

Charles Demuth (1883–1935)

Rue du singe qui pêche, 1921

tempera on academy board

20 $\frac{1}{16}$ x 16 $\frac{1}{8}$ in. (52.2 x 41.0 cm);

1999.44

Thomas Eakins (1844–1916)

Portrait of Thomas J. Eagan, 1907

oil on canvas

24 x 20 in. (61.0 x 50.8 cm)

Daniel J. Terra Art Acquisition

Endowment Fund, 1998.1

Sanford Robinson Gifford

(1823–1880)

Morning in the Hudson, Haverstraw

Bay, 1866

oil on canvas

14 $\frac{1}{4}$ x 30 $\frac{1}{4}$ in. (36.2 x 76.8 cm);

1993.11

Sanford Robinson Gifford

(1823–1880)

Hunter Mountain, Twilight, 1866

oil on canvas

30 $\frac{3}{8}$ x 54 $\frac{1}{8}$ in. (77.8 x 137.5 cm);

1999.57

Marsden Hartley (1877–1943)

Painting No. 50, 1914–15

oil on canvas

47 x 47 in. (119.4 x 119.4 cm);

1999.61

William Stanley Haseltine

(1835–1900)

Rocks at Nahant, 1864

oil on canvas

22 $\frac{3}{8}$ x 40 $\frac{1}{8}$ in.

(56.8 x 102.9 cm); 1999.65

Childe Hassam (1859–1935)

Une Averse—rue Bonaparte, 1887

oil on canvas

40 $\frac{3}{8}$ x 77 $\frac{1}{16}$ in. (102.6 x 196.7 cm);

1993.20

Martin Johnson Heade (1819–1904)

Newburyport Marshes: Approaching

Storm, c. 1871

oil on canvas

15 $\frac{1}{8}$ x 30 $\frac{1}{8}$ in. (38.7 x 76.5 cm);

1999.68

Martin Johnson Heade (1819–1904)

Still Life with Apple Blossoms in a

Nautilus Shell, 1870

oil on canvas

21 x 17 in. (53.3 x 43.2 cm)

Daniel J. Terra Art Acquisition

Endowment Fund; 1999.7

Winslow Homer (1836–1910)

On Guard, 1864

oil on canvas

12 $\frac{1}{8}$ x 9 $\frac{1}{8}$ in. (31.1 x 23.5 cm);

1994.11

Winslow Homer (1836–1910)

The Whittling Boy, 1873

oil on canvas

15 $\frac{3}{8}$ x 22 $\frac{1}{16}$ in. (40.0 x 57.6 cm);

1994.12

Edward Hopper (1882–1967)

Dawn in Pennsylvania, 1942

oil on canvas

24 $\frac{3}{8}$ x 44 $\frac{1}{8}$ in. (61.9 x 112.4 cm);

1999.77

John Frederick Kensett (1816–1872)

Almy Pond, Newport, c. 1857

oil on canvas

12 $\frac{1}{8}$ x 22 $\frac{1}{8}$ in. (32.1 x 56.2 cm);

1992.42

Rockwell Kent (1882–1971)
Summer, Greenland, 1932–33
oil on canvas adhered to panel
28 x 44 in. (71.1 x 111.8 cm)
Daniel J. Terra Art Acquisition
Endowment Fund; 1998.2

Walt Kuhn (1880–1949)
Clown with Drum, 1942
oil on canvas
60 $\frac{7}{8}$ x 41 $\frac{3}{4}$ in. (154.6 x 105.1 cm);
1992.172

John La Farge (1835–1910)
Paradise Valley, 1866–68
oil on canvas
32 $\frac{3}{8}$ x 42 in. (82.9 x 106.7 cm);
1996.92

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

Willard Metcalf (1858–1925)
Havana Harbor, 1902
oil on canvas
18 $\frac{3}{16}$ x 26 $\frac{1}{8}$ in. (46.5 x 66.4 cm);
1992.49

Thomas Moran (1837–1926)
Autumn on the Wissahickon, 1864
oil on canvas
30 $\frac{1}{4}$ x 45 $\frac{1}{4}$ in. (76.8 x 114.9 cm);
1999.99

Samuel F. B. Morse (1791–1872)
Gallery of the Louvre, 1831–33
oil on canvas
73 $\frac{3}{4}$ x 108 in. (187.3 x 274.3 cm);
1992.51

William Sidney Mount (1807–1868)
The Trap Sprung, 1844
oil on panel
12 $\frac{7}{8}$ x 17 $\frac{1}{16}$ in. (32.7 x 43.3 cm);
1992.52

Maurice Prendergast (1858–1924)
Still Life with Apples, between 1910
and 1913
oil on canvas
14 x 17 $\frac{1}{4}$ in. (35.6 x 43.8 cm);
1992.66

Maurice Prendergast (1858–1924)
Opal Sea, between 1907 and 1910
oil on canvas
22 x 34 $\frac{1}{8}$ in. (55.9 x 86.7 cm);
1999.118

William Tylee Ranney (1813–1857)
completed by **William Sidney Mount**
(1807–1868)
Rail Shooting, 1856/1859
oil on canvas
13 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in. (34.9 x 50.2 cm);
1992.124

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

Theodore Robinson (1852–1896)
Canal Scene, 1893
oil on canvas
16 $\frac{1}{4}$ x 22 $\frac{3}{8}$ in. (42.9 x 56.8 cm);
1992.131

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

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

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

Joseph Stella (1877–1946)
Telegraph Poles with Buildings, 1917
oil on canvas
36 $\frac{1}{4}$ x 30 $\frac{1}{4}$ in. (92.1 x 76.8 cm);
1999.139

Henry Ossawa Tanner (1859–1937)
Les Invalides, Paris, 1896
oil on canvas
13 $\frac{1}{8}$ x 16 $\frac{1}{8}$ in. (33.3 x 41.0 cm);
1999.140

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

John H. Twachtman (1853–1902)
Road near Honfleur, c. 1885
oil on paper mounted on canvas
30 x 21 in. (76.2 x 53.3 cm); 1989.15

James McNeill Whistler (1834–1903)
Carlyle's Sweetstuff Shop, between
1885 and 1889
oil on panel
5 $\frac{7}{8}$ x 8 $\frac{1}{16}$ in. (13.0 x 21.4 cm);
1992.147

James McNeill Whistler (1834–1903)
A Chelsea Shop, between 1894 and
1895
oil on panel
5 x 8 $\frac{1}{16}$ in. (12.7 x 21.4 cm); 1992.148

James McNeill Whistler (1834–1903)
Note in Red: The Siesta, by 1884
oil on panel
8 $\frac{1}{16}$ x 12 in. (21.1 x 30.5 cm);
1999.149

Worthington Whittredge (1820–1910)
Indian Encampment, between 1870
and 1876
oil on canvas
14 $\frac{1}{4}$ x 21 $\frac{1}{8}$ in. (36.8 x 55.6 cm);
1999.151

Thomas Waterman Wood (1823–1903)
The Yankee Pedlar, 1872
oil on canvas
28 x 40 in. (71.1 x 101.6 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 1998.3

WORKS ON PAPER

John James Audubon (1785–1851)
The Birds of America, vol. 1, 1827–30
hand-colored aquatints and etchings
bound into volume with leather
binding/cover
39 $\frac{7}{8}$ x 26 $\frac{1}{4}$ x 2 in. (99.4 x 66.7 x
5.1 cm); 1984.3.1

Charles Burchfield (1893–1967)
Dream of a Fantasy Flower, 1960–66
watercolor with wiping and scraping
on off-white wove watercolor paper
33 x 39 $\frac{1}{4}$ in. (83.8 x 101.0 cm);
1999.23

Mary Cassatt (1844–1926)
La Tasse de thé, 1897
pastel on tan wove paper mounted
on canvas
21 $\frac{1}{4}$ x 28 $\frac{3}{4}$ in. (54.0 x 73.0 cm);
1999.24

William Merritt Chase (1849–1916)
Spring Flowers (Peonies), by 1889
pastel on paper
48 x 48 in. (121.9 x 121.9 cm);
1999.32

Charles Demuth (1883–1935)
Seven Plums in a Chinese Bowl, 1923
watercolor and graphite on ivory
wove watercolor paper
10 x 14 in. (25.4 x 35.6 cm); 1992.4

Arthur Dove (1880–1946)
A Walk: Poplars, 1912 or 1913
pastel on silk mounted on board
21 $\frac{3}{8}$ x 17 $\frac{1}{4}$ in. (54.9 x 45.4 cm);
1999.47

Marsden Hartley (1877–1943)
New Mexico Landscape, 1918
pastel on manila paper mounted
on Masonite
17 $\frac{1}{4}$ x 27 $\frac{7}{8}$ in. (43.8 x 70.8 cm);
1994.19

Maurice Prendergast (1858–1924)
Promenade, between 1895 and 1897
monotype with graphite on cream
Japanese paper
7 $\frac{1}{2}$ x 11 $\frac{1}{4}$ in. (19.0 x 29.5 cm);
1992.100

Maurice Prendergast (1858–1924)
Lady in Pink, between 1900 and 1902
monotype with graphite on cream
Japanese paper
9 $\frac{1}{8}$ x 4 in. (25.1 x 10.2 cm); 1992.89

Maurice Prendergast (1858–1924)
Lady with a Muff, 1900
monotype on cream wove paper
10 x 4 $\frac{3}{8}$ in. (25.4 x 11.1 cm); 1992.91

Maurice Prendergast (1858–1924)
Franklin Park, Boston, 1895–97
watercolor over black chalk on ivory
wove watercolor paper
17 $\frac{1}{2}$ x 13 $\frac{1}{4}$ in. (44.5 x 33.3 cm);
1999.111

Benton Murdoch Spruance
(1904–1967)
The People Work—Morning, 1937
lithograph on off-white BFK Rives
wove paper
13 $\frac{1}{16}$ x 18 $\frac{15}{16}$ in. (35.1 x 48.1 cm);
1995.47.a

Benton Murdoch Spruance
(1904–1967)
The People Work—Noon, 1937
lithograph on off-white BFK Rives
wove paper
113 $\frac{1}{16}$ x 18 $\frac{15}{16}$ in. (35.1 x 48.1 cm);
1995.47.b

Benton Murdoch Spruance
(1904–1967)
The People Work—Evening, 1937
lithograph on off-white BFK Rives
wove paper
13 $\frac{1}{16}$ x 18 $\frac{15}{16}$ in. (35.1 x 48.1 cm);
1995.47.c

Benton Murdoch Spruance
(1904–1967)
The People Work—Night, 1937
lithograph on off-white BFK Rives
wove paper
13 $\frac{1}{16}$ x 18 $\frac{15}{16}$ in. (35.1 x 48.1 cm);
1995.47.d

James McNeill Whistler (1834–1903)
Reclining Nude, 1893/1900
pastel and black chalk on brown
wove paper laid down on card
7 $\frac{1}{16}$ x 10 $\frac{1}{4}$ in. (17.9 x 27.6 cm); 1989.7

James McNeill Whistler (1834–1903)
Maud, Standing, c. 1873
etching and drypoint with hand-
applied brown and gray washes
printed on cream laid paper
8 $\frac{1}{16}$ x 5 $\frac{7}{8}$ in. (22.4 x 14.9 cm); 1989.8

James McNeill Whistler (1834–1903)
Maud on a Stairway, 1884–85
watercolor over traces of black chalk
on ivory wove paper
11 $\frac{3}{8}$ x 8 $\frac{3}{4}$ in. (29.5 x 22.2 cm);
1999.150

LOANS

The Terra Foundation for American Art participates generously in exhibitions that advance the scholarship and interpretation of American art. Between July 2003 and June 2006, more than one hundred objects were lent to over twenty exhibitions in such cities as Budapest, London, New York, and Paris.

