



**TERRA
FOUNDATION
FOR
AMERICAN
ART**

REPORT

JULY 2006 – JUNE 2008

LONDON HAMBURG PARIS NEW
SAVANNAH BERLIN ATLANTA
MUNICH FRANKFURT GIVERNY
CINCINNATI DALLAS FLORENCE
R MILAN TREVISO COLUMBUS
WILLIAMSTOWN WASHINGTON
ANGHAI MOSCOW BILBAO SAN
D LIMA MEXICO CITY CHICAGO
N HAMBURG PARIS NEW YORK
ERLIN ATLANTA PHILADELPHIA
NKFURT GIVERNY MILWAUKEE
LLAS FLORENCE GLOUCESTER
EVISO COLUMBUS NEW HAVEN
MSTOWN WASHINGTON MARFA
SCOW BILBAO SAN FRANCISCO
MEXICO CITY CHICAGO LONDON
PARIS NEW YORK SAVANNAH
LANTA PHILADELPHIA MUNICH
NKFURT GIVERNY MILWAUKEE
LLAS FLORENCE GLOUCESTER
EVISO COLUMBUS NEW HAVEN
MSTOWN WASHINGTON MARFA

A young visitor studies Charles Demuth's *Welcome to
our City* at the National Art Museum of China, Beijing,
venue of *Art in America: 300 Years of Innovation*.

TERRA FOUNDATION FOR AMERICAN ART

REPORT
JULY 2006–JUNE 2008

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View of the exhibition *Art in America: 300 Years of Innovation* at the Museum of Contemporary Art, Shanghai.

INTRODUCTION

Chicago, Shanghai, Moscow, Bilbao, Hamburg, London, New York, Paris, Berlin, Atlanta, Philadelphia, Munich, Mexico City, Lima—these are but some of the cities in which people were able to participate in American art programming over the past two years. In 2005, the Terra Foundation for American Art expanded our grant program with the goal of strengthening historical American art presentation, study, and programming in Chicago and worldwide. At that time we could not have anticipated the tremendous enthusiasm and creativity with which the foundation's priorities would be embraced and realized. The many programs listed on the following pages are the result of dedication to those goals on the part of our board of directors, our foundation staff, our museum staff, our project partners, and our grantees. To each and every one, we extend our gratitude: your accomplishments have enriched the story of historical American art and have made it relevant for a growing number of individuals around the globe.

At the heart of any American art exhibition, discussion, or research project is an original work of art, and we are committed to creating and supporting opportunities to engage with such works. The foundation's collection of paintings, works on paper, and sculptures is now more than seven hundred objects strong and it continues to grow through purchases and donations. We actively lend collection works to exhibition venues throughout the world: over the past two years, 230 artworks have been seen in thirty-four exhibitions. How exciting to have American art shown in places it has never been before—and what a powerful means of stimulating art conversations across geographic boundaries.

This year we are celebrating an important milestone: the Terra Foundation is thirty years old. Founded in 1978 by Daniel J. Terra, the foundation was conceived to engage individuals with historical American art through exhibitions and related educational programs. This original impetus continues to guide the foundation today.

Anniversaries are times for reflection as well as occasions to look to the future. What is on our horizon? We see unlimited opportunity. When we restructured the foundation to offer increased support of the field, it was a bold move. To retain priorities yet shift the method of realizing them is always a challenge. Our energetic board of directors and dedicated staff in Chicago and Europe deserve

recognition and praise for doing so with a dynamic sense of purpose. Keeping the foundation nimble allows it to be both responsive and proactive and, above all, to continue to make American art accessible to the public. This particular achievement is not only the result of hard work on the foundation's part: many people in many countries, eager to see and discuss American art, have shared their innovative ideas for doing so. We are pleased to have been able to support the resulting varied projects presented in this report.

What we hope strikes you as you review our last two years of activity is that American art is being seen, discussed, and welcomed worldwide. Thank you for joining us in this adventure.



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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Jennifer Siegenthaler, Program Officer,
Education Programs
Elisabeth Smith, Grants &
Communications Coordinator
Lynne Summers, Executive Assistant
Ariane Westin-McCaw, Collection and
Programs Assistant





American Art American City launches with a preview of the exhibition *Big Picture: A New View of Painting in Chicago* at the Chicago History Museum.

PARTNERSHIPS AND INITIATIVES

Along with its grant-making activities, the Terra Foundation administers its own initiatives and undertakes projects in partnership with other cultural institutions. This defining aspect of the foundation has resulted in more than a dozen projects over the past two years taking place in six countries, in addition to one hundred sixty-six works of art lent for partnership exhibitions.

Such collaborations brought the first survey of American art to three venues in the People's Republic of China and the first American art exhibition to the Musée du Louvre in Paris. In addition to these international partnerships, the Terra Summer Residency program in Giverny, France, has finished its seventh year. Since its inception, the program has welcomed one hundred thirty-one art historians and artists from such countries as France, the Netherlands, the United Kingdom, and the United States, giving these fellows opportunities for independent study within a framework of interdisciplinary and intercultural exchange.

In Chicago, the foundation offers its Terra Teacher Lab. The Lab provides Chicago Public Schools teachers with in-depth training and experience in using works of American art to deepen students' engagement and interest in U.S. history, English/language arts, and art. In 2007, the Chicago initiative American Art American City began its fourteen-month run. The foundation has committed grant money and advertising funds to help spotlight more than three hundred American art activities at different venues in Chicago, and has been working in partnership with thirty cultural institutions throughout the city. Rich in scope and depth, American Art American City underscores the Terra Foundation's mission: to engage audiences by highlighting the richness of historical American art.

PARTNERSHIPS AND INITIATIVES

ACADEMY OF FINE ARTS MUNICH

(Munich, Germany)

\$28,500

To support the October 2007 international conference “American Artists in Munich,” an exploration of the attraction of Munich for the some four hundred American artists who lived and worked there between 1850 and World War I. The conference was organized by four major academic and cultural institutions in Munich: the Academy of Fine Arts, Ludwig-Maximilians-University, Zentralinstitut für Kunstgeschichte, and America House Munich.

ART INSTITUTE OF CHICAGO

(Chicago, Illinois)

\$164,000 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.

LOYOLA UNIVERSITY MUSEUM OF ART

(Chicago, Illinois)

\$64,000

To support the catalogue, educational programs, and the 2008 exhibition *Manifest Destiny/Manifest Responsibility: Environmentalism and the Art of the American Landscape*, organized by the Loyola University Museum of Art and the Terra Foundation for American Art. The exhibition explores America’s longstanding relationship to a landscape that has traditionally been considered a national birthright and traces America’s evolving relationship to the land.

MUSÉE D’ART AMÉRICAIN GIVERNY

(Giverny, France)

\$7,000

To support the spring 2007 lecture series “Sargent, Sarolla, and Painting in the Late Nineteenth and Early Twentieth Centuries,” organized in conjunction with the Musée du Petit Palais. The series includes four lectures related to the exhibition *Sargent et Sarolla, Peintres de la Lumière* at the Musée du Petit Palais.

MUSÉE D’ART AMÉRICAIN GIVERNY

(Giverny, France)

\$21,000

To support two September 2007 programs: the symposium “The American West: Tracing the Genesis of a Myth” at the Musée des Beaux-Arts (Rouen, France) and the university seminar “Survey Photography of the American West” at the Université Paris 7–Denis-Diderot (Paris, France). Both programs highlight major exhibitions of the American West and its inhabitants, on view in fall 2007 at the Musée des Beaux-Arts in Rouen and at the Musée d’Art Américain Giverny.

MUSÉE D’ART AMÉRICAIN GIVERNY

(Giverny, France)

\$256,500

To support the catalogue and the 2007 and 2008 exhibition *At Leisure: American Paintings*, drawn entirely from the Terra Foundation for American Art collection. The exhibition explores how and why American painters of the second half of the nineteenth century favored representations of leisure just as the nation was experiencing unprecedented economic development and industrialization.

MUSÉE D'ART AMÉRICAIN GIVERNY

(Giverny, France)

\$152,000

To support the catalogue and 2008 exhibition *Portrait of a Lady: American Paintings and Photographs, 1870–1915*, which was inspired by the research that produced the La Fayette online database, a record of over 1700 paintings by American artists that entered French public collections before 1940. Sponsored by the Terra Foundation and the Henry Luce Foundation, the La Fayette database was created in 2005–2006 to promote public awareness of these collections and to stimulate research on pre-1945 American art in French public collections. Following the presentation at the Musée d'Art Américain Giverny, the Musée des Beaux-Arts de Bordeaux (Bordeaux, France) hosts the exhibition.