The Terra Foundation encourages institutions worldwide to request loans from the collection when a particular object strengthens an exhibition's thesis and presentation. A comprehensive list of the collection is available on the foundation's website; loan requests should be sent to the foundation's registrar of collection.

**OKLAHOMA CITY MUSEUM OF ART
(OKLAHOMA CITY, OKLAHOMA)**
Americans in Paris: 1850–1910
August 28–November 30, 2003

Lilla Cabot Perry (1848–1933)
By the Brook, Giverny, France
(*woman in pink dress*), 1909
oil on canvas, 45 $\frac{7}{8}$ x 35 $\frac{3}{8}$ in.
(116.5 x 89.4 cm); 1992.54

Edward Redfield (1869–1965)
France, 1898–99
oil on canvas, 31 $\frac{1}{4}$ x 40 $\frac{3}{8}$ in.
(79.4 x 102.1 cm); 1992.126

Martha Walter (1875–1976)
A la cr  merie (At the Restaurant), 1910
oil on canvasboard, 12 $\frac{1}{8}$ x 16 in.
(32.7 x 40.6 cm); 1999.143

**MUSEE D'ART AMERICAIN GIVERNY
(GIVERNY, FRANCE)**
A Transatlantic Avant-Garde:
American Artists in Paris, 1918–1939
August 31–November 30, 2003

Tacoma Museum of Art (Tacoma,
Washington), December 18, 2003–
March 2004; Terra Museum of
American Art (Chicago, Illinois),
April 17–June 27, 2004

Patrick Henry Bruce (1881–1936)
Peinture, 1917–18
oil and graphite on canvas,
10 $\frac{1}{8}$ x 12 $\frac{1}{8}$ in. (25.6 x 32.1 cm);
1999.21

Stuart Davis (1892–1964)
Rue des Rats, 1929
lithograph on chine coll  , laid down
on wove paper, 10 x 15 $\frac{3}{8}$ in.
(25.4 x 38.6 cm); 1996.68

Charles Demuth (1883–1935)
Rue du singe qui p  che, 1921
tempera on academy board,
20 $\frac{3}{8}$ x 16 $\frac{1}{8}$ in. (52.2 x 41.0 cm);
1999.44

Charles Demuth (1883–1935)
Welcome to Our City, 1921
oil on canvas, 25 $\frac{1}{8}$ x 20 $\frac{3}{8}$ in.
(63.8 x 51.1 cm); 1993.3

Albert Eugene Gallatin (1881–1952)
Room Space, 1937–38
oil on canvas, 30 $\frac{1}{4}$ x 25 $\frac{3}{8}$ in.
(76.8 x 64.5 cm); 1999.56

**METROPOLITAN MUSEUM OF ART
(NEW YORK, NEW YORK)**
Sanford Robinson Gifford
October 7, 2003–February 8, 2004

Amon Carter Museum of Art (Fort
Worth, Texas), March 6–May 16,
2004; (co-organizer) National Gallery
of Art (Washington, D.C.), June 27–
September 26, 2004

Sanford Robinson Gifford (1823–1880)
*Morning in the Hudson, Haverstraw
Bay*, 1866
oil on canvas, 14 $\frac{1}{4}$ x 30 $\frac{1}{8}$ in.
(36.2 x 76.8 cm); 1993.11

Sanford Robinson Gifford (1823–1880)
Hunter Mountain, Twilight, 1866
oil on canvas, 30 $\frac{3}{8}$ x 54 $\frac{1}{8}$ in.
(77.8 x 137.5 cm); 1999.57

**HIGH MUSEUM OF ART
(ATLANTA, GEORGIA)**
After Whistler
November 15, 2003–February 8, 2004

Detroit Institute of Arts (Detroit,
Michigan), March 6–May 30, 2004

Thomas Dewing (1851–1938)
Portrait of a Lady Holding a Rose, 1912
oil on canvas, 21 $\frac{1}{4}$ x 16 $\frac{1}{8}$ in.
(54.0 x 41.3 cm); 1999.46

**HECKSCHER MUSEUM OF ART
(HUNTINGTON, NEW YORK)**
The Golden Age of Impressionism
November 22, 2003–February 1, 2004

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

**NEW BRITAIN MUSEUM
OF AMERICAN ART
(NEW BRITAIN, CONNECTICUT)**
**Copley to Cassatt: Masterworks from
the Terra Collection**
September 5–November 30, 2003

Reciprocal loan of 55 works, including:

George Caleb Bingham (1811–1879)
The Jolly Flatboatmen, 1877–78
oil on canvas, 26 $\frac{1}{8}$ x 36 $\frac{1}{8}$ in.
(66.2 x 92.4 cm); 1992.15

Mary Cassatt (1844–1926)
Summertime, 1894
oil on canvas, 39 $\frac{1}{8}$ x 32 in.
(100.6 x 81.3 cm); 1988.25

Charles Courtney Curran
(1861–1942)
Lotus Lilies, 1888
oil on canvas, 18 x 32 in.
(45.7 x 81.3 cm); 1999.35

Theodore Robinson (1852–1896)
The Wedding March, 1892
oil on canvas, 22 $\frac{1}{8}$ x 26 $\frac{1}{8}$ in.
(56.7 x 67.3 cm); 1999.127

**SZEPMUVESZETI MUZEUM
(BUDAPEST, HUNGARY)**
Monet and Friends
December 1, 2003–March 15, 2004

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

Willard Metcalf (1858–1925)
The River Epte, Giverny, 1887
oil on canvas, 12 $\frac{1}{4}$ x 15 $\frac{1}{8}$ in.
(31.1 x 40.3 cm); 1989.6

**JAMES A. MICHENER ART MUSEUM
(DOYLESTOWN, PENNSYLVANIA)**
**Edward Redfield: Just Values and
Fine Seeing**
May 2, 2004–January 9, 2005

Edward Redfield (1869–1965)
France, 1898–99
oil on canvas, 31 $\frac{1}{4}$ x 40 $\frac{3}{8}$ in.
(79.4 x 102.1 cm); 1992.126

**TATE MODERN
(LONDON, ENGLAND)**

Edward Hopper
May 27–September 5, 2004

Museum Ludwig (Cologne, Germany),
October 9, 2004–January 9, 2005

Edward Hopper (1882–1967)
Dawn in Pennsylvania, 1942
oil on canvas, 24 $\frac{3}{8}$ x 44 $\frac{1}{4}$ in.
(61.9 x 112.4 cm); 1999.77

**THE METROPOLITAN MUSEUM
OF ART
(NEW YORK, NEW YORK)**

**Childe Hassam (1859–1935):
Retrospective**
June 7–September 12, 2004

Childe Hassam (1859–1935)
French Peasant Girl, c. 1883
oil on canvas, 21 $\frac{1}{4}$ x 13 $\frac{1}{4}$ in.
(54.9 x 35.2 cm); 1989.21

Childe Hassam (1859–1935)
Mrs. Hassam and Her Sister, 1889
oil on canvas, 9 $\frac{3}{16}$ x 6 $\frac{1}{4}$ in.
(24.9 x 15.6 cm); 1992.40

Childe Hassam (1859–1935)
Une Averse—rue Bonaparte, 1887
oil on canvas, 40 $\frac{3}{8}$ x 77 $\frac{1}{16}$ in.
(102.6 x 196.7 cm); 1993.20

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

**NATIONAL GALLERY OF CANADA
(OTTAWA, ONTARIO)**

**The Great Parade: Portrait of the
Artist as Clown**
June 11–September 17, 2004

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

**BROOKLYN MUSEUM OF ART
(BROOKLYN, NEW YORK)**
**Great Expectations: John Singer
Sargent Painting Children**
October 8, 2004–January 2, 2005

Museum of Fine Arts, Houston
(Houston, Texas), February 13–May 8,
2005; High Museum of Art (Atlanta,
Georgia), June 11–September 4, 2005

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

**BALTIMORE MUSEUM OF ART
(BALTIMORE, MARYLAND)**
**In Monet's Light: Theodore Robinson
in Giverny**
October 17, 2004–January 9, 2005

Phoenix Art Museum (Phoenix,
Arizona), February 4–May 8, 2005;
Wadsworth Atheneum Museum of
Art (Hartford, Connecticut), June 4–
September 4, 2005

Loan of 11 works, including:

Theodore Robinson (1852–1896)
From the Hill, Giverny, between
1889 and 1892
oil on canvas, 15 $\frac{3}{8}$ x 25 $\frac{1}{8}$ in.
(40.3 x 65.7 cm); 1987.6

Theodore Robinson (1852–1896)
Blossoms at Giverny, 1891–93
oil on canvas, 21 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in.
(54.9 x 51.1 cm); 1992.130

Theodore Robinson (1852–1896)
The Wedding March, 1892
oil on canvas, 22 $\frac{3}{16}$ x 26 $\frac{1}{2}$ in.
(56.7 x 67.3 cm); 1999.127

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

Theodore Robinson (1852–1896)
Two in a Boat, c. 1891
albumen print, 3 $\frac{3}{4}$ x 5 in.
(9.5 x 12.7 cm)
Gift of Mr. Ira Spanierman, C1985.1.1

Theodore Robinson (1852–1896)
The Layette, c. 1892
cyanotype, 9 $\frac{1}{16}$ x 6 $\frac{1}{4}$ in.
(24.0 x 17.1 cm)
Gift of Mr. Ira Spanierman, C1985.1.2

Theodore Robinson (1852–1896)
Woman Picking Fruit, c. 1891
cyanotype, 9 $\frac{1}{16}$ x 6 $\frac{1}{4}$ in.
(24.0 x 15.9 cm)
Gift of Mr. Ira Spanierman, C1985.1.20

Theodore Robinson (1852–1896)
Portrait of Monet, c. 1888–90
cyanotype, 9 $\frac{1}{16}$ x 6 $\frac{1}{4}$ in.
(24.0 x 16.8 cm)
Gift of Mr. Ira Spanierman, C1985.1.6

**WILLIAMS COLLEGE MUSEUM
OF ART
(WILLIAMSTOWN, MASSACHUSETTS)**
**Moving Pictures: American Art and
Early Film, 1880–1910**
July 16–December 11, 2005

Reynolda House Museum of American
Art (Winston-Salem, North Carolina),
March 10, 2006–July 16, 2006

Maurice Prendergast (1858–1924)
Woman on Ship Deck, c. 1895
monotype on cream Japanese paper,
6 $\frac{1}{16}$ x 4 $\frac{1}{8}$ in. (16.0 x 10.5 cm);
1992.120

**FIGGE ART MUSEUM
(DAVENPORT, IOWA)**
**The Great American Thing: Modern
Art and National Identity, 1915–1935**
September 17, 2005–May 21, 2006

Tacoma Art Museum (Tacoma,
Washington), January 29–May 21,
2006

Marsden Hartley (1877–1943)
Painting No. 50, 1914–15
oil on canvas, 47 x 47 in.
(119.4 x 119.4 cm); 1999.61

Ammi Phillips (1788–1865)
Girl in a Red Dress, c. 1835
oil on canvas, 32 $\frac{3}{8}$ x 27 $\frac{3}{8}$ in.
(82.2 x 69.5 cm); 1992.57

PENNSYLVANIA ACADEMY OF THE FINE ARTS (PHILADELPHIA, PENNSYLVANIA)
Art in Chicago: Resisting Regionalism, Transforming Modernism
February 4–April 2, 2006

George Josimovich (1894–1987)
Illinois Central, 1927
oil on canvas, 41 x 46 ½ in.
(104.1 x 118.1 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 2004.1

THE NATIONAL GALLERY (LONDON, ENGLAND)
Americans in Paris, 1860–1900
February 22–May 21, 2006

(co-organizer) Museum of Fine Arts
(Boston, Massachusetts), June 25–
September 24, 2006; (in conjunction
with) The Metropolitan Museum of
Art (New York, New York), October 16,
2006–January 28, 2007

Dennis Miller Bunker (1861–1890)
Brittany Town Morning, Larmor, 1884
oil on canvas, 14 x 22 in.
(35.6 x 55.9 cm); 1991.1

Charles Courtney Curran (1861–1942)
In the Luxembourg (Garden), 1889
oil on panel, 9 ¾ x 12 ¼ in.
(23.3 x 31.1 cm); 1992.167

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

Willard Metcalf (1858–1925)
Au café, 1888
oil on panel, 13 ⅞ x 6 ⅞ in.
(34.8 x 15.4 cm); 1992.10

Maurice Prendergast (1858–1924)
The Luxembourg Garden, Paris,
between 1890 and 1894
oil on canvas, 12 ¾ x 9 ¾ in.
(32.7 x 24.4 cm); 1992.68

Theodore Robinson (1852–1896)
The Wedding March, 1892
oil on canvas, 22 ⅝ x 26 ½ in.
(56.7 x 67.3 cm); 1999.127

Henry Ossawa Tanner (1859–1937)
Les Invalides, Paris, 1896
oil on canvas, 13 ⅞ x 16 ⅞ in.
(33.3 x 41.0 cm); 1999.140

MUSEE D'ART AMERICAIN GIVERNY (GIVERNY, FRANCE)
Winslow Homer: Poet of the Sea
June 15–September 15, 2006

(co-organizer) Dulwich Picture Gallery
(London, England), February 22–May
21, 2006

Winslow Homer (1836–1910)
Perils of the Sea, 1888
etching printed in brownish black ink
on cream wove paper, 13 ⅞ x 20 ⅞ in.
(34.8 x 51.3 cm); 1995.38

Winslow Homer (1836–1910)
The Life Line, 1884
etching printed in blue on cream
wove paper, 12 ¼ x 17 ¼ in.
(31.1 x 43.8 cm); 1996.8

Winslow Homer (1836–1910)
The Nurse, 1867
oil on panel, 19 x 11 in.
(48.3 x 27.9 cm); 1999.74

Winslow Homer (1836–1910)
Three Boys on the Shore, 1873
gouache and watercolor on paper
mounted on board, 8 ¾ x 13 ⅞ in.
(21.9 x 34.6 cm); 1999.75

BUFFALO BILL HISTORICAL CENTER (CODY, WYOMING)
William Ranney: An American Artist
May 12–August 14, 2006

The Speed Art Museum (Louisville,
Kentucky), September 29, 2006–
January 1, 2007; Amon Carter Museum
of Art (Fort Worth, Texas), February 10–
May 13, 2007; Philadelphia Museum
of Art (Philadelphia, Pennsylvania),
June 23–August 26, 2007

William Tylee Ranney (1813–1857)
completed by William Sidney Mount
(1807–1868)
Rail Shooting, 1856/1859
oil on canvas, 13 ¾ x 19 ¾ in.
(34.9 x 50.2 cm); 1992.124

MUSEE DU LOUVRE (PARIS, FRANCE)
Les artistes américains et le Louvre (American Artists and the Louvre)
June 14–September 18, 2006

Thomas Hart Benton (1889–1975)
Slaves, 1924–27
oil on cotton duck mounted on board,
66 ⅞ x 72 ⅞ in. (168.8 x 183.8 cm)
Daniel J. Terra Art Acquisition
Endowment Fund, 2003.4

Childe Hassam (1859–1935)
Une Averse—rue Bonaparte, 1887
oil on canvas, 40 ¾ x 77 ⅞ in.
(102.6 x 196.7 cm); 1993.20

Edward Hopper (1882–1967)
Dawn in Pennsylvania, 1942
oil on canvas, 24 ¾ x 44 ¼ in.
(61.9 x 112.4 cm); 1999.77

Walt Kuhn (1880–1949)
Clown with Drum, 1942
oil on canvas, 60 ⅞ x 41 ⅞ in.
(154.6 x 105.1 cm); 1992.172

Samuel F. B. Morse (1791–1872)
Gallery of the Louvre, 1831–33
oil on canvas, 73 ¾ x 108 in.
(187.3 x 274.3 cm); 1992.51

Maurice Prendergast (1858–1924)
Salem Willows, 1904
oil on canvas, 26 ¼ x 34 ¼ in.
(66.7 x 87.0 cm); 1999.120



MUSEUMS

The first of these is the *Journal of the American Medical Association* (JAMA), which is the most widely read and cited medical journal in the United States. It is published weekly and covers a wide range of medical topics, including clinical medicine, public health, and medical education. JAMA is known for its high standards of scientific rigor and its commitment to providing accurate and reliable information to the medical community.

Another important journal is the *New England Journal of Medicine* (NEJM), which is also published weekly and is known for its high-quality research and clinical studies. NEJM is often cited as one of the most influential medical journals in the world, and its findings are widely used by clinicians and researchers alike.

The *Lancet* is another major medical journal, published weekly, and is known for its focus on global health and public health issues. It is one of the oldest medical journals in the world, and its findings have shaped the course of medical research and practice for many years.

In addition to these major journals, there are many other medical journals that focus on specific areas of medicine, such as cardiology, oncology, and pediatrics. These journals provide valuable information to specialists in their fields and contribute to the overall understanding of medical science.

The medical journal industry is a complex and highly competitive one, with many journals vying for the attention of researchers and clinicians. However, the journals mentioned above are among the most respected and influential in the field, and their findings continue to shape the practice of medicine around the world.

MUSEUMS

In keeping with its mission to share the wonder and excitement of American art with audiences worldwide, the Terra Foundation for American Art has operated two museums, the Musée d'Art Américain Giverny in France and the Terra Museum of American Art in its hometown of Chicago. Over the years, the foundation's museums have offered visitors engaging exhibitions and education programs on a variety of themes, while their exhibition catalogues and other publications have brought new research and perspectives to a wider public.

Founded in 1992 to celebrate the historical Franco-American artistic ties that are reflected in many works in the Terra Foundation's collection, the Musée d'Art Américain Giverny today offers a breadth of exhibitions and related programs on American art. The museum is located in the village that was home to generations of American artists in the late nineteenth and early twentieth centuries, and most famously to French artist Claude Monet. The museum is open seasonally, from April through October. In addition to its galleries, it features two large gardens open to the public: one, featured in many impressionist paintings, is set against the hills of Giverny; the other surrounds a historic house where many American artists resided at the end of the nineteenth century. Following are lists of exhibitions and related programs that took place at the Musée d'Art Américain Giverny between July 1, 2003, and June 30, 2006.

Originally conceived as an intimate series of galleries for interacting with works in the collection, the Terra Museum of American Art opened in 1980 in suburban Evanston, Illinois. In 1987, it moved to Chicago's premier shopping street, Michigan Avenue, where it remained in operation until October 31, 2004. During its tenure, the Terra Museum hosted more than 200 exhibitions as well as numerous education activities such as gallery walks, lectures, symposia, panel discussions, and other special events. Following are lists of exhibitions and related programs that took place at the Terra Museum of American Art between July 1, 2003, and October 31, 2004.

MUSÉE D'ART AMÉRICAIN GIVERNY STAFF

The following includes part-time, full-time, and temporary staff at the Musée d'Art Américain Giverny as well as those observing a leave of absence as of June 30, 2006.

Administration

Elizabeth Glassman, Director
Donald H. Ratner, Chief Financial Officer
Diego Candil, Administrator
Xavier Poc, Accountant
Catherine Fox, Assistant to Administrator
Stephan Ristich, Front Desk Clerk
Muriel Alexis-Montrosier, Front Desk Clerk

Academic Programs

Veerle Thielemans, Ph.D., Head of European Academic Programs
Ewa Bobrowska, Academic Coordinator
Miranda Fontaine, Administrative Coordinator

Bookstore

Marie Bosson, Bookstore Manager
Céline Muller, Assistant to Bookstore Manager
Marie-France Bigorne, Sales Associate
Virginie Houël, Sales Associate

Building Operations

Didier Dauvel, Maintenance Manager
Véronique Bossard, House Manager
Didier Guiot, Maintenance Employee
Clelia Dos Santos, Housekeeper
Sandrine Lesage, Housekeeper

Conservation

Véronique Roca, Conservator

Curatorial

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

Education

Hélène Furminieux, Education Educator, School and Teacher Programs
Karen Lambert, Museum Educator

Gardens

Emmanuel Besnard, Head Gardener
Cheickme Camara, Gardener

Marketing

Géraldine Raulot, Communication Specialist
Laurette Roche, Tourism Specialist
Guillaume Azadian, Communication Intern

Publications

Francesca Rose, Publications Manager
Claire Guilloteau, Publications Assistant

Security

Olivier Touren, Security Manager
Laurent Lefrançois, Deputy Security Manager
Hugues de Boissy-Dubois, Security Guard
Frédéric Kziezarczyk, Security Guard
Pascal Mériaux, Security Guard
Yves Druet, Galleries Security Attendant
François Gouley, Galleries Security Attendant
Frédéric Defieber, Galleries Security Attendant
Philippe Le Bail, Galleries Security Attendant
Fabrice Lebas, Galleries Security Attendant

EXHIBITIONS

FACES OF AMERICA: FROM GEORGE WASHINGTON TO MARILYN MONROE

VISAGES DE L'AMÉRIQUE: DE GEORGE WASHINGTON À MARILYN MONROE

April 1–October 31, 2004

Additional Venue: International Cultural Center, Krakow, Poland, February 15–May 14, 2006

Organized by the Musée d'Art Américain Giverny; curated by Sophie Lévy

Portraiture is particularly significant in the history of American art. This exhibition of seventy paintings from the Terra Foundation collection explored the symbolic and sociological aspects of the genre as well as the evolution of pictorial styles.

EN PLEIN AIR: FIGURES IN A LANDSCAPE

EN PLEIN AIR: PERSONNAGES DANS UN PAYSAGE

April 1–October 31, 2004

Organized by the Musée d'Art Américain Giverny; curated by Sophie Lévy

Highlighting a particular strength of the Terra Foundation collection, this group of paintings was produced in France by American artists working outdoors and on-site rather than in the studio. Several of the pictures depict Giverny and underscore the importance of this village in American artists' assimilation of impressionism.

EDWARD HOPPER: THE PARIS YEARS, 1906–1910

EDWARD HOPPER: LES ANNEES PARISIENNES, 1906–1910
April 1–July 4, 2004

Organized by the Whitney Museum of American Art, New York, New York; curated by Evelyn C. Hankins and Maura Heffner; Musée d'Art Américain Giverny venue curated by Sophie Lévy

This exhibition brought together more than forty paintings and works on paper created by Edward Hopper during his three trips to Paris, and explored how these early works were seminal in the development of his mature style.