MUSÉE D'ART AMÉRICAIN GIVERNY

(Giverny, France)

\$150,000

To support the catalogue and 2007 exhibition *Images of the West: Survey Photographs in French Collections, 1860–1880*, showcasing photographs in French public collections in which a number of Western views have been uncovered in recent years.

NEW BRITAIN MUSEUM OF AMERICAN ART (New Britain, Connecticut)/

MILWAUKEE ART MUSEUM (Milwaukee, Wisconsin)

\$140,000

To support the catalogue and the 2009 exhibition *The Eight and American Modernisms*, organized by the New Britain Museum of American Art, the Milwaukee Art Museum, and the Terra Foundation. The exhibition showcases approximately seventy works by The Eight (Arthur B. Davies, William Glackens, Robert Henri, Ernest Lawson, George Luks, Maurice Prendergast, Everett Shinn, and John Sloan, who exhibited together in 1908). Drawn from the three organizing institutions' collections of American art, it will be on view at the New Britain Museum of American Art and at the Milwaukee Art Museum.

SOLOMON R. GUGGENHEIM FOUNDATION

(New York, New York)

\$1,200,000

To support the catalogue, educational programs, and the 2007 exhibition *Art in America: 300 Years of Innovation* at three venues in the People's Republic of China: the National Art Museum of China (Beijing, China), the Shanghai Museum (Shanghai, China), and the Museum of Contemporary Art Shanghai (Shanghai, China). The exhibition is the first survey of American art to be presented in China and was organized by the Solomon R. Guggenheim Foundation, New York, in partnership with the Terra Foundation. The exhibition features approximately one hundred thirty important works of American art spanning the colonial period to the present age and explores issues of identity, creation, innovation, and scale.

SOLOMON R. GUGGENHEIM FOUNDATION

(New York, New York)

\$200,000

To support the Russian- and Spanish-language catalogues, educational programs, and the 2007 presentations of *Art in America: 300 Years of Innovation* at the Pushkin Museum of Fine Arts (Moscow, Russia) and the Museo Guggenheim Bilbao (Bilbao, Spain). The exhibition was organized by the Solomon R. Guggenheim Foundation, New York, in partnership with the Terra Foundation.

TERRA FOUNDATION FOR AMERICAN ART

(Chicago, Illinois)

\$500,000

To support the publicity, advertising campaign, and website for American Art American City, a 2007–2008 initiative in Chicago promoting awareness and enjoyment of historical American art. The Terra Foundation has also given separate grants to a diverse group of cultural and educational organizations participating in this city-wide celebration, which highlights special programming spanning a wide range of subjects, styles, periods, and media. Audiences have a unique opportunity to experience great works of American art rarely on view in the city, including examples by both familiar and lesser-known Chicago artists.

TERRA SUMMER RESIDENCY 2008/2009

(Giverny, France)

\$271,800 over 2 years

To fund the Terra Summer Residency (TSR), which is the signature program of the Terra Foundation's academic activities in France. TSR provides ten summer fellowships-in-residence to artists and scholars from the United States and Europe. Each fellow receives a stipend and eight weeks' room and board in addition to the benefits of the academic program. The fellowships are awarded to doctoral students engaged in art history research with an American or transatlantic component and to artists who have completed their studies at or above the Master's level.

TERRA TEACHER LAB

\$100,000

To support the Terra Teacher Lab, a professional development program designed to help social studies, art, and language arts teachers bring American art into their curricula. Currently in its third year, the Teacher Lab has served sixty-five teachers from Chicago Public Schools. The program includes a nine-day summer institute for teachers; five to six Saturday follow-up sessions during the school year; student field trips to the Art Institute of Chicago; and online resources.

WILLIAMS COLLEGE MUSEUM OF ART

(Williamstown, Massachusetts)

\$22,000

To support the November 2007 colloquium "The International Art Scene in Italy, ca. 1900," intended to generate an international dialogue on the art world in Italy at the turn of the twentieth century.

WILLIAMS COLLEGE MUSEUM OF ART

(Williamstown, Massachusetts)

\$400,000

To support the English- and Italian-language catalogues and the 2009–2010 exhibition *Prendergast in Italy*, which opens at the Williams College Museum of Art in the summer of 2009 and travels to two additional venues. Organized by the Williams College Museum of Art and the Terra Foundation, the exhibition presents approximately fifty watercolors, oils, and monotypes by Maurice Prendergast alongside Japanese prints, photographs, films, and other mass media images.

AMERICAN ARTISTS AND THE LOUVRE

An unprecedented partnership between the Terra Foundation for American Art and the Musée du Louvre resulted in the first American art exhibition ever to take place at the Louvre. *American Artists and the Louvre* presented twenty-nine works of art in two complementary galleries with interrelated themes: “American Art and France: The Foundations of an Exchange, 1760–1860” and “The Louvre: Emblematic American Art Academy, 1800–1930.”

On view were paintings by such artists as John Vanderlyn, George Catlin, Henry Ossawa Tanner, Thomas Eakins, Mary Cassatt, and Thomas Hart Benton—prominent loans from U.S. and international institutions. The Terra Foundation lent six works of art from its collection, notably Samuel F. B. Morse’s celebrated *Gallery of the Louvre*, which hung in the Louvre’s Salon Carré, the very site where Morse began work on the painting 175 years earlier. The installation included special seating and a diagrammatic key that identified Louvre masterpieces depicted in Morse’s painting, including Leonardo’s *Mona Lisa*—the Louvre’s best-known work.

The exhibition was accompanied by “An American Season at the Louvre,” a complementary program of films, concerts, and other events in the Tuileries gardens, as well as lectures and symposia in the Louvre’s auditorium. The Terra Foundation’s Musée d’Art Américain Giverny also presented special programs related to the exhibition.

In addition, the Terra Foundation and the Henry Luce Foundation provided one-year fellowships to allow two students, one American and one French, to inventory American art in public collections in France. The resulting database of more than 1700 works of art that entered French national collections before 1940 is now available to the public at <http://musee.louvre.fr/bases/lafayette/?lng=1>.

This was an exhibition partnership of the Terra Foundation for American Art and the Musée du Louvre, Paris

Venue

Musée du Louvre, Paris
June 14–September 18, 2006

Curators

Olivier Meslay, Musée du Louvre
Elizabeth Kennedy, Terra
Foundation for American Art

Catalogue

Elizabeth Kennedy and Olivier Meslay, editors (148 pages, 59 color and 11 black & white illustrations, English and French editions), 2006

Essays: Lois Marie Fink, “Reactions to a French Role in Nineteenth-Century American Art”; Olivier Meslay, “American Artists in France before the Civil War”; Paul Staiti, “American Artists and the July Revolution”; Elizabeth Kennedy, “American Artists and the Louvre: An Enduring Legacy.”

Terra Foundation’s Role

Exhibition partner, lender, and primary funder (\$560,000 grant)

ART IN AMERICA: 300 YEARS OF INNOVATION

Art in America: 300 Years of Innovation was the first survey exhibition of American art ever presented in the People's Republic of China. The exhibition was organized specifically for venues in Beijing and Shanghai. With more than 500,000 visitors at these sites, the exhibition generated great international interest, resulting in two additional venues: at the Pushkin Museum of Fine Arts in Moscow, under the patronage of American Secretary of State Condoleezza Rice and Sergey Lavrov, Minister of Foreign Affairs of the Russian Federation, to commemorate the two-hundredth anniversary of the start of diplomatic relations between Russia and the United States, and in an expanded form at the Guggenheim Museum in Bilbao, Spain, as part of that museum's tenth-anniversary celebration.

At its venues in China, the exhibition featured more than one hundred thirty important works of American art organized into six historical segments marking phases in the development of the United States: Colonization and Rebellion (1700–1830); Expansion and Fragmentation (1830–1880); Cosmopolitanism and Nationalism (1880–1915); Modernism and Regionalism (1915–1945); Prosperity and Disillusionment (1945–1980); and Multiculturalism and Globalization (1980–present). Smaller in scale, the additional venues were also organized around these six thematic periods. The Terra Foundation lent twenty-nine paintings to the exhibitions at the Chinese museums, and eighteen and thirty-four paintings for the Russian and Spanish venues, respectively.

This exhibition was co-organized by the Terra Foundation for American Art and the Solomon R. Guggenheim Foundation, New York

Venues

National Art Museum of China,
Beijing, February 10–April 5,
2007
Shanghai Museum and Museum
of Contemporary Art, Shanghai,
May 1–June 30, 2007
Pushkin Museum of Fine Arts,
Moscow, July 24–September 9,
2007
Guggenheim Museum Bilbao,
October 10, 2007–April 27, 2008

Curators

The curatorial team was led by Thomas Krens, Solomon R. Guggenheim Foundation, and included Susan Davidson, Solomon R. Guggenheim Museum; Elizabeth Kennedy, Terra Foundation for American Art; and Nancy Mowll Mathews, Williams College Museum of Art.