AN AMERICAN AMONG THE NABIS: THOMAS BUFORD METEYARD

UN AMÉRICAIN CHEZ LES NABIS: THOMAS BUFORD METEYARD

July 11–October 31, 2004

Organized by the Musée d'Art Américain Giverny; curated by Bronwyn Griffith

Drawing from private and public collections, this retrospective offered a new look at Thomas Buford Meteyard. Hailed in his time as a “young innovative painter,” Meteyard, unlike many of his compatriots, became a member of exclusive French artistic and literary circles.

AMERICAN ARTISTS' BOOKS IN EUROPE, 1960–2000

LIVRES D'ARTISTES AMÉRICAINS EN EUROPE, 1960–2000
July 11–October 31, 2004

Organized by the Musée d'Art Américain Giverny with the participation of the Bibliothèque Nationale de France and the Bibliothèque Kandinsky, Centre de Documentation et de Recherche du Mnam-Cci; curated by Katherine Bourguignon

Each of the forty books that composed this exhibition was both produced by an American artist and linked to a European publisher, printmaker, writer, or gallery owner. The books' variety of shapes and sizes as well as intended uses calls into question the very definition of a book.

MARY CASSATT: IMPRESSIONIST PRINTMAKER

MARY CASSATT: IMPRESSIONS

April 1–July 3, 2005

Organized by the Musée d'Art Américain Giverny with the participation of the Bibliothèque Nationale de France; curated by Sophie Lévy

Including unprecedented loans from the Bibliothèque Nationale de France and a series of twelve colored aquatints from the Terra Foundation collection, this exhibition explored the printmaking experiments of American expatriate artist Mary Cassatt.

FROM HOMER TO HOPPER: DRAWINGS AND WATERCOLORS FROM THE PRINCETON UNIVERSITY ART MUSEUM

DE HOMER À HOPPER: DESSINS ET AQUARELLES DU PRINCETON UNIVERSITY ART MUSEUM

April 1–July 3, 2005

Organized by the Princeton University Art Museum; curated by Laura M. Giles and John Wilmerding with Sophie Lévy

This exhibition of seventy-six masterpieces from the renowned collection of American drawings and watercolors at the Princeton University Art Museum provided an overview of American art from the eighteenth to the twentieth centuries.

PASSING THROUGH PARIS: AMERICAN ARTISTS IN FRANCE, 1860–1930

LE PASSAGE À PARIS: LES ARTISTES AMÉRICAINS EN FRANCE, 1860–1930

April 1–October 30, 2005; April 1–October 31, 2006

Organized by the Musée d'Art Américain Giverny; curated by Bronwyn Griffith

American artists of the late 1800s considered a sojourn in Paris vital to the development of their art. They not only enrolled in art academies and studied with French masters while in Paris but ventured into the surrounding countryside, often to paint en plein air. This exhibition featured paintings from the Terra Foundation collection produced by American artists in France.

AMERICANS AT HOME, 1860–1930

LA SCENE AMERICAINE, 1860–1930

July 10–October 30, 2005; April 1–October 31, 2006

Organized by the Musée d'Art Américain Giverny; curated by Bronwyn Griffith

A companion exhibition to *Passing through Paris*, this selection of paintings from the Terra Foundation collection highlighted works produced by American artists at home. While not always the result of conscious attempts to define an “American style,” the works represent subjects and painting styles popular in American art of this period.

FRANCE COLLECTS: AMERICAN ART FROM THE MUSEE DE BLERANCOURT

LA FRANCE COLLECTIONNE: ART AMERICAIN DU MUSEE DE BLERANCOURT

July 10–October 30, 2005

Organized by the Musée d'Art Américain Giverny and the Musée Franco-Américain de Blérancourt; curated by Katherine Bourguignon with Anne Dopffer

The government of France began to collect American art in the nineteenth century, making purchases directly from the Salons held every year. This exhibition of forty paintings from the French national collection housed at the museum in Blérancourt demonstrated both the influence of French art on American artists and the long-lasting interest of France in American art.

THREE ROADS TAKEN: THE PHOTOGRAPHS OF PAUL STRAND

PHOTOGRAPHIES DE PAUL STRAND: TROIS CHEMINS PARCOURUS

April 1–June 11, 2006

Organized by the J. Paul Getty Museum in Los Angeles, this exhibition is dedicated to the great American photographer Paul Strand (1890–1976); curated by Weston Naef, Anne Lyden, and Anne Lacoste in Los Angeles and Bronwyn Griffith in Giverny

One of the great twentieth-century American photographers, Paul Strand developed a modernist aesthetic that revealed itself during the sixty years of his career and contributed to the development of photography. This exhibition was a survey of seventy-five photographs by Strand drawn from collection of the J. Paul Getty Museum.

WINSLOW HOMER: POET OF THE SEA

WINSLOW HOMER: POETE DES FLOTS

June 18–October 8, 2006

Organized by the Musée d'Art Américain Giverny/Terra Foundation for American Art and the Dulwich Picture Gallery, London, England; curated by Sophie Lévy with the assistance of Bronwyn Griffith and Vanessa Lecomte

This exhibition was the first major monographic exhibition in Europe on Winslow Homer, bringing new perspective to this great artist by expanding the discourse to an international level. Widely celebrated for his Civil War and genre scenes, Winslow Homer is perhaps at his most magical when representing water. This exhibition featured sixty oil paintings, watercolors, and drawings by Homer that supported this assertion.

EDUCATION PROGRAMS

The Musée d'Art Américain Giverny offers programs that focus on the museum's exhibitions and on the historic importance of Giverny as a site of transatlantic artistic dialogue. Between July 1, 2003, and June 30, 2006, approximately 40,000 individuals participated in the museum's programs. Audiences served included schoolchildren, families, teachers, general adult visitors, and scholars.

Academic Programs

Between July 2003 and June 2006, the Academic Programs Department organized eight symposia and conferences in partnership with European museums, universities, and institutes, including the Musée du Louvre, the Musée d'Orsay, the École Normale Supérieure, the Courtauld Institute in London, and the International Cultural Center in Krakow, Poland. Many of these events were supported additionally by special grants from the Terra Foundation and also appear under Partnerships and Initiatives on pages 27–28, where program speakers are listed. Topics of discussion focused on American art and socio-cultural issues resulting from relations between the United States and Europe. Lectures drew an average of fifty individuals and symposia up to 400.

The following are program summaries:

- A colloquium was held in 2003 in conjunction with the exhibition *A Transatlantic Avant-Garde: American Artists in Paris, 1918–1939*. This interdisciplinary event explored the artistic scene in Paris between the World Wars, focusing on the interaction between artists, writers, and musicians of the Parisian and American avant-gardes.

The colloquium was followed by a round-table discussion bringing together students and professors from Middlebury College (Paris program) and the Université Paris IV as well as several professors from other French universities. Participants debated the principal themes of the exhibition: the notion of transatlantic artistic exchange in the period between the two World Wars, the question of artistic as opposed to national identity, and the division between those artists choosing to pursue artistic abstraction and those who adopted a “typically American” bias for the representational.

- In collaboration with La Passerelle des Arts at the École Normale Supérieure in Paris, the museum organized the 2004 colloquium “Did You Say Hopper?” in conjunction with its exhibition *Edward Hopper: The Paris Years, 1906–1910*. The event, held at the university in Paris, brought together eight international scholars to examine the “Hopper effect”: the way in which the people and places depicted by the artist have become icons of American life, particularly in the eyes of Europeans.

- The symposium “Alfred Stieglitz: From a European Avant-Garde towards an American Art” was organized by the museum in partnership with the Musée d’Orsay. It was held at the Musée d’Orsay and complemented two exhibitions on view there: *New York and Modern Art: Alfred Stieglitz and his Circle (1905–1930)* and *Alfred Stieglitz (1864–1946): A Collection of Photographs Donated by the Georgia O’Keeffe Foundation*. The symposium introduced Stieglitz to a European audience, presenting him as a complex figure who, despite his European origins, was one of the principal protagonists in the emergence of an American cultural identity. Six speakers explored the origins of Stieglitz’s mediating role between the European and the American avant-gardes and the intellectual and commercial context for the germination of his artistic ideas.
- In 2005, the museum collaborated with the Fondation des États-Unis, a ninety-year-old residential foundation for American and other international students in the Cité Internationale Universitaire de Paris, to organize four public debates on the theme of “Art, the Artist, Ideology: The American Experience.” Each debate involved two speakers (doctoral candidates from France, Germany, and the United Kingdom) and a moderator, and was attended by members of the international university community and the general public.
- The museum collaborated on a series of public programs with the International Cultural Center in Krakow, Poland, in conjunction with the Terra-organized exhibition *Faces of America: Portraits from the Collection of the Terra Foundation for American Art, 1770–1940*, which was on view at the cultural center. The panel discussion “The Face of a Nation: Portraiture and National Identity” brought together two American and three Polish scholars to discuss the role of portraiture in the creation and preservation of identity in the American and Polish nations in the late eighteenth and nineteenth centuries.

Following the panel discussion at the cultural center, a lecture and a seminar on “Portraiture and Politics” took place at Jagiellonian University in Krakow, attended by students in American studies, art history, and English and Polish philology. Participants explored the way through which visual images acquire an iconic status in American culture, and they discussed the role of portraits in politics and the media.

- The seminar “Generating Culture in 19th-Century America: Linking Private and Public Action” at the International Cultural Center in Krakow, Poland, brought together American and Polish specialists in American studies from the Université Paris VII, Jagiellonian University, and Adam Mickiewicz University. Discussion centered on the history of American culture and took place before an audience of university students and members of the general public.

- In the spring of 2006, the museum collaborated with the Courtauld Institute of Art and the Dulwich Picture Gallery in London to present the two-day international symposium “Heroism and Reportage.” The event was organized in conjunction with the jointly organized exhibition *Winslow Homer: Poet of the Sea*, which opened at the Dulwich Picture Gallery and subsequently traveled to the Musée d’Art Américain Giverny. Fifteen speakers from Great Britain, France, and the United States examined the interaction between high art and popular imagery of the nineteenth century and the destabilization of traditional forms of representation that occurred with the mixing of the factual and the heroic.
- The museum collaborated with the Musée du Louvre in June 2006 on the day-long international symposium “On Democracy in America: Arts, Science, and Politics, 1776–1865,” held in conjunction with *American Artists and the Louvre*, an exhibition jointly organized by the Terra Foundation and the Louvre. Speakers focused on the cultural crosscurrents that developed in the United States between the arts, politics, science, religion, and mass media in the period from the signing of the Declaration of Independence to the end of the Civil War.

Between July 1, 2003, and June 30, 2006, the museum hosted more than fifteen one-day seminars for groups from the Université Paris 7-Denis Diderot, the Université de Caen, the Université Paris 1-Panthéon-Sorbonne, the Université Paris 10, Université Paris 4, the École Normale Supérieure, the University Paris 7-Denis Diderot, and Stanford University. The groups, averaging thirty individuals, received guided tours of the galleries and conservation laboratory before participants engaged in discussions of exhibition-related topics.

The Academic Programs Department facilitates communication between American art history and visual art programs in France, and collaborates in organizing discussion meetings. In November 2003, in partnership with New York University’s Paris program, one such meeting featured two lectures on art-historical research techniques and resources. Another meeting, in April 2005, co-hosted by Columbia University, brought together six speakers to discuss “The World on Display: The Role of the Museum in the Teaching of Art and Art History.” The event was open to students and faculty from art history departments in American study-abroad programs and in French universities.

The foundation’s properties have been used by university and museum groups. Individuals from New York University, Marchutz School of Drawing and Painting, the University of Chicago Paris program, Indiana University, Columbia University, and the University of British Columbia in Canada were accommodated in Giverny as they worked on their projects. In May 2005 and May 2006, members of the French Regional American Museum Exchange (FRAME) stayed in Giverny for three days and held meetings to discuss their exhibition *Mythologie de l’Ouest* and collaborative projects in museum education.

Between July 2003 and June 2006, museum staff presented papers at institutions, including the European Association for American Studies, the Université Paris I, the Institut d'Études Politiques, the University of Florida Paris program, Notre Dame University London, and the National Gallery in London. Among the topics of their papers were “‘Monets’ give me the blues—serious blues”; “Franco-American Cultural Exchanges and Cultural Geography”; “Mary Cassatt in the Milieu of France’s Art Scene”; and “Impressionism and Nostalgia, A New Art for a New World.”

In February 2005, Dr. Veerle Thielemans, Head of European Academic Programs, and Caroline Boyle-Turner, Director of the Pont-Aven School of Art, co-chaired a session at the College Art Association annual conference on the theme “The Notion of Place, a Valid Tool in Art History?” The session featured international speakers, including former fellows of the foundation’s summer residency program. Participants explored the types of meaning attributed to the relationship of place, artist, and artwork by considering what models are used to articulate causal relationships between these three elements; how notions of a geographical and a cultural landscape are intermingled; and the historical variants over time of this form of research within art-historical discourse. Speakers also reflected upon the effects of turning “artist sites” into shrines for mass tourism.

Internship Program

Between fall 2003 and summer 2006, the museum provided ten internships to students at American university programs in France operated by Middlebury College and Emory-Duke-Cornell Consortium and French universities including Paris I, Paris IV, Paris VII, and Université Paul Valéry, Montpellier III. Interns gained experience and contributed to programs by working on research, writing, and other projects for several of the museum’s departments. The following individuals participated:

Irene Burkel, Université Paris I
Delphine Cayrel, Université Paul Valéry, Montpellier III
Hélène Claveryrolas, Université Paris IV
Fanny Dufau-Barde, Université Paris VII
Tamara Glas, Université Paris VII
Anne Glaset, Université d’Orléans
Christine Ithurbide, Université Paris VII and Université Paris IV
Rosemarie Kiegel, Middlebury College
Anne Gael Le Flohic, Université Paris I
Ashley Miller, Emory-Duke-Cornell Consortium

Adult Programs

The museum offers lectures and gallery talks that provide opportunities for in-depth discussion of artworks and ideas in exhibitions. Presentations are given by museum curators and by American and European scholars to small groups of participants, to facilitate discussion. The museum also features monthly lectures on selected works from the collection.

Presenters for public programs included:

Marianne Alphant, Musée National d'Art Moderne
Anne Döpfner, Musée National de la Coopération Franco-Américaine de Blérancourt
André Kaspi, Université Paris I
Nancy Mowll Mathews, Williams College Museum of Art
Edouard Pommier, École du Louvre
Christopher Riopelle, National Gallery of Art, London
Alain Sayag, Musée National d'Art Moderne
Margaret Werth, University of Delaware
John Wilmerding, Princeton University

Four concerts were held between September and November 2003 in conjunction with the exhibition *A Transatlantic Avant-Garde: American Artists in Paris, 1918–1939*. Each program presented music composed during or in the spirit of the period between the two World Wars by such American composers as George Gershwin, Virgil Thomson, George Antheil, and Charles Ives.

The museum's guided tours of the foundation's historic gardens and houses in Giverny draw over 1,000 visitors each season; more than 2,000 visitors have already toured in 2006. These tours are approximately seventy-five minutes in length and allow visitors access to properties not open to the general public. In addition, during the 2003 and 2004 seasons, the foundation's Giverny studios were opened for weekend and one-week art workshops for adults and children that focused on portraiture, landscape, still life, and abstraction.

School and Teacher Programs

School programs provide opportunities for the young French public to learn about American art through exhibition tours and art workshops. Each season, teachers are invited to receptions during which they can preview the museum's exhibitions and learn of education programs taking place during the school year. Between July 1, 2003, and June 30, 2006, more than 15,000 schoolchildren visited the museum's exhibitions and in many cases worked on related art projects.

Museum education staff also participated in outreach programs. During the 2003, 2004, and 2005 seasons, the museum continued its partnership program with the French National Education Department, offering primary school classes introductory visits to the museum followed by classroom art workshops led by education staff members. The program focused on schools in rural and underprivileged areas, and provided more than 300 students with an introduction to both museums and art practice. In 2003 and 2004, museum staff led six off-site classroom workshops on art and art history for French primary school teachers; these workshops concluded with participants' visits to the museum.

TERRA MUSEUM OF AMERICAN ART STAFF

The Terra Museum of American Art opened in 1980 and remained in operation through October 2004. The following includes part-time, full-time, and temporary staff at the Terra Museum as of October 31, 2004.

Administration

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

Building Operations

Dennis Murphy, Chief Engineer
Robert Bloise, Assistant Engineer
Michael Valach, Assistant Engineer

Curatorial

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

Education

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

Library

Janice McNeill, Librarian

Marketing and Membership

Kiran Advani, Public Relations/Special Events Coordinator
Tom Wawzenek, Publications and Website Coordinator

Museum Shop

Barbara Voss, Manager of Retail Operations
Lenard Adams, Museum Shop Assistant Manager
Harries Nicholson, Museum Shop Sales Associate
Rochelle Robinson, Museum Shop Sales Associate
Maricelle Robles, Museum Shop Sales Associate
Cassandra Zimmerman, Museum Shop Sales Associate

Protection Services

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

Registration

Catherine Ricciardelli, Director, Exhibitions and Collections Services
Tom Skwerski, Chief Preparator/Exhibition Designer
Tim Duncan, Assistant Preparator
Laura Kalas, Collections Assistant
Leo Kelly, Rights and Reproduction Coordinator

EXHIBITIONS

DEBATING AMERICAN MODERNISM: STIEGLITZ, DUCHAMP, AND THE NEW YORK AVANT-GARDE

August 30–November 30, 2003

Organized by the American Federation of Arts, New York, New York; curated by Debra Bricker Balken

This exhibition explored the modernist ideas associated with photographer/gallery owner Alfred Stieglitz and artist Marcel Duchamp and the resulting diverse creative work from the early twentieth century by such artists as Arthur Dove, Georgia O'Keeffe, Jean Crotti, and Marius de Zayas.

STUDIED ABROAD: PAINTED IMPRESSIONS FROM THE COLLECTION

September 6, 2003–April 4, 2004

Organized by the Terra Museum of American Art; curated by Shelly Roman

Comprised of twenty small-scale works from the Terra Foundation collection, this exhibition examined how American artists such as Robert Henri and Maurice Prendergast sought to capture in paint the temporal elements of their environment abroad while pursuing the modern in both subject matter and treatment.

LEAVING FOR THE COUNTRY: GEORGE BELLWS AT WOODSTOCK

October 4, 2003–January 11, 2004

Organized by the Memorial Art Gallery at the University of Rochester, Rochester, New York; curated by Majorie B. Searl and Ronald Netsky

This exhibition focused on work by George Bellows from 1920 to 1924, during which time the artist and his family spent part of every year in Woodstock, New York, a tiny village that became a center for landscape painting.

THE TUMULTUOUS FIFTIES: A VIEW FROM THE NEW YORK TIMES PHOTO ARCHIVES

December 13, 2003–February 8, 2004

Organized by the Albright-Knox Art Gallery, Buffalo, New York; curated by Douglas Dreishpoon and Alan Trachtenberg

The selected archival prints that composed this exhibition documented the significant cultural transformations that took place during this decade, including McCarthyism, space travel, the civil rights struggle, and Cold War politics.

AMERICAN CLASSICS

December 13, 2003–February 8, 2004

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

A survey of masterworks from the Terra Foundation collection, this exhibition included colonial-era portraiture, nineteenth-century landscapes, and early twentieth-century abstract compositions.

CONVERSION TO MODERNISM: THE EARLY WORK OF MAN RAY

January 24–April 4, 2004

Organized by the Montclair Art Museum, Montclair, New Jersey; curated by Francis Naumann

Focused on work produced by Man Ray in the formative years 1907–1917, from his high school career in Brooklyn to his art school studies in New York, this exhibition included mechanical and architectural drawings, figure studies, photographs, and magazines the artist designed and hand-printed.

A NARRATIVE OF AMERICAN ART

February 14–October 31, 2004

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

A selection of eighty paintings from the Terra Foundation collection traced a two-hundred-year history of American art, demonstrating American artists' ambition to compete with the best European art while shaping a "distinctly American" expression.

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

April 17–June 27, 2004

Organized by the Musée d'Art Américain, Giverny, France; curated by Sophie Lévy, Bronwyn Griffith, and Katherine Bourguignon

The interwar period of 1918 to 1939 witnessed the shifting influence of Europe on American art. This exhibition focused on American artists, including Stuart Davis, Alexander Calder, and Lee Miller, who maintained an artistic transatlantic dialogue.

CHICAGO MODERN, 1893–1945: PURSUIT OF THE NEW

July 17–October 31, 2004

Organized by the Terra Museum of American Art under the direction of Elizabeth Kennedy; curated by Wendy Greenhouse, Daniel Schulman, and Susan Weininger

The first-ever survey at a museum of paintings by Chicago artists from the city's "golden age" of artistic life, from the World's Columbian Exposition of 1893 to the end of World War II, this exhibition featured more than seventy works demonstrating these artists' unique interpretations of what it meant to be modern.

EDUCATION PROGRAMS

Between July 1, 2003, and October 31, 2004, the Education Department of the Terra Museum of American Art offered approximately 918 programs attended by close to 25,000 individuals. Audiences served through these programs included schoolchildren, families, teachers, general adult visitors, and scholars. In recognition of its outstanding service to children and educators, the Education Department received the Illinois Art Education Association's President's Award in November 2004.

Adult Programs

The Terra Museum served approximately 8500 adults through 513 programs between July 1, 2003, and October 31, 2004. Offerings for adult audiences included art-history classes, lectures and lecture series, symposia and seminars, gallery talks and tours, music programs, and American art and literature discussions. Many of these programs involved collaborations with other Chicago cultural organizations, including the Alliance Française, the City of Chicago Department of Cultural Affairs, the Great Books Foundation, the Museum of Contemporary Art, and the Union League Club of Chicago.

The following is a selection of program highlights:

- The Art & Literature program provided a visual context for American literature related to the museum's "Modern Matters" series of exhibitions. Eighty-four individuals participated in five discussions held in the museum's galleries. Topics included "The Lost Generation in Paris: Fitzgerald and Hemingway," in conjunction with the exhibition *A Transatlantic Avant-Garde: American Artists in Paris, 1918–1939*, and "Writing Chicago: Nelson Algren's *The Neon Wilderness*," in conjunction with the exhibition *Chicago Modern, 1893–1945: Pursuit of the New*.
- The Collection Cameo, a monthly luncheon and lecture program featuring area art historians and members of the museum's staff, highlighted individual works of art in the Terra Foundation collection. The museum presented fourteen Cameo programs attended by 851 individuals.
- The museum's annual Distinguished Speaker program for 2004 featured Adam Gopnik, author, art critic, and New Yorker staff writer. His lecture "Babylon Regained: Americans in Paris from Franklin to Fitzgerald" was attended by 424 people.
- The Insights program focused on compelling issues in American art and visual culture, and consisted of both public lectures and seminars presented by leading scholars. The museum offered three Insights programs, each addressing aspects of early modernism in conjunction with the museum's "Modern Matters" exhibitions, which 177 people attended. Speakers included Francis M. Naumann, independent scholar, curator, and gallery director; Steven Watson, cultural historian and author; and Michael Leja, Professor, University of Pennsylvania.