Catalogue

Susan Davidson, editor (352 pages, 250 color illustrations, English and Chinese editions), 2007

Essay: Michael Leja, "Paradoxes in American Art." Texts also by Margaretta M. Lovell; David M. Lubin; Nancy Mowll Mathews; Justin Wolff; Robert Rosenblum; Susan Cross; Patricia Johnston and Jessica Lanier; Elizabeth Kennedy; and Anthony Lee.

Terra Foundation's Role

Co-organizer, lender, and funder (\$1.5 million grant)

AMERICAN ARTISTS IN MUNICH: ARTISTIC MIGRATION AND CULTURAL EXCHANGE PROCESSES

This two-and-a-half-day international conference explored the attraction of Munich, the proclaimed “Kunststadt” (“City of the Art[s]”), for American artists between 1850 and World War I, specifically the phenomenon of artistic migration and transfer. Scholars from the United States and from Europe presented papers on aspects of Munich as an art city, with its art academy at its center. They discussed how Munich’s success as a magnet for artists depended not just on the attractiveness of the city and its art institutions but also on students’ personal cultural backgrounds and the potency of the growing culture of American artist colonies.

Discussion also extended beyond artists who traveled to the academy after the peak of its success in the 1870s, 1880s, and 1890s, to include twentieth-century figures.

The symposium was attended by seventy people. An English-language transcription of the symposium proceedings was published by Deutscher Kunstverlag in summer 2007.

PRESENTERS

Graham C. Boettcher, Birmingham Museum of Art, Birmingham
Hollis Clayson, Northwestern University, Evanston
Kathleen Curran, Trinity College, Hartford
André Dombrowski, Smith College, Northampton
Ursula Frohne, University of Cologne
Walter Grasskamp, Akademie für Bildenden Künste, Munich
Helmut Hess, Richard-Strury-Stiftung, Munich
Birgitt Jooss, Akademie für Bildenden Künste, Munich
Ekkehard Mai, Wallraf-Richartz-Museum, Cologne
Katherine Manthorne, City University of New York
Christof Mauch, Ludwig-Maximilians-Universität München
Frank Mehring, Freie Universität Berlin
Jane Milosch, Renwick Gallery, Smithsonian American Art Museum, Washington
Herbert Molderings, Ruhr-University, Bochum
Michael Quick, independent scholar, Santa Monica
Diane Radycki, Moravian College, Bethlehem
Eric Rosenberg, Tufts University, Medford
Nathan J. Timpano, Florida State University, Tallahassee
Asta von Buch, Technical University, Berlin

This was a partnership of the Munich Academy of Fine Arts, Zentralinstitut für Kunstgeschichte, Ludwig-Maximilians-Universität, and the Terra Foundation for American Art

Venue

Amerikahaus München, Munich
October 9–10, 2007

Organizers

Susanne Böller, Lenbachhaus, Munich
Christian Fuhrmeister, Zentralinstitut für Kunstgeschichte, Munich
Hubertus Kohle, Ludwig-Maximilians-Universität München
Veerle Thielemans, Terra Foundation for American Art

Terra Foundation’s Role

Co-organizer and funder (\$28,500 grant: \$22,000 symposium and \$6,500 publication)

TERRA TEACHER LAB

Begun in 2005, the Terra Teacher Lab is a free professional development program designed to help Chicago Public Schools (CPS) teachers use works of American art in their instruction to deepen students' engagement and interest in U.S. history, English/language arts, and art.

Through the Terra Teacher Lab, participants learn about the history of American art and its relationship to U.S. history and American literature. They learn strategies for teaching with American art that motivate students to read, write, and discuss interpretations and ideas. In addition, they are guided in developing thematic lessons based on works of American art, American literature and other texts, and topics from the U.S. history standards. By the end of the program, participants have tested and refined these lessons—which they can use year after year—and they have presented them to peers at their schools and in other forums. The Terra Foundation is making these lessons available on its website as a resource for educators and others.

A year-long program, the Teacher Lab begins with a nine-day summer institute and continues with six workshops during the school year, during which teachers refine their lessons, develop new ones, examine student writing and other student work resulting from the program, and plan field trips to see American art at the Art Institute of Chicago. Twenty-five teachers participated in the 2006–2007 class and twenty in 2007–2008.

Evaluation of the program demonstrates growth in teachers' and students' abilities to interpret works of art and in their appreciation of American art. Teachers leave the program better equipped to find information about American art and to use artworks as the basis for lessons. Since participating in the Lab, several teachers have extended their involvement with American art. For example, librarian Patricia Foerster, a 2006–2007 participant, worked with the CPS Department of Libraries and Information Services to plan a professional development program on American art for teams of librarians and classroom teachers from fifteen schools; English teacher Sandra Shimon, a 2006–2007 participant, worked with other Teacher Lab “graduates” from her school to develop a Saturday art appreciation class for students; and while working in Bangkok, Thailand, as an education consultant during the summer of 2007, high school art teacher David McKoski, a 2006–2007 participant, assembled a “gallery” of American art with posters of artworks from the Terra Foundation collection, which he used as a teaching tool to introduce local teachers and students to American art.

2006–2007 PARTICIPANTS

Gina Alicea, Talman Community Elementary School
Elizabeth Atchison, Curie Metropolitan High School
Katherine Barnes, Charles A. Prosser Career Academy
Amanda Brode, Curie Metropolitan High School
Kenny Chau, Curie Metropolitan High School
Stephanie Collins, Talcott Fine Arts and Museum Academy
Marti Cruz, Jacqueline Vaughn Occupational High School
Marie Davis, Hyde Park Academy High School
Lynn Fitzgerald, Charles A. Prosser Career Academy
Patti Foerster, Jacqueline Vaughn Occupational High School
Janna Gartland, Charles A. Prosser Career Academy
Patrice Hall, Casimir Pulaski Fine Arts Academy
Amy Hassan, Talman Community Elementary School
Jeff Horn, Talman Community Elementary School
Sara Ingraffia, Jacqueline Vaughn Occupational High School
Joan Leber, Talcott Fine Arts and Museum Academy
Rebecca Lucas, Curie Metropolitan High School
Joseph Kan, Curie Metropolitan High School
Elizabeth McCarty, Curie Metropolitan High School
David McKoski, Chicago Academy High School
Theresa O'Rourke, Talman Community Elementary School
Bryan Quinlan, Charles A. Prosser Career Academy
Sandra Shimon, Charles A. Prosser Career Academy
Mara Silver, Jacqueline Vaughn Occupational High School
Anthony Xidis, Charles A. Prosser Career Academy

2007–2008 PARTICIPANTS

Lucy Augustine, Smyser Elementary School
Gilda Clarke, Morton Career Academy
Erik Cope, Hyde Park Academy High School
Dwight Davis, Michele Clark Academic Prep High School
Bob Finn, Wildwood IB World Magnet School
Ava Foreman, Smyser Elementary School
Angela Hayes, Charles A. Prosser Career Academy
Sabrina Henderson, Henry R. Clissold Elementary School
Katherine Kampf, Henry R. Clissold Elementary School
Kiran Kaur, Wildwood IB World Magnet School
Jana Kopczick, Smyser Elementary School
Lauren Litowsky, Charles A. Prosser Career Academy
Cheryl Lynch, Smyser Elementary School
Shada Mack, Morton Career Academy
Gideon MacKay, Michele Clark Academic Prep High School
Joyce Nicosia, L.E.A.R.N. Charter School
Suanne Rayner, School of the Art Institute of Chicago
Warren Rhodes, L.E.A.R.N. Charter School
Brenda Stevens, Wildwood IB World Magnet School
Sarah Valerio, Charles A. Prosser Career Academy

Program Sites

DePaul University (Loop campus)
and the Art Institute of Chicago,
July 1, 2006 through June 30, 2008

Organizers

Director:

Jenny Siegenthaler, Terra
Foundation for American Art

Administration:

Barbara Radner, Ph.D., Center
for Urban Education, School
for New Learning, DePaul
University, Chicago

Faculty:

Wendy Greenhouse, Ph.D.,
independent art historian,
Oak Park, IL
Amy Mooney, Ph.D., Columbia
College Chicago
Barbara Radner, Ph.D., Center
for Urban Education, School
for New Learning, DePaul
University, Chicago

Additional Presenters

Elijah Burgher, Art Institute
of Chicago
Tanya Brown Merriman, Art
Institute of Chicago
Karin Jacobsen, Art Institute
of Chicago
Glennnda Jensen, Art Institute
of Chicago
David McKoski, Chicago
Academy High School
Sandra Shimon, Prosser High
School
Joan Leber, Talcott Fine Arts
and Museum Academy

Terra Foundation's Role

Organizer and funder
(\$100,000 annually)

TERRA SUMMER RESIDENCY

Begun in 2001, the Terra Foundation's summer residency in Giverny annually offers ten eight-week residential fellowships to artists and scholars from the United States and Europe. Six fellowships are available to doctoral scholars researching a topic with a significant American art component; four fellowships are available to artists who have completed a Master's program (or its equivalent) in mixed media and/or painting.

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

Fellows are accommodated in fully equipped houses owned by the Terra Foundation and located close to the Musée d'Art Américain Giverny (artists also have studios) and are granted access to resources of the museum, including its staff, library, galleries, and seminar rooms. During their stay, fellows pursue their individual work while availing themselves of residency program seminars and presentations that encourage collegial interaction and dialogue. To facilitate this, two senior art historians and two senior artists (one from each continent) are in residence as mentors to the ten fellows. In addition, guest lecturers are invited for brief periods to conduct in-depth seminars.

2007 TERRA SUMMER RESIDENCY

Fellows

Elise Adibi, Columbia University
Mathilde Arrivé, Université Michel de Montaigne Bordeaux 3
Stephan Caffey, University of Texas at Austin
Jaime Correa, Université Paris 7–Denis-Diderot
Bertrand Derel, École Régionale des Beaux-Arts de Nantes
Karrie Hovey, San Francisco State University
Jessica Lee May, University of California, Berkeley
Jody Patterson, University College London
Rebecca Reynolds, University of Chicago
Veronika Tzekova, Dutch Art Institute

Senior Scholars

Mignon Nixon, Courtauld Institute of Art
Anne and Patrick Poirier, artists
Marc Simpson, Sterling and Francine Clark Art Institute and
Williams College Graduate Program in the History of Art
Barbara Zucker, artist

Guest Lecturers

François Brunet, Université Paris 7–Denis-Diderot
Mick Gidley, University of Leeds
Kathleen Pyne, University of Notre Dame

2008 TERRA SUMMER RESIDENCY

Fellows

Austen Bailly, University of California, Santa Barbara
Sarah Chetson, University of Pennsylvania
Jennifer Donnelly, Université Paris 7–Denis-Diderot
Catherine Dossin, University of Texas, Austin
Jason LaFountain, Harvard University
Filip Lipinski, Adam Mickiewicz University, Poznan
Michael Mancari, Yale University
Rebecca Partridge, Royal Academy Schools, London
Samantha Schramm, Hochschule für Gestaltung, Karlsruhe
Guillaume Viaud, École Régionale des Beaux-Arts, Rouen

Senior Scholars

Martine Aballéa, artist
Sarah L. Burns, Indiana University
Jean-Marc Poinot, Université Rennes 2–Haute Bretagne
William Tucker, artist

Guest Lecturers

Eric de Chassey, Université François Rabelais, Tours
Charles Eldredge, University of Kansas

Program Site

Giverny, France
June 11–August 5, 2007
June 16–August 10, 2008

Organizers

Director:

Veerle Thielemans, Musée d'Art
Américain Giverny

Academic Coordinator:

Ewa Bobrowska-Jakubowski,
Musée d'Art Américain Giverny

Administrative Coordinator:

Miranda Fontaine, Musée d'Art
Américain Giverny

Terra Foundation's Role

Organizer and funder (\$257,500
for 2007 and 2008 residencies)

AMERICAN ART AMERICAN CITY

American Art American City is a fourteen-month initiative in Chicago designed to support American art activities and to promote awareness and appreciation of historical American art by spotlighting exciting collections, programs, and exhibitions throughout the city. The Terra Foundation's participation is three-fold: making grants to Chicago institutions; creating an American art network; and funding an awareness campaign to promote American art programs in the city.

The Terra Foundation is funding several exhibitions and programs on American art taking place at cultural organizations around the city for the duration of the initiative. To date more than thirty grants have been awarded. These include \$50,000 to the Chicago History Museum for the exhibition *Big Picture: A New View of Painting in Chicago*; \$175,000 to the Art Institute of Chicago for the exhibitions *Watercolors of Winslow Homer: The Color of Light* and *Edward Hopper*; \$45,000 over three years to the Chicago Humanities Festival for the annual Terra Foundation Lecture on American Art; \$304,500 over three years to the Newberry Library for the Terra Foundation for American Art Fellowship in Art History; \$51,600 to the Chicago Public Schools (CPS) for teacher programs and curriculum about the CPS mural collection; and \$200,000 to Chicago's public television station, WTTW11, to develop a series of "Artbeat" segments about American art for its newsmagazine Chicago Tonight.

The initiative has brought together thirty diverse Chicago organizations and institutions with an interest in American art, periodically convening them to share information about their American art collections and their current and future American art exhibitions, events, and programs. This newly established American art network has proven successful and will continue beyond the run of American Art American City.

To enhance the individual promotional efforts of local cultural organizations, the Terra Foundation has devoted \$500,000 to help call attention to the American art programs and collections of grantees and non-grantees alike, primarily by means of two vehicles. First, a dedicated website features a searchable city-wide calendar of American art exhibitions, tours, and other education programs, with dates, locations, maps, and links to partner websites and offering special discounts and invitations. Second, a monthly American Art American City e-newsletter promotes American art activities and includes interviews with curators, behind-the-scenes insights into programs, exhibitions, and collections, and announcements about contests and special offers intended to encourage readers to explore Chicago's American art offerings. The website and e-newsletter subscription information are at www.AmericanArtAmericanCity.org.

The Terra Foundation's awareness campaign also includes funds for advertising in area newspapers and magazines, on the radio, and in outdoor formats; collateral materials such as printed calendars of events distributed to residences, hotels, tourist centers, libraries, art galleries, and participating cultural organizations; and public relations activities, such as local, regional, and national press releases as well as special events organized at partner sites.

PARTICIPATING INSTITUTIONS

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

Program Sites

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

Organizers

Jennifer Siegenthaler, Terra
Foundation for American Art
Elizabeth Rossi, Terra Foundation
for American Art (through
December 2007)
Eleanore Neumann, Terra
Foundation for American Art
(starting March 2008)

Public Relations and Marketing

Firm of Carol Fox & Associates

Audience Research and Project Evaluation

Firm of Slover Linett

Terra Foundation's Role

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





Historical American art paintings in the galleries of the National Art Museum of China, Beijing.

**GRANT
PROGRAM**

With more than eighty-five projects supported in the past two years alone, the Terra Foundation's grant program, which was launched in 2005, has a significant reach. The foundation makes grants in the areas of exhibitions, academic and public programs, and Chicago K-12 education. In doing so, the foundation seeks to create an inclusive dialogue on American art across geographic boundaries as well as to strengthen American art programming and presentation in its hometown of Chicago.

Through projects realized with support of Terra Foundation grants, audiences in China, Peru, Mexico, Russia, Germany, France, Austria, Sweden, the United Kingdom, and throughout the United States have been able to experience American art exhibitions and participate in related programs. The foundation also embarks on its own initiatives and partnerships in pursuit of its mission; those projects are listed on page twelve.

For details on how to apply for a grant and for a comprehensive list of grants made since 2005, please visit www.terraamericanart.org.

EXHIBITION PROGRAM

ANTIGUO COLEGIO DE SAN ILDEFONSO

(Mexico City, Mexico)

\$250,000

To support the catalogue and 2008–2010 exhibition *The Art of the Missions of Northern New Spain, 1600–1821* at the Antiguo Colegio, the San Antonio Museum of Art (San Antonio, Texas), and three additional venues. The exhibition is a scholarly exploration of the artistic legacy of the Franciscan and Jesuit missions located in what are now northern Mexico and the American states of California, Arizona, New Mexico, Texas, and Florida.

ART INSTITUTE OF CHICAGO

(Chicago, Illinois)

\$100,000

To support the 2008 exhibition *Watercolors by Winslow Homer* at the Art Institute of Chicago. The exhibition focuses on the evolution of Homer's technique, which was shaped by his growing understanding of optical theories of color and light.

ART INSTITUTE OF CHICAGO

(Chicago, Illinois)

\$75,000

To support the 2008 presentation in Chicago of the exhibition *Edward Hopper*, organized by the Museum of Fine Arts, Boston (Boston, Massachusetts), the National Gallery of Art (Washington, D.C.), and the Art Institute of Chicago. The retrospective includes objects in a variety of media and from every phase of Hopper's career.

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE, UNIVERSITY OF CALIFORNIA, BERKELEY

(Berkeley, California)

\$25,000

To support the Italian-language catalogue insert and the presentation of the 2007 exhibition *A Rose Has No Teeth: Bruce Nauman's Formative Years* at the Castello di Rivoli Museo d'Arte Contemporanea (Turin, Italy).