- The symposium “Remapping the New: Modernism in the Midwest, 1893–1945” explored the role of midwestern artists and artistic centers in the development of American modernism. Presenters were Erika Doss, University of Colorado; Charles Eldredge, University of Kansas; Neil Harris, University of Chicago; and Karal Ann Marling, University of Minnesota. The event attracted 225 individuals. Symposium papers are available on the foundation’s website.

Additional lecturers and presenters in 2003 and 2004 included:

Debra Bricker Balken, independent curator and writer
 Daniel Born, Great Books Foundation
 Wanda Corn, Stanford University
 Christian Derouet, Centre Pompidou, Paris
 Kathleen Foster, Philadelphia Museum of Art
 James Yood, School of the Art Institute of Chicago

Docent Programs

Between July 2003 and October 2004, sixty-eight volunteer docents provided 559 interactive gallery tours for more than 10,000 children, teenagers, and adults. Established in 1981, the docent corps provided an invaluable service for the museum and its public for twenty-three years. The Terra Museum’s docent corps included:

Jeanne Aronson; Judy Artwick; Elaine Bankoff; Evie Barriger; Kori Bazanos; Susan Beagley; Zina Berman; John Bertacchi; Sally Boniecki; Mary Breen; Carrie Butt; Thomas Carpenter; Pam Coghill; Jackie Criehtfield; Lois Davis; Cheryl Deau; Elise Detterbeck; Marilyn Doherty; Joyce Doyle; Sylvia Dunbeck; Ella Mae Eastman; Peggy Evans; Barbara Fiedler; Herb Fischer; Linda Fix; Marianne Ford; Mary Franke; Ruth Geisenheimer; Carolyn Guay; Judith Gustafson; Judith Haan; Suzanne Halpin; Judy Herbert; Rosemary Herbert; Nan Hinchsliff; Karen Johnson; Nancy Kaplan; Mary Ann Kerrigan; Louise L’Heureux Giliberti; Mary Anna Malich; Sandy Mallory; Billie Marzullo; Joy McDevitt; Marty McGowan; Jane Mitchell; Jan Moriarity; Mary Ellen Murphy; Geraldine Nolen; Marianne Olson; Jan Pavlovic; Betsey Puth; Libby Reinkall; Ellen Ripp; Audrey Robbins; Susan Roman; Virginia Rozell; Jolie Schwartz; Janet Sippey; Donald Stokes; Mary Struthers; Florence Teuscher; Helen Turley; Bobbie Vandervoort; Jane Velde; Marjorie Wellington; Ed Wentz; Linda Zelencik; and Nancy Zimmerman.

Since the closing of the Terra Museum, several of these individuals have continued to teach the public about American art as docents at the Art Institute of Chicago, where selections from the Terra Foundation collection are on view.

The Terra Museum’s Teen Docent Program was offered in collaboration with the museum’s docent corps and Marwen, a not-for-profit organization that provides free art education to Chicago’s youth. In the summer of 2003, teen docent Melissa Wilkes received training in

preparing a tour, using the library to research artists and objects, and public speaking. The program culminated with Melissa's presentation to the Marwen staff and fellow students, family members, and the Terra staff and docents. In September 2003, Melissa and representatives of the Terra Museum—Manager of Adult and Docent Programs Elizabeth Whiting and docents Karen Johnson and Rosemary Herbert—gave a presentation about the program at the National Docent Symposium in Chicago.

Studio Programs

The Terra Museum was recognized for its studio programs by schoolteachers and arts education providers in Chicago. Studio classes and workshops helped visitors learn about American art exhibited in the museum's galleries through hands-on art-making experiences. Between July 2003 and October 2004, more than 9800 children and adults participated in 317 studio experiences offered by the Education Department.

Most students who visited the museum on field trips enjoyed hands-on art-making experiences in the museum's studios in combination with docent-led gallery tours. The Hands-On Studio Workshop program served roughly 6500 students during the period, exposing them to art media, processes, and vocabulary. For many, it provided the only art lessons they received during the school year.

The Education Department also provided afternoon, after-school, and summer enrichment programs in the studios. Between July 2003 and October 2004, students from Francis Xavier Warde School and the Chicago Public Schools Off-Campus Program came to the museum for multiple lessons during which they developed projects inspired by viewing work in the galleries and reflecting their individual interests. Their projects ranged from murals to handmade books and from dry-point prints to collages. Twelve such programs served 168 students.

For adults, the Education Department offered drawing classes both in the studios and in the galleries. In these popular classes, participants learned basic drawing processes and media while responding to artwork in the museum. Six classes, each ranging from five- to eight-weeks long, took place between July 2003 and October 2004 and served 92 individuals.

In the summers of 2003 and 2004, the studio staff also offered a multidisciplinary course, "Art-Inspired Book Making," for K–12 teachers. Participants in each session learned techniques for integrating art into the curriculum and made books that they filled with teaching examples—writing and drawings inspired by the Terra Foundation collection. Fifty teachers participated.

Manager of Studio and Family Programs Dori Jacobsohn and Museum Educator Molly Carter made presentations at professional conferences of the Illinois Art Education Association and the National Art Education Association between July 2003 and August 2004.

Family Programs

The Education Department provided programs and interpretive materials designed to help children and adults learn about American art together. Monthly “Family Fairs” for children aged five through twelve and their caregivers included facilitated discussions and activities in the galleries and a related hands-on art-making experience in the museum’s studios. Between July 2003 and October 2004, the museum offered fourteen Family Fairs with an attendance of approximately 400.

The Education Department also produced a series of colorful printed guides for children called “Painting the Story.” Each guide focuses on an individual work of art in the Terra Foundation collection and encourages readers to look closely and to imagine themselves in the scene depicted. Five guides were completed in 2003 and distributed to participants in family, school, and teacher programs and to other museum visitors.

Teacher Programs

The Terra Museum offered a variety of programs and resources designed to inform K–12 teachers about American art and to help them integrate it into their curricula. Between July 2003 and October 2004, nearly 1500 teachers participated in twenty-six programs. These ranged from multi-session courses to one- or two-day workshops; many were developed in collaboration with individuals from other Chicago-area cultural organizations, including the Alliance Française, the Chicago Public Library, Hubbard Street Dance Chicago, Jane Addams Hull House, the Mitchell Museum of the American Indian, the Newberry Library, and the Poetry Foundation. Participants received color reproductions of artworks along with discussion guides and activities for classroom use.

Several programs were coordinated with the museum’s “Modern Matters” series of exhibitions on early American modernism.

- “Multi-arts of the Modern” explored the meaning of “modern” and the forms modernism took in American visual arts and in dance and other performing arts.
- “The Arts of Chicago, 1893–1945” highlighted the work of outstanding artists, writers, and architects active in Chicago between the 1893 World’s Columbian Exposition and the end of World War II.

Other programs were designed to respond to the strong emphasis on literacy in the Chicago Public Schools.

- “Artful Children’s Literature” introduced participants to children’s literature about American art and artists and ways to incorporate these publications across the curriculum.
- “Poetry off the Wall” presented poetry inspired by art and involved participants in writing poems about American art on view in the museum’s galleries.

Two additional courses emphasized approaches to helping students look at, think about, and find meaning in works of art.

- “Art and Language: Using the Visual Thinking Strategies to Develop Literacy” was a three-day institute taught by nationally recognized museum educator Philip Yenawine, with the Terra Museum’s Manager of Studio and Family Programs Dori Jacobsohn.
- “Interpreting American Art” was a two-day course taught by Terry Barrett, Professor of Art Education, Ohio State University, and author of *Interpreting Art: Reflecting, Wondering and Responding* (McGraw Hill, 2003).

Student Programs

In total, the Education Department served approximately 12,000 school-age children between July 2003 and October 2004. In addition to studio programs described above, the Terra Museum offered both staff- and docent-led gallery tours and activities and outreach programs for students, teachers, and parents.

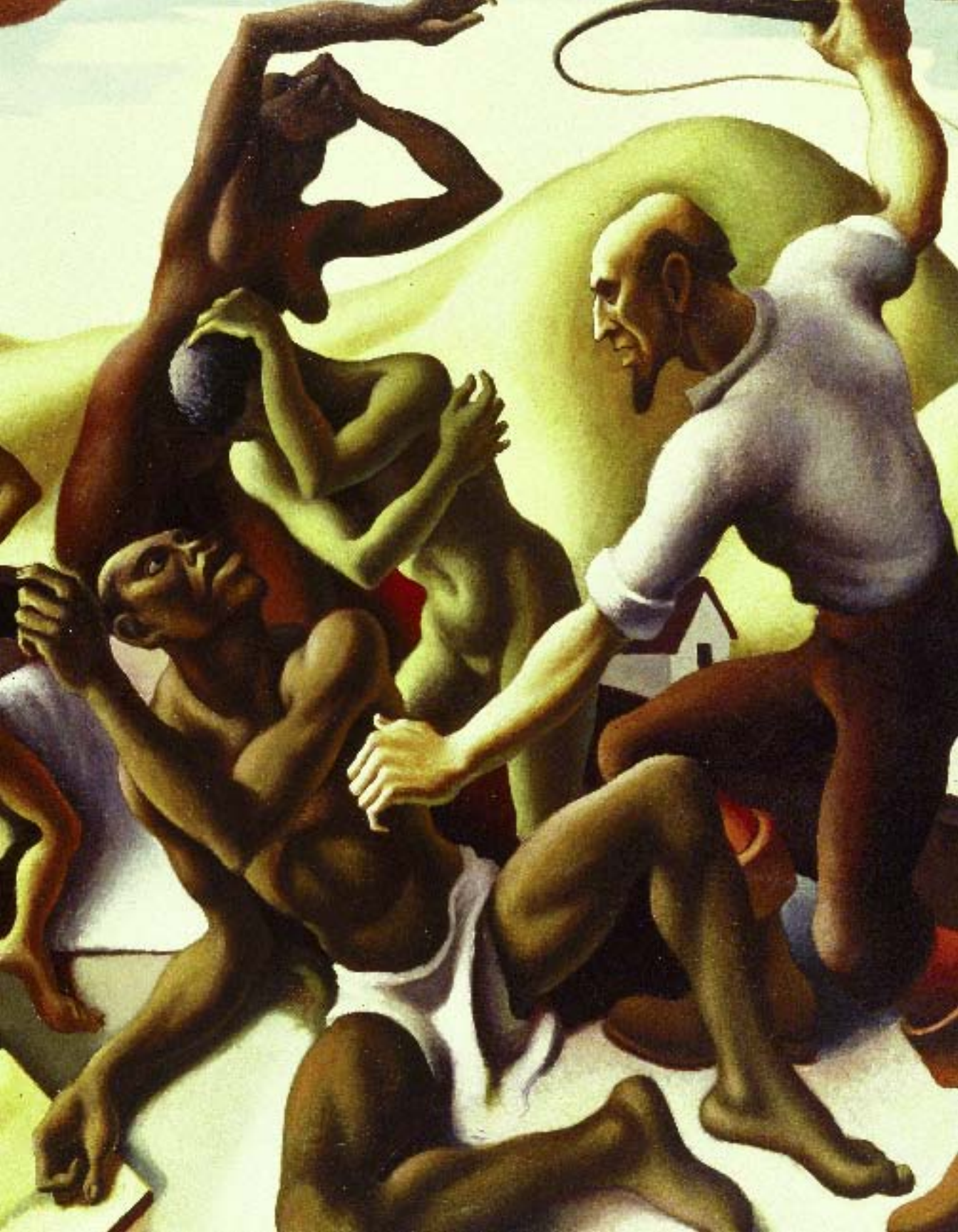
Approximately 1900 individuals, primarily students, participated in the museum’s outreach programs. These programs took Terra Museum educators into the city’s classrooms and community centers to present lessons on American art and brought children to the museum for experiences in the galleries and studios.