BRITISH MUSEUM

(London, United Kingdom)

\$200,000

To support the catalogue and 2008–2010 exhibition *American Scene: Great Prints from Homer to Hopper, 1905–1960* at the British Museum and regional venues. The exhibition, drawn entirely from the collection of the British Museum, provides a survey of the principal developments in American printmaking during the first half of the twentieth century.

BUCERIUS KUNST FORUM

(Hamburg, Germany)

\$150,000

To support the catalogue and 2008 exhibition *High Society: Portraits of the Gilded Age* at the Bucerius Kunst Forum and a second European venue. The exhibition examines portraiture and the portrait market in the United States and is the second in a trio of American art exhibitions organized by the Bucerius Kunst Forum cumulatively titled *150 Years of American Art: 1850–1950*.

CENTRE GEORGES POMPIDOU

(Paris, France)

\$50,000

To support the catalogue and 2008–2009 exhibition *Alexander Calder: The Paris Years* at the Centre Pompidou. The exhibition follows Calder's progression from painter to sculptor during the crucial years he spent in Paris, from 1926 to 1933.

CHICAGO DEPARTMENT OF CULTURAL AFFAIRS

(Chicago, Illinois)

\$50,000

To support the 2008 exhibition *Hidden Treasures: The Lane Tech Murals*, which presents Chicago's Lane Tech College Prep High School's original eleven large-scale murals, made between 1909 and 1913 and recently restored, alongside memorabilia and historic photographs from the school.

CHICAGO HISTORY MUSEUM

(Chicago, Illinois)

\$50,000

To support the 2007–2008 exhibition *Big Picture: A New History of Chicago Painting*. The exhibition is drawn primarily from the collection of the Chicago History Museum and surveys the wide range of art produced by artists associated with Chicago from the late nineteenth century to the late twentieth century.

COLUMBUS MUSEUM OF ART

(Columbus, Ohio)

\$75,000

To support the French-language catalogue and 2007–2008 exhibition *In Monet's Garden: Artists and the Lure of Giverny* at the Columbus Museum of Art and the Musée Marmottan Monet (Paris, France). The exhibition explores the profound and lasting impact that the French village of Giverny has had on American artists from the late nineteenth century to the present.

DAVID AND ALFRED SMART MUSEUM OF ART, UNIVERSITY OF CHICAGO

(Chicago, Illinois)

\$75,000

To support the presentation of the 2008 exhibition *Seeing the City: Sloan's New York* at the Smart Museum of Art and related educational programming.

DEPAUL UNIVERSITY ART MUSEUM

(Chicago, Illinois)

\$50,000

To support the catalogue, educational programming, and the 2008 exhibition *1968: Art and Politics in Chicago*, which reassesses artistic responses to the 1968 Democratic National Convention. The exhibition includes forty works by American artists from several 1968 exhibitions held in Chicago in response to events at the convention.

DUSABLE MUSEUM OF AFRICAN AMERICAN HISTORY

(Chicago, Illinois)

\$37,000

To support educational programming and the 2011 exhibition *Buried Treasures: Art in African American Museums*, drawn from the collections of thirty African American institutions in the United States. The exhibition comprises approximately ninety works of art by nineteenth- and twentieth-century African American artists.

FIELD MUSEUM

(Chicago, Illinois)

\$25,000

To support educational programming and the 2008 exhibition *The Painted Bird: Louis Agassiz Fuertes*, which features thirty paintings and drawings of birds made by Fuertes during the *Chicago Daily News* Abyssinian Expedition of 1926–1927, many of which have never been on public view.

FRENCH REGIONAL AND AMERICAN MUSEUM EXCHANGE

(Dallas, Texas/Paris, France)

\$75,000

To support the French-language catalogue and the 2007–2008 exhibition *The Mythology of the American West* at the Musée des Beaux-Arts (Rouen, France), the Musée des Beaux-Arts (Rennes, France), and the Centre de la Vieille-Charité (Marseilles, France). The exhibition explores nineteenth- and early twentieth-century American artists' representations of the American West and its inhabitants.

FRENCH REGIONAL AND AMERICAN MUSEUM EXCHANGE

(Dallas, Texas/Paris, France)

\$150,000

To support the catalogue and 2008 exhibition *Starting from Scratch: American and European Art in the Aftermath of World War II (1945–49)*, which examines avant-garde art produced by American and European artists between 1945 and 1949 and the idea of “starting over from scratch” for artists who had witnessed the trauma of war.

HAMBURGER KUNSTHALLE

(Hamburg, Germany)

\$150,000

To support the catalogue and 2008 exhibition *Mark Rothko. The Retrospective*, which features one hundred twenty paintings and works on paper spanning the artist's career.

HUNTINGTON LIBRARY, ART COLLECTIONS, AND BOTANICAL GARDENS

(San Marino, California)

\$89,000

To support the German-language catalogue and the 2008–2009 international presentation of *This Side of Paradise: Body and Landscape in Los Angeles Photographs* at the Martin-Gropius-Bau (Berlin, Germany) and the State Hermitage Museum (St. Petersburg, Russia). The exhibition examines the relationship between Los Angeles and the art of photography from the mid-nineteenth century to the present.

JEU DE PAUME

(Paris, France)

\$75,000

To support the 2008–2009 exhibition *The Art of Lee Miller*, organized by the Victoria and Albert Museum (London, United Kingdom). The exhibition celebrates the life and career of photographer Lee Miller, bringing together the most important images of and by the artist and featuring works never before shown or published.

JOSEF AND ANNI ALBERS FOUNDATION

(New York, New York)

\$125,000

To support the 2007 exhibition *Josef and Anni Albers: Latin American Journeys* at the Museo de Arte de Lima (Lima, Peru) and one additional South American venue.

MARY AND LEIGH BLOCK MUSEUM OF ART, NORTHWESTERN UNIVERSITY

(Evanston, Illinois)

\$80,000

To support the catalogue and 2008 exhibition *Arts and Crafts in the Age of Evolution: From William Morris to Frank Lloyd Wright*. The exhibition of decorative art and design explores how the evolutionary theories of Charles Darwin were either rejected or embraced by American and British designers in the late nineteenth and early twentieth centuries.

MEXICAN FINE ARTS CENTER MUSEUM [now NATIONAL MUSEUM OF MEXICAN ART]

(Chicago, Illinois)

\$20,000

To support research and development for the 2010 exhibition *Translating Revolution: American Artists Interpret Mexican Muralism*.

MONTCLAIR ART MUSEUM

(Montclair, New Jersey)

\$200,000

To support the catalogue and 2009–2010 exhibition *Cézanne and American Modernism* at the Montclair Art Museum, the Baltimore Museum of Art (Baltimore, Maryland), and a third U.S. venue. The exhibition examines the powerful influence of the French master on American artists in the early twentieth century.

MUSEUM OF CONTEMPORARY ART

(Chicago, Illinois)

\$90,000

To support the presentations of the 2007–2008 exhibitions *Gordon Matta-Clark: You Are the Measure*, organized by the Whitney Museum of American Art (New York, New York), and *Alexander Calder in Focus* as part of the Museum of Contemporary Art's fortieth anniversary celebration.

NATIONAL MUSEUM OF MEXICAN ART
(Chicago, Illinois)

\$75,000

To support the catalogue, symposium, and 2010 exhibition *Translating Revolution: American Artists Interpret Mexican Muralism*. The exhibition explores the influence of Mexican muralism on early twentieth-century American visual culture and the re-invention of the mural movement by American artists such as Thomas Hart Benton, Jacob Lawrence, and Elizabeth Catlett.

NELSON-ATKINS MUSEUM OF ART
(Kansas City, Missouri)

\$120,000

To support the catalogue and the 2008–2009 exhibition *Art in the Age of Steam: Europe, America, and the Railway, 1830–1960* at the Nelson-Atkins Museum and related educational programs at the Walker Art Gallery (Liverpool, England). The exhibition examines paintings, photographs, drawings, prints, and posters created by international artists that date from the invention of the railroad in the 1830s through the end of the steam age in the 1950s.

NEW-YORK HISTORICAL SOCIETY
(New York, New York)

\$184,000

To support the Dutch- and German-language catalogues and 2009 exhibition *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls* at the Singer Laren Museum (Laren, The Netherlands) and the Museum Villa Stuck (Munich, Germany). The exhibition challenges the conventional notion that Louis Comfort Tiffany was the sole creative genius of his studio by exploring the previously unknown career of designer Clara Driscoll, who headed the Tiffany firm's Women's Glasscutting Department and is now known to have created some of its iconic designs.

SAN FRANCISCO STATE UNIVERSITY
(San Francisco, California)

\$75,000

To support the 2008 international presentation of *Pacific Light: California Watercolors, 1906–2006* at the Nordic Watercolour Museum (Tjörn, Sweden). The exhibition showcases watercolors by California artists, with a special emphasis on those created under the auspices of the Works Progress Administration (WPA).

SAUL STEINBERG FOUNDATION
(New York, New York)

\$75,000

To support the 2008–2009 presentations of the exhibition *Saul Steinberg: Illuminations* at the Fondation Henri Cartier-Bresson (Paris, France), the Kunsthau (Zurich, Switzerland), the Museum für Kunst und Gewerbe (Hamburg, Germany), and the Dulwich Picture Gallery (London, United Kingdom). The exhibition is the first scholarly survey of Steinberg's art.

SCHIRN KUNSTHALLE
(Frankfurt, Germany)

\$65,000

To support the German-language catalogue and educational programs related to the exhibition *Women Impressionists: Berthe Morisot, Mary Cassatt, Eva Gonzalès, Marie Bracquemond*.

SOLOMON R. GUGGENHEIM FOUNDATION

(New York, New York)

\$250,000

To support the catalogue and 2009 exhibition *Doors of Perception: American Art and Asia*, which illuminates the impact of Asian art, literary texts, and philosophical concepts on American artistic practices of the late nineteenth century, early modern, postwar avant-garde, and early contemporary periods.

SPERTUS INSTITUTE OF JEWISH STUDIES

(Chicago, Illinois)

\$125,000

To support the catalogue and the 2009 exhibition *African American Art and the Julius Rosenwald Fund* and related educational programming.

STERLING AND FRANCINE CLARK ART INSTITUTE

(Williamstown, Massachusetts)

\$50,000

To support the catalogue and the 2008 exhibition *Like Breath on Glass: Painting Softly from James McNeill Whistler to Arthur B. Davies*.

SWEDISH AMERICAN MUSEUM

(Chicago, Illinois)

\$10,000

To support the 2007 exhibition *Rosebud Sioux: A Lakota People in Transition* exploring the work of John A. Anderson, who photographed the Lakota people on the Rosebud Reservation between 1885 and 1930.

TATE MODERN

(London, United Kingdom)

\$150,000

To support the 2008 exhibition *Duchamp, Man Ray, Picabia*, which examines affinities and parallels between these three pioneers of modern art throughout their careers.

TELFAIR MUSEUM OF ART

(Savannah, Georgia)

\$200,000

To support the catalogue and the 2010 exhibition *Dutch Utopia: American Artists in Holland, 1880–1914* at the Singer Laren Museum (Laren, The Netherlands), the Telfair Museum, and one additional venue.

WESTMORELAND MUSEUM OF AMERICAN ART

(Greensburg, Pennsylvania)

\$60,000

To support the 2007 exhibition *Born of Fire: The Valley of Work* at the Rhineland Industrial Museum (Oberhausen, Germany) and one additional European venue. The exhibition, which examines the art of the Big Steel Era in Pittsburgh (approximately 1890 to 1950), was organized by the Westmoreland Museum and is drawn from their notable “Scenes of Industry” collection.

WESTMORELAND MUSEUM OF AMERICAN ART
(Greensburg, Pennsylvania)

\$60,000

To support the third and fourth European venues for the exhibition *Born of Fire: The Valley of Work*, organized by the Westmoreland Museum.

WHITECHAPEL ART GALLERY
(London, United Kingdom)

\$50,000

To support the catalogue and the 2010 Alice Neel retrospective exhibition at the Whitechapel Art Gallery and an additional European venue.

WHITNEY MUSEUM OF AMERICAN ART
(New York, New York)

\$200,000

To support the catalogue and 2008–2009 exhibition *Alexander Calder: The Paris Years* at the Whitney Museum. The exhibition follows Calder's progress from painter to sculptor during the crucial years he spent in Paris, from 1926 to 1933.

YALE UNIVERSITY ART GALLERY
(New Haven, Connecticut)

\$150,000

To support the catalogue and 2010 exhibition *John La Farge's Second Paradise: Voyages in the South Seas, 1890–91*. The exhibition and catalogue provide a broad contextual examination of La Farge's year-long journey with historian Henry Adams to the South Pacific.

ACADEMIC AND PUBLIC PROGRAMS

ANCHOR GRAPHICS @ COLUMBIA COLLEGE CHICAGO
(Chicago, Illinois)

\$10,600

To support the 2007–2008 lecture series on printmaking, "Scraping the Surface," which is intended to increase knowledge of printmaking and its history in Chicago and the United States among artists, collectors, students, and the general public.

ANCHOR GRAPHICS @ COLUMBIA COLLEGE CHICAGO
(Chicago, Illinois)

\$16,500

To support the 2008–2009 lecture series on printmaking, "Scraping the Surface," which is intended to increase knowledge of printmaking and its history in Chicago and the United States among artists, collectors, students, and the general public.

ARCHIVES OF AMERICAN ART, SMITHSONIAN INSTITUTION
(Washington, D.C.)

\$1.29 million

To fund the second and third year of the digitalization of the Archives' most-requested documents and the website where they are made available to the public free of charge.

ARCHIVES OF AMERICAN ART, SMITHSONIAN INSTITUTION
(Washington, D.C.)

\$94,000

To support the Archives' oral history program through which voices and memories of the American art world are preserved. The resulting interviews will be available on the Archives' website free of charge.

ART INSTITUTE OF CHICAGO
(Chicago, Illinois)

\$10,000

To support the March 2007 public program "Tanner and His Disciples: An African American Legacy," which commemorates the Art Institute of Chicago's 1906 purchase of Henry Ossawa Tanner's painting *Two Disciples at the Tomb* (1905).

ART INSTITUTE OF CHICAGO
(Chicago, Illinois)

\$13,000

To support a series of public talks on American art between November and December 2007 as part of the Art Institute of Chicago's initiative American Perspectives.

CAPE ANN HISTORICAL MUSEUM
(Cape Ann, Massachusetts)

\$10,000

To support the November 2007 scholars' meeting, at the Spanierman Gallery in New York City, concerning issues of attribution in the works of Fitz Henry Lane and his leading student and sometime collaborator Mary Blood Mellen. A report of the day's findings will be available as a supplement to the exhibition catalogue *Fitz Henry Lane and Mary Blood Mellen: Old Mysteries and New Discoveries*.

CHICAGO DEPARTMENT OF CULTURAL AFFAIRS
(Chicago, Illinois)

\$50,000

To support a multifaceted education initiative to reinterpret the Department of Cultural Affairs' 1897 landmark building, the Chicago Cultural Center, as a unique and important site for learning about American decorative arts.

CHINATI FOUNDATION
(Marfa, Texas)

\$15,000

To support international scholars participating in the 2008 symposium "The Writings of Donald Judd (1928–94)" in Marfa, Texas, on May 3 and 4, 2008. Thirteen speakers will address various aspects of Judd's writings, and the proceedings will be published.

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

\$43,000

To support the 2007 Terra Travel Grants, which are awarded annually to three doctoral and three post-doctoral European scholars whose research projects concern American art or transatlantic artistic relations. These travel grants are offered through three partnering institutions: the Courtauld Institute of Art, the Institut National de l'Histoire de l'Art, and the John F. Kennedy-Institut für Nordamerikastudien, Freie Universität Berlin.

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

\$45,250

To support the 2008 Terra Travel Grants, which are awarded annually to three doctoral and three post-doctoral European scholars whose research projects concern American art or transatlantic artistic relations. These travel grants are offered through three partnering institutions: the Courtauld Institute of Art, the Institut National de l'Histoire de l'Art, and the John F. Kennedy-Institut für Nordamerikastudien, Freie Universität Berlin.

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

\$42,000

To support the 2009 Terra Travel Grants, which are awarded annually to three doctoral and three post-doctoral European scholars whose research projects concern American art or transatlantic artistic relations. These travel grants are offered through three partnering institutions: the Courtauld Institute of Art, the Institut National de l'Histoire de l'Art, and the John F. Kennedy-Institut für Nordamerikastudien, Freie Universität Berlin.

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

\$450,000

To support new American art teaching fellowships and guest professorships in London, Berlin, and Paris. These fellowships and professorships will be open to scholars of historical American art and will help introduce the subject into European university curricula.

FRENCH REGIONAL AND AMERICAN MUSEUM EXCHANGE
(Dallas, Texas/Paris, France)

\$7,500

To support an annual meeting, at the Musée d'Art Américain Giverny, for participants from French and North American museums and universities to discuss American art in French regional museums.

HIGH MUSEUM OF ART
(Atlanta, Georgia)

\$12,500

To support the spring 2007 panel discussion of the Terra Foundation's painting *Gallery of the Louvre* by Samuel F. B. Morse, on view at the High Museum from October 2006 to September 2007 as part of the exhibition *Kings as Collectors*.