Between September 2003 and October 2004, the Education Department staff continued its longstanding relationship with George Washington Carver Primary School on Chicago’s far South Side. Support for the partnership was provided in part by a grant from Kraft Foods through its Art Discovery program. Working with teachers at Carver, Terra Museum educators developed multi-session programs to enrich the first graders’ study of waterways and the second graders’ study of neighborhoods. In the first-grade program, students examined and discussed depictions in the Terra Foundation collection of different kinds of waterways; they visited the Peggy Notebaert Nature Museum to see and learn about the science of waterways; and finally they visited the Terra Museum where they examined paintings they had studied in class and made their own watercolor paintings about waterways. Second graders examined paintings depicting Chicago’s buildings and neighborhoods that were included in the Terra Museum’s exhibition *Chicago Modern, 1893–1945: Pursuit of the New*. Afterward they made drawings in pastel of their neighborhoods.

Special Initiative: “Chicago Chooses American Art”

In celebration of the Terra Museum during its final year of operation, the Education and Marketing Departments initiated “Chicago Chooses American Art,” a program through which well-known Chicagoans, Terra staff members, docents, associates of the museum, and members of the public were invited to share their personal responses to works of art in the Terra Foundation collection.

Participants’ statements, such as those presented on the following pages, were featured in the Terra Museum’s exhibition *A Narrative of American Art* (February 14–October 31, 2004).



CHICAGO CHOOSES

A special initiative of the Terra Museum in its final year

THOMAS HART BENTON (1889–1975)

SLAVES (DETAIL), 1924–27

oil on cotton duck mounted on board

66 $\frac{7}{16}$ x 72 $\frac{3}{8}$ (168.8 x 183.8 cm)

Daniel J. Terra Art Acquisition Endowment Fund, 2003.4

I am struck by the pain, power, and memories that radiate from *Slaves* by Thomas Hart Benton. As a historian, I am always concerned about America's lack of historical literacy, especially as it relates to slavery. In many ways, slavery is the last great unmentionable in popular discourse. There are few places outside of a college classroom where Americans—black and white—can confront the legacy and the contemporary meaning of the inhumanity that the enslaved endured. While Benton captures the brutality of the “peculiar institution,” *Slaves* is less successful in depicting the manner in which African Americans struggled to exercise greater autonomy and to gain their freedom. Yet I also can marvel at the strength, the cultural creativity, the spirituality, and the ability to persevere that is the legacy of those held in bondage. What I like most about Benton's *Slaves* is that it helps us to remember a time that many want to forget. And there is nothing more noble than to honor our ancestors by remembering.



Lonnie G. Bunch

Director, National Museum of African American History and Culture,
Smithsonian Institution, Washington, D.C.

Mr. Bunch was president of the Chicago Historical Society when he contributed to Chicago Chooses.



CHICAGO CHOOSES

A special initiative of the Terra Museum in its final year

CHARLES FREDERICK ULRICH (1858–1908)

THE VILLAGE PRINTING SHOP, HAARLEM, HOLLAND (DETAIL), 1884

oil on panel

21 $\frac{1}{4}$ x 22 $\frac{15}{16}$ in. (54.0 x 58.3 cm)

Daniel J. Terra Collection, 1992.137

This painting was special to Daniel Terra because his father and grandfather managed printing plants. I am drawn to *The Village Printing Shop* by a nostalgic common interest with Mr. Terra. My father owned and managed a printing shop that closed during the Great Depression. He then worked as a compositor in the printing industry for three decades thereafter. I also took a year's worth of print-shop classes during high school. There are elements in this painting that are familiar to me, such as the typecase depicted on the left side of the canvas near the boy. This painting brings back old memories.

Although *The Village Printing Shop* illustrates a European scene, it could just as well depict an American printing shop of the late nineteenth century. This artist documented a typical work scene for posterity.

My father apprenticed as a printer in 1905 at age fourteen in Chicago. The boy near the typecase could be a fourteen-year-old apprentice as well.



Nathan Bernstein

Author and Painter

Former Protection Services Officer for the Terra Museum



CHICAGO CHOOSES

A special initiative of the Terra Museum in its final year

MARSDEN HARTLEY (1877–1943) *PAINTING NO. 50* (DETAIL), 1914–15

oil on canvas

47 x 47 in. (119.4 x 119.4 cm)

Daniel J. Terra Collection, 1999.61

Marsden Hartley has always been one of my favorite artists. His work stands at the beginning of a new way of expressing abstract symbols and thoughts. It is that explosion of visual thinking that characterizes *Painting No. 50* from the Terra collection. Painted from 1914 to 1915, Hartley used color, pattern, and symbol to encode the work on cultural as well as personal levels.

I spend part of every year in New Mexico. Marsden Hartley also spent time there. It was in New Mexico that he absorbed the American Indian motifs present in *Painting No. 50*. Hartley included abstract codes of Pueblo Indians and also signs of the Plains Indians in the bow and arrow and teepee shapes. One wonders if this could also be a disguised portrait. In that sense Hartley's painting involves me in the mystery of visual expression, of sources, of inspiration, and of meaning.

When Hartley had his first show at the 291 gallery of Alfred Stieglitz, Georgia O'Keeffe said it was "like hearing a brass band in a small closet," so stunned was she by the color and strength of his work. When I imagine a room of paintings such as *Painting No. 50*, I can really understand what she meant!

Based on the structural principal of symmetry, Marsden Hartley's *Painting No. 50* is a powerful, emblematic statement utilizing several systems of visual dualities. This striking painting engages the viewer on multiple levels. The angular architectural forms contrast with the bird-like rounded edges in a way that suggests music. I am also reminded of military uniforms, ribbons, and flags from my army experiences. Art conveys signals that connect memories. American culture, like all cultures, is interactive—meet it halfway.



Ed Paschke (1939–2004)

Artist



Elizabeth Glassman

President and Chief Executive
Officer

Terra Foundation for American Art



CHICAGO CHOOSES

A special initiative of the Terra Museum in its final year

CHARLES COURTNEY CURRAN (1861–1942)

LOTUS LILIES (DETAIL), 1888

oil on canvas

18 x 32 in. (45.7 x 81.3 cm)

Daniel J. Terra Collection, 1999.35

There is something inherently transporting about this painting. It's as if you are in the boat with the two women, perhaps as the person gripping the oars. Can you hear the soft lapping of the water against the boat? Can you feel the sun on your arms and humidity against your skin? Can you smell the pungent aroma of a floating garden? And perhaps most entrancing of all, can you feel the gentle buoyancy of the boat as it makes its way through nearly-still waters?

Lotus Lilies takes me back to a childhood afternoon on the flower-laden canals of Xochimilco near Mexico City and to a morning much later on a Wisconsin lake—times when sun, water, and blossoms made their own paintings in my memory.



Phil Ponce

Host, "Chicago Tonight," WTTW¹¹

PUBLICATIONS

EXHIBITION CATALOGUES

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

« PARIS, CAPITALE DE L'AMERIQUE ». L'AVANT-GARDE AMERICAINE A PARIS, 1918-1939
Christian Derouet, et al. Edited by Sophie Lévy (distributed by the University of California Press, English edition and Editions Adam Biro, French edition; 263 pages, 200 color plates, 45 black & white illustrations); Musée d'Art Américain Giverny; 2003

Essays by:

Kenneth E. Silver, New York University
Jocelyne Rotily, art historian, France
Christian Derouet, Centre Pompidou, Paris
Gail Stavitsky, Montclair Art Museum, New Jersey
Emmanuelle de l'Ecotais, Musée d'Art Moderne de la Ville de Paris

Janine Mileaf, Swarthmore College, Pennsylvania
Bronwyn A. E. Griffith, Musée d'Art Américain Giverny

CHICAGO MODERN, 1893–1945: PURSUIT OF THE NEW

Wendy Greenhouse, Daniel Schulman, and Susan S. Weininger. Edited by Elizabeth Kennedy (distributed by the University of Chicago Press; 175 pages, 133 color and 17 black & white illustrations); Terra Museum of American Art; 2004

Essays by:

Wendy Greenhouse, art historian, Chicago
Daniel Schulman, formerly the Art Institute of Chicago
Susan S. Weininger, Roosevelt University, Chicago

EDWARD HOPPER. LES ANNEES PARISIENNES, 1906–1910

Éric Darragon and Richard R. Brettell (distributed by Le Passage Paris-New York Editions; 95 pages, 56 color illustrations, French edition only); Musée d'Art Américain Giverny; 2004

Essays by:

Éric Darragon, Université Paris I–Panthéon-Sorbonne
Richard R. Brettell, University of Texas, Dallas

FACES OF AMERICA: PORTRAITS OF THE TERRA FOUNDATION FOR AMERICAN ART COLLECTION, 1770–1940

VISAGES DE L'AMERIQUE: LE PORTRAIT DANS LA COLLECTION DE LA TERRA FOUNDATION FOR AMERICAN ART, 1770–1940
Elizabeth Kennedy and Sophie Lévy (63 pages, 30 color and 15 black & white illustrations, English and French editions); Musée d'Art Américain Giverny; 2004

Essays by:

Sophie Lévy, Musée d'Art Américain Giverny
Elizabeth Kennedy, Terra Foundation for American Art

THOMAS BUFORD METEYARD: AN AMERICAN AMONG THE NABIS/THOMAS BUFORD METEYARD. UN AMERICAIN CHEZ LES NABIS

Nancy Finlay, Bronwyn A. E. Griffith, and Nicholas Kilmer (88 pages, 37 illustrations, bilingual (English/French) edition); Musée d'Art Américain Giverny; 2004

Essays by:

Bronwyn A. E. Griffith, Musée d'Art Américain Giverny
Nicholas Kilmer, writer, United States
Nancy Finlay, Connecticut Historical Society, Hartford

MARY CASSATT, IMPRESSIONS

Michel Melot (co-edition with Le Passage Paris-New York Editions; 96 pages, 50 color illustrations, bilingual (French/English) edition); Musée d'Art Américain Giverny; 2005

Essay by:

Michel Melot, formerly Bibliothèque Nationale de France, Paris

WINSLOW HOMER: POET OF THE SEA

WINSLOW HOMER. POETE DES FLOTS
Edited by Sophie Lévy (distributed by the University of Chicago Press, English edition, and by Le Passage Paris-New York Editions, French edition; 152 pages, 100 illustrations); Musée d'Art Américain Giverny, 2006

Essays by:

Eric Shanes, writer, England
Marc Simpson, Sterling and Francine Clark Art Institute, Massachusetts
Judith Walsh, Buffalo State University, New York

EXHIBITION BROCHURES

AMERICAN ARTISTS' BOOKS IN EUROPE, 1960–2000

LIVRES D'ARTISTES AMERICAINS EN EUROPE, 1960–2000
Katherine M. Bourguignon (24 pages, 14 illustrations, English and French editions); Musée d'Art Américain Giverny; 2004