INSTITUT NATIONAL D'HISTOIRE DE L'ART, on behalf of the INTERNATIONAL NETWORK OF ART HISTORIANS
(Paris, France)

\$14,400

To support the May 2008 International Network of Art Historians convening, which brings together sixty scholars and graduate students from fifteen European and North American universities at the Musée d'Art Américain Giverny.

INTUIT: THE CENTER FOR INTUITIVE AND OUTSIDER ART
(Chicago, Illinois)

\$10,000

To support a fall 2007 series of public educational programs that explore the immigrant experience in outsider art.

MARY AND LEIGH BLOCK MUSEUM OF ART, NORTHWESTERN UNIVERSITY
(Evanston, Illinois)

\$52,000

To support 2008–2009 programming on the theme of “Three American Photographers: In-Depth,” a series of eleven free educational events for the public in conjunction with three exhibitions: *A Letter from Japan: The Photographs of John Swope*; *Polaroids: Mapplethorpe*; and *Bare Witness: Photographs by Gordon Parks*.

NEWBERRY LIBRARY
(Chicago, Illinois)

\$304,500

To provide three years of support for the Terra Foundation for American Art Fellowship in Art History, which will allow a senior scholar to conduct research in Chicago.

NORTHWESTERN UNIVERSITY, on behalf of CHICAGO CONSORTIUM FOR ART HISTORY
(Chicago, Illinois)

\$31,350

To support a spring 2008 graduate course entitled “Modernism and the Black Metropolis,” open to students from Northwestern University, the University of Chicago, the University of Illinois at Chicago, and the School of the Art Institute of Chicago.

ROMARE BEARDEN FOUNDATION
(New York, New York)

\$30,000

To support the April 2007 international symposium “Romare Bearden in the Modernist Tradition,” which presents new scholarship on Bearden's art, life, and legacy, at Columbia College Chicago.

RYERSON AND BURNHAM LIBRARIES, THE ART INSTITUTE OF CHICAGO
(Chicago, Illinois)

\$172,800

To support the cataloging of 15,000 American art titles that are not currently available for public use.

SCHOOL OF THE ART INSTITUTE OF CHICAGO
(Chicago, Illinois)

\$65,000

To support the symposium “Educating Artists: Yesterday, Today, and Tomorrow” and a related publication detailing the history of the school entitled *America’s Studio: A History of the School of the Art Institute of Chicago*.

UNIVERSITÉ FRANÇOIS-RABELAIS
(Tours, France)

\$25,000

To support the 2009 international and interdisciplinary conference “Starting from Scratch: The Arts, Culture, and Politics in the Immediate Aftermath of World War II,” created as an academic counterpart to the Musée des Beaux-Arts de Lyon exhibition *Starting from Scratch: American and European Art in the Aftermath of World War II (1945–49)*. The conference examines the years between 1944 and 1949, a moment of intensive redefining of artistic practices in Europe and the United States.

UNIVERSITY OF CHICAGO
(Chicago, Illinois)

\$10,500

To support the May 17, 2008, colloquium at the Film Studies Center at the University of Chicago on “The Early Films of Bruce Nauman: Between Art History and Film Studies,” and a ninety-minute digital screening of nine films Nauman originally made as 16mm prints between 1967 and 1969.

UNIVERSITY OF DELAWARE
(Newark, Delaware)

\$25,000

To support the April 2008 international symposium “Objects in Motion: Art and Material Culture Across Colonial North America,” which presents new research on the art of colonial and indigenous cultures of the United States.

UNIVERSITY OF MARYLAND
(College Park, Maryland)

\$5,000

To support the session “New Critical Perspectives on African American Art History” during a March 2008 conference to assess the study of African American art in recent decades, held at the David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora at the University of Maryland.

UNIVERSITY OF NOTTINGHAM
(Nottingham, England)

\$30,000

To support “Representing the Everyday in American Visual Culture,” a two-day conference on September 12 and 13, 2008, designed to engage American and European scholars on issues of the everyday as represented in American visual culture after 1900.

UNIVERSITY OF PENNSYLVANIA
(Philadelphia, Pennsylvania)

\$14,000

To support the March 2007 symposium “Usable Pasts? American Art from the Armory Show to Art of This Century,” which explores American art between 1913 and 1942 and interactions between American and European artists.

WINDOW TO THE WORLD COMMUNICATIONS, INC.
(Chicago, Illinois)

\$200,000

To support the 2007–2008 initiative American Art American City in which WTTW¹¹, the Chicago region’s premier public television station, and 98.7 WFMT, the area’s leading classical music broadcaster, create informational segments on historical American art exhibitions and programs taking place in Chicago.

CHICAGO K-12 EDUCATION PROGRAM

ART INSTITUTE OF CHICAGO
(Chicago, Illinois)

\$30,000

To support the production of a new version of the museum’s American Art Manual, a curriculum resource for K–12 teachers, and a related professional development program. The publication will feature twenty-five objects from the museum’s collection, along with descriptions, contextual and biographical information, suggested classroom activities, and a timeline.

ART INSTITUTE OF CHICAGO
(Chicago, Illinois)

\$10,500

To support the February 2008 Council on American Studies Education (CASE) conference at the Art Institute and to make available for conference participants the Art Institute of Chicago’s American art curriculum manuals and poster sets.

ART RESOURCES IN TEACHING
(Chicago, Illinois)

\$51,000

To support the 2007 “American Art Partners” summer institute, which serves Chicago Public School elementary school teachers and three “American Art Partners” institute participants and their students.

ART RESOURCES IN TEACHING

(Chicago, Illinois)

\$40,000

To support the 2008 “American Art Partners” summer institute, which serves Chicago Public School elementary school teachers and three “American Art Partners” institute participants and their students.

CHICAGO ARCHITECTURE FOUNDATION

(Chicago, Illinois)

\$15,000

To support various components of the Chicago Architecture Foundation’s 2007 program “Schoolyards to Skylines: Teaching with Chicago’s Amazing Architecture,” including professional development workshops for teachers and field trip programs for students.

CHICAGO ARCHITECTURE FOUNDATION

(Chicago, Illinois)

\$15,000

To support various components of the Chicago Architecture Foundation’s 2008 program “Schoolyards to Skylines: Teaching with Chicago’s Amazing Architecture,” including professional development workshops for teachers and field trip programs for students.

CHICAGO ARTS PARTNERSHIPS IN EDUCATION

(Chicago, Illinois)

\$50,000

To support the second year of a project that serves visual arts teachers at Chicago Public Schools arts magnet schools by giving twenty teachers supplemental professional development with an American art focus.

CHILDREN FIRST FUND, CHICAGO PUBLIC SCHOOLS

(Chicago, Illinois)

\$51,600

To support “Rediscovering Chicago’s School Murals,” a project consisting of teacher and student programs and a curriculum resource focusing on the Chicago Public Schools’ collection of Progressive-era and WPA murals, one of the largest in the Midwest and possibly in the United States.

CHILDREN FIRST FUND, CHICAGO PUBLIC SCHOOLS

(Chicago, Illinois)

\$27,200

To support “Starting Art in the Library,” a program for Chicago Public Schools librarians and partnering classroom teachers that explores the role that school librarians can play in developing students’ visual thinking and writing skills as well as the library’s potential as a pathway for bringing information about American art and related resources into the school.

DUSABLE MUSEUM OF AFRICAN AMERICAN HISTORY

(Chicago, Illinois)

\$15,000

To support “I See Black Art Literacy,” a pilot program that includes teacher training designed to help students master literacy skills using works of American art in the DuSable Museum collection.

MARWEN
(Chicago, Illinois)
\$16,500

To fund three new professional development courses for K-12 teachers that combine visits to the Art Institute of Chicago to see and learn about American art with related hands-on art-making experiences in Marwen's studios.

MARWEN
(Chicago, Illinois)
\$18,000

To support four teacher courses on American art during the summer of 2008. Each fifteen-hour course serves fifteen K-12 teachers, primarily from the Chicago Public Schools. Participants learn about American art and artists on which they will base studio projects appropriate for the classroom and learn writing activities and approaches to guiding discussions about art that can be used with students.

NATIONAL TRUST FOR THE HUMANITIES
(Washington, D.C.)

To support "Picturing America," a project of the National Endowment for the Humanities that makes American art teaching resources available to Chicago Public Schools.

NORTHEASTERN ILLINOIS UNIVERSITY
(Chicago, Illinois)
\$30,000

To support the second year of "American Art in Classroom Teaching," a professional development and curriculum development program for K-8 teachers organized by the Chicago Teachers' Center of Northeastern Illinois University. "American Art in Classroom Teaching" is part of a larger four-year initiative, "Every Art, Every Child," which will result in curricula that incorporates American art.