PASSING THROUGH PARIS: AMERICAN ARTISTS IN FRANCE, 1860–1930

LE PASSAGE A PARIS: LES ARTISTES AMERICAINS EN FRANCE, 1860–1930
Bronwyn A. E. Griffith (11 illustrations, English and French editions); Musée d'Art Américain Giverny; 2005

FROM HOMER TO HOPPER: DRAWINGS AND WATERCOLORS FROM THE PRINCETON UNIVERSITY ART MUSEUM

DE HOMER A HOPPER: DESSINS ET AQUARELLES DU PRINCETON UNIVERSITY ART MUSEUM
Adapted from an essay by John Wilmerding (16 illustrations, English and French editions); Musée d'Art Américain Giverny; 2005

FRANCE COLLECTS: AMERICAN ART FROM THE MUSEE DE BLERANCOURT

LA FRANCE COLLECTIONNE: ART AMERICAIN DU MUSEE DE BLERANCOURT

Katherine M. Bourguignon (10 illustrations, English and French editions); Musée d'Art Américain Giverny; 2005

THREE ROADS TAKEN: THE PHOTOGRAPHS OF PAUL STRAND/PHOTOGRAPHIES DE PAUL STRAND: TROIS CHEMINS PARCOURUS

Anne M. Lyden (co-edition with L'OEil, 8 illustrations, bilingual (English/French) edition); L'OEil and Musée d'Art Américain Giverny; 2006

SYMPOSIUM PAPERS

REGARDS SUR L'ANTIAMERICANISME. UNE HISTOIRE CULTURELLE

Edited by Georgy Katzarov (co-edition with L'Harmattan; 292 pages, texts in French or in English); Musée d'Art Américain Giverny; 2004

Papers by:

Leland Deladurantaye, Cornell University, New York

Marie-Jeanne Rossignol, Université Paris VII–Denis Diderot

Benoît Angelet, writer

Richard Klein, Cornell University, New York

Kent Jones, writer

Philippe Roger, École des Hautes Études en Sciences Sociales/Centre National de la Recherche Scientifique, Paris

Joëlle Menrath, École des Hautes Études en Sciences de l'Information et de la Communication, Paris

Serge Margel, Collège International de Philosophie

Daniel Binswanger, Université Marc Bloch, Strasbourg

Nicole Fouché, École des Hautes Études en Sciences Sociales/Centre National de la Recherche Scientifique, Paris

Camilla Cederna, Université de Lille

Anne-Marie Duranton-Crabol, Centre d'Histoire de l'Europe du Vingtème Siècle/Sciences Politiques

Peter Szendy, Institut de Recherche et Coordination

Acoustique/Musique/Université de Strasbourg

Antoine de Baecque, Musée du Cinéma Henri Langlois

Sylvain Trousselle, Université de Toulouse

Mark Meigs, Université Paris VII–Denis Diderot

Judith Ezekiel, Université de Toulouse

Pierre Guerlain, Université du Maine, Le Mans

Jacques Portes, Université Paris VIII–Vincennes-Saint-Denis

L'ART AMÉRICAIN. IDENTITES D'UNE NATION

Edited by Veerle Thielemans and Matthias Waschek (191 pages, color and black & white illustrations, French edition only); École Nationale Supérieure des Beaux-Arts, Musée du Louvre, and Musée d'Art Américain Giverny; 2005.

Papers by:

Neil Harris, University of Chicago

Olivier Meslay, Musée du Louvre, Paris

Timothy Barringer, Yale University, Connecticut

Allan Wallach, College of William and Mary, Williamsburg

Christine Savinel, Université Paris III–Sorbonne Nouvelle

Wanda Corn, Stanford University

Annie Cohen-Solal, École des Hautes Études en Sciences Sociales, Paris

Eric de Chassey, Université François Rabelais, Tours

Gavin Butt, Goldsmiths College, University of London

Anne Hoorman, Bauhaus Universität, Weimar

OTHER PUBLICATIONS

EN MARGE DE HOLLYWOOD. LA PREMIERE AVANT-GARDE CINÉMATOGRAPHIQUE AMERICAINE, 1893–1941

Edited by Jean-Michel Bouhours, Bruce Posner, and Isabelle Ribadeau-Dumas (with Editions du Centre Pompidou; revised French edition of an American book published by Anthology Film Archives, New York; 235 pages, 100 illustrations); Editions du Centre Pompidou and Musée d'Art Américain Giverny; 2003

Essays by:

Jean-Michel Bouhours, Centre Pompidou, Paris

Patrick de Haas, Université Paris I–Panthéon Sorbonne

Bruce Posner, Anthology Film Archives, New York

Yann Beauvais, Light Cone, Paris

Additional essays reprinted from:

Bruce Posner, ed. *Unseen Cinema: Early American Avant-Garde Film, 1893–1941*. New York: Anthology Film Archives, 2000.

Jan-Christopher Horak, ed. *Lovers of Cinema: The First American Film Avant-Garde, 1919–1945*. Madison: University of Wisconsin Press, 1995.

P. Adams Sitney, ed. *The Avant-Garde Film: A Reader of Theory and Criticism*. New York: Anthology Film Archives, 1987.

GIVERNY: AN IMPRESSIONIST VILLAGE

GIVERNY: UN VILLAGE IMPRESSIONNISTE

Edited by Francesca Rose (visitor's guide; 64 pages, 73 illustrations, English and French editions); Musée d'Art Américain Giverny; 2004



FINANCIAL INFORMATION

TERRA FOUNDATION FOR AMERICAN ART

Condensed Consolidated Statements of Financial Position (unaudited) As of June 30, 2006, June 30, 2005, and June 30, 2004

	2006	2005	2004
ASSETS			
Cash and Investments	\$248,074,635	\$232,879,804	\$222,607,909
Other Current Assets	492,716	559,826	901,889
Fixed Assets, Net of Depreciation	29,563,890	29,644,725	30,994,345
Art Collection	176,064,326	174,809,913	174,727,913
Total	\$454,195,567	\$437,894,268	\$429,232,056
LIABILITIES & NET ASSETS			
Accounts Payable and Accrued Expenses	\$3,488,241	\$2,580,402	\$3,172,816
Net Assets	450,707,326	435,313,866	426,059,240
Total	\$454,195,567	\$437,894,268	\$429,232,056

Condensed Consolidated Statements of Activity (unaudited)
For the Years Ended June 30, 2006, June 30, 2005, and June 30, 2004

	2006	2005	2004
REVENUES			
Investment Income, Net of Related Expenses	\$20,637,213	\$16,649,969	\$25,497,207
Rental Income, Net of Related Expenses	2,662,439	2,430,010	2,339,440
Museum and Other Income	3,201,231	1,262,878	1,253,945
Total Revenues	\$26,500,883	\$20,342,857	\$29,090,592
EXPENSES			
Grants, Exhibitions, Education Programs, and Museum Operations	\$8,975,392	\$5,762,444	\$4,737,752
Collection Support	543,057	374,702	216,425
Foundation Operating Support	2,422,855	3,572,544	1,837,102
Total Grants and Operating Expenses	\$11,941,304	\$9,709,690	\$6,791,279
Change in Net Assets from Continuing Operations	\$14,559,579	\$10,633,167	\$22,299,313
Loss from Operations of Discontinued Terra Museum of American Art		(1,358,769)	(4,390,733)
INCREASE (DECREASE) IN NET ASSETS	\$14,559,579	\$9,274,398	\$17,908,580

IMAGES

The following are full-frame images of the artworks that appear in detail throughout this report. Visit the Terra Foundation's website to learn more about these works and others from the foundation's art collection.



Pages 2–3
Samuel F. B. Morse (1791–1872)
Gallery of the Louvre, 1831–33
oil on canvas
73 1/4 x 108 in. (187.3 x 274.3 cm)
Daniel J. Terra Collection, 1992.51



Page 8
Edward Hicks (1780–1849)
A Peaceable Kingdom with Quakers Bearing Banners, 1829 or 1830
oil on canvas
17 1/2 x 23 1/4 in. (44.8 x 60.0 cm)
Daniel J. Terra Collection, 1993.7



Page 20
Maurice Prendergast (1858–1924)
Opal Sea, between 1907 and 1910
oil on canvas
22 x 34 1/4 in. (55.9 x 86.7 cm)
Daniel J. Terra Collection, 1999.118



Page 30
Arthur Dove (1880–1946)
A Walk: Poplar, 1912 or 1913
pastel on silk mounted on board
21 1/4 x 17 1/4 in. (54.9 x 45.4 cm)
Daniel J. Terra Collection, 1999.47



Page 36
Thomas Hart Benton (1889–1975)
Industry (Women Spinning), 1924–27
oil on canvas
66 1/4 x 30 in. (168.0 x 76.2 cm)
Daniel J. Terra Art Acquisition Endowment Fund,
2003.3



Page 38
George Josimovich (1894–1987)
Illinois Central, 1927
oil on canvas
41 x 46 1/4 in. (104.1 x 118.1 cm)
Daniel J. Terra Art Acquisition Endowment Fund,
2004.1



Page 40
John Marin (1870–1953)
Sailboat, Brooklyn Bridge, New York Skyline, 1934
oil on canvasboard
14 x 17 1/4 in. (35.6 x 45.1 cm)
Daniel J. Terra Art Acquisition Endowment Fund,
2006.1



Page 42
John H. Twachtman (1853–1902)
French Landscape, c. 1885
etching with touches of drypoint and false biting
on cream laid paper
8 1/4 x 7 1/4 in. (21.0 x 20.0 cm)
Daniel J. Terra Art Acquisition Endowment Fund,
2004.2



Page 44
William Gropper (1897–1977)
Top Man, 1968
etching and aquatint on wove paper
9 1/4 x 14 in. (25.1 x 35.6 cm)
Gift in memory of Emiliano Sorini, printmaker,
2004.18



Page 46
Raphael Soyer (1899–1987)
[self-portrait with wife], 1974
etching on wove paper
7 1/4 x 9 1/4 in. (20.0 x 24.8 cm)
Gift in memory of Emiliano Sorini, printmaker,
2004.6



Page 56
Charles Demuth (1883–1935)
Welcome to Our City, 1921
oil on canvas
25 1/4 x 20 1/4 in. (63.8 x 51.1 cm)
Daniel J. Terra Collection, 1993.3



Page 76
Thomas Hart Benton (1889–1975)
Slaves, 1924–27
oil on cotton duck mounted on board
66 1/4 x 72 1/4 in. (168.8 x 183.8 cm)
Daniel J. Terra Art Acquisition Endowment Fund,
2003.4



Page 78
Charles Frederick Ulrich (1858–1908)
The Village Printing Shop, Haarlem, Holland,
1884
oil on panel
21 1/4 x 22 1/4 in. (54.0 x 58.3 cm)
Daniel J. Terra Collection, 1992.137



Page 80
Marsden Hartley (1877–1943)
Painting No. 50, 1914–15
oil on canvas
47 x 47 in. (119.4 x 119.4 cm)
Daniel J. Terra Collection, 1999.61



Page 82
Charles Courtney Curran (1861–1942)
Lotus Lilies, 1888
oil on canvas
18 x 32 in. (45.7 x 81.3 cm)
Daniel J. Terra Collection, 1999.35



Page 86
Albert Eugene Gallatin (1881–1952)
Room Space, 1937–38
oil on canvas
30 1/4 x 25 1/4 in. (76.8 x 64.5 cm)
Daniel J. Terra Collection, 1999.56

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