NORTHEASTERN ILLINOIS UNIVERSITY
(Chicago, Illinois)
\$40,000

To support the third year of "American Art in Classroom Teaching," a professional development and curriculum development program for K-8 teachers organized by the Chicago Teachers' Center of Northeastern Illinois University.

ROMARE BEARDEN FOUNDATION
(New York, New York)
\$15,000

To support the April 2007 workshop for Chicago Public Schools teachers at the Art Institute of Chicago, designed to introduce participants to the life, work, and legacy of influential African American artist Romare Bearden and provide classroom strategies and resources for teaching about Bearden and his work.





American art at the Pushkin
Museum of Fine Arts, Moscow.

COLLECTION

The collection of the Terra Foundation for American Art plays a fundamental role in the foundation's programs. Giving audiences around the globe an opportunity to experience original works of historical American art remains a high priority for the foundation. In addition to supporting such experiences through its exhibition grants, the foundation is committed to sharing its own collection through exhibitions at its French museum, the Musée d'Art Américain Giverny, and through other exhibitions created in partnership for various other venues.

The Terra Foundation also shares its collection of more than seven hundred paintings, sculptures, and works on paper through loans to institutions worldwide. Over the past two years, more than two hundred thirty foundation artworks have been seen in thirty-four exhibitions throughout the United States and in China, Russia, Spain, France, Germany, Italy, and the United Kingdom.

The collection also continues to grow: four paintings and works on paper were added through purchase and donation in the past two years. These acquisitions are testimony to the enduring importance of the foundation's historical roots and were selected because they provide further insight into the diverse narratives of American art.

The foundation's online database now contains a comprehensive listing of the collection, complete with a color image and information for each work. See the collection: in person at the Art Institute of Chicago, where a selection is on long-term loan, at numerous exhibition venues throughout and outside the United States, or online at www.terraamericanart.org.



NEW ACQUISITION

LILY MARTIN SPENCER (1822–1902)
THE HOME OF THE RED, WHITE, AND BLUE,
c. 1867–68

oil on canvas
24 x 30 in. (61.0 x 76.2 cm)
Daniel J. Terra Art Acquisition Endowment Fund, 2007.1

Provenance

The artist
Florida collection
Philadelphia collection
Terra Foundation for American
Art, Chicago, Illinois, 2007

Lilly Martin Spencer's *The Home of the Red, White, and Blue* is an allegory of the state of the American nation in the aftermath of the Civil War, couched in a benign scene of family recreation replete with symbolism. The painting is the last of several in which Spencer used domestic settings and situations to comment on the monumental tragedy of the Civil War. As a female artist in mid-nineteenth-century America, Spencer effectively was restricted to “womanly” themes of family and home. In her many domestic paintings, however, she consciously transcended such limitations, subtly and humorously challenging gender roles and subverting domestic politics.

Spencer made a considerable name for herself in Europe and America through her images of domestic life, many of which were published as reproductive prints. She continued to paint until her death in 1902, although by then her detailed style and pointed moral themes were outdated. Thereafter, thanks both to her gender and to her topical subject matter, Spencer was largely forgotten until 1978, when a retrospective exhibition at the Smithsonian Institution's National Collection of Fine Arts (now the Smithsonian American Art Museum), in Washington, D.C., marked a revival of interest in her work. Today, respected as one of the leading genre painters of her time, Spencer is valued for her ability to capture the shifting gender roles and family politics of nineteenth-century American society.



NEW ACQUISITION

JOHN SINGER SARGENT (1856–1925)

OLIVE TREES AT CORFU, 1909

oil on canvas

28 $\frac{1}{8}$ x 36 $\frac{1}{4}$ inches (71.5 x 92.0 cm)

Promised gift of Jamee and Marshall Field V

John Singer Sargent was born in Florence, Italy, to American expatriate parents. A widely traveled and cosmopolitan young man, he chose painting as his vocation and pursued training in Paris, where he spent a dozen years and exhibited regularly at the Salon, the prestigious annual exhibition sponsored by the French government. The negative reaction to Sargent's infamous *Portrait of Madame X (Madame Pierre Gautreau)* compelled him to move permanently to London in 1886. A year later, Sargent made the first of many extended visits to the United States, painting numerous portraits—first in Newport, Rhode Island, and later in Boston and New York—for which he became renowned among his compatriots.

From 1906 to about 1916, after famously “vowing not to do any more portraits,” Sargent painted numerous “subject pictures” as well as landscapes. In October 1909, the artist visited the fashionable resort island of Corfu, off the western coast of Greece, with his habitual sketching companions—Wilfrid and Jane (Emmet) de Glehn and his own sister Emily. There, he painted views of gardens and of olive and orange groves. These late landscape and subject paintings have often been dismissed as a mere visual diary of his sojourn or artistic experiments; recently, however, scholars have investigated these landscapes, which the artist frequently exhibited, as the expression of a modernist tendency in his artistic development.

Despite his birth abroad and his expatriate status, Sargent retained his United States citizenship throughout his life and at the turn of the twentieth century he was celebrated as one of the most popular American painters of all time.

Provenance

Painted for Sir William Eden (1849–1915), West Auckland, County Durham

Burton Mansfield, New Haven, Connecticut, as of 1911

The Honorable Mr. and Mrs. Breckinridge Long, Washington, DC, 1914

Mr. and Mrs. Charles Shipman Payson, New York, New York, 1945

Estate of Mrs. Charles Shipman Payson (Joan Whitney Payson)

Private Collection, New York, New York

Marshall Field V, Chicago, Illinois, 1985

Terra Foundation for American Art, Chicago, Illinois, 2008
(Promised gift of Jamee and Marshall Field V)



NEW ACQUISITION

JOHN STORRS (1885-1956)

POLITICS, 1931

oil on canvas

40 x 40 in. (101.5 x 101.5 cm)

Daniel J. Terra Art Acquisition Endowment Fund, 2008.1

Provenance

Estate of the Artist

Terra Foundation for American
Art, Chicago, Illinois, 2008

SKETCH FOR “*POLITICS*,” 1930

pencil on paper

6 7/8 x 5 3/4 in. (16.50 x 13.75 cm)

Gift of Michelle Storrs Booz, 2008.2

John Storrs was the son of a wealthy Chicago architect and real estate developer, and he studied art extensively both in the United States, notably at the School of the Art Institute of Chicago, and abroad. Storrs was attracted to abstract forms in his drawing and painting and in his sculpture. At the very end of 1930, he also developed an interest in the growing Surrealist movement, which influenced his presentation of his largely abstract forms.



It was at this time that Storrs made a small pencil sketch for a future painting that he dated, in the European fashion, “29 12 30” (December 29, 1930); he also drew a lined border around the image and noted measurements of “40 x 40 [inches]” in the lower right corner. Less than two months later, the artist completed a full, painted version of this diminutive sketch in the specified dimensions, which he titled *Politics*. Although Storrs was a transatlantic citizen, he painted *Politics* in Chicago, according to his meticulous notes. The work’s title encourages an overtly political interpretation: the wide-open mouth of the human profile on the far left edge of the image seems to be spewing the hate-filled rhetoric of an era when Communists, Fascists, and Nazis began to contend for attention and power. The jagged edges of Storrs’s shapes suggest the division of territory that would tear apart the fabric of Europe.

Storrs was one of the first American artists to produce a consistent body of abstract sculpture. His abstract and architecture-inspired works were highly respected in his adopted homeland of France during his lifetime and have recently begun to receive due praise internationally.



COLLECTION HIGHLIGHT

JACOB MAENTEL (1763–1863)

PORTRAIT OF WILHELM WITZ AND HIS DOGS,
c. 1810

watercolor on cream wove paper
11 $\frac{3}{8}$ x 7 $\frac{3}{8}$ in. (28.9 x 18.7 cm)
Daniel J. Terra Collection, 1999.93

Identified in Jacob Maentel's portrait by the inscription at the upper left edge, Wilhelm Witz stands in left-facing profile, wearing a formal black cutaway coat and black top hat. He holds up a tambourine adorned with bells, perhaps beating it with his unseen right hand as his two mismatched pet dogs, upright on their hind legs before him, seem to dance. Behind them a small wooden table bears a glass carafe, a ceramic pitcher, two drinking glasses, and a plate of biscuits or cakes. The apt expression "eat, drink, and be merry," rendered in German in so-called fraktur or blackletter script, hovers above these objects. Above the tambourine another inscription, "Copenhagener Waltzer" (Copenhagen waltz) refers to a popular early nineteenth-century dance tune whose rhythm Witz presumably beats out.

Nothing is known of Wilhelm Witz, most likely a member of the German immigrant community around York, Pennsylvania, where Maentel, himself German-born, worked before 1819. Maentel enjoyed a long and prolific career as an itinerant, self-taught artist. Over his career, Maentel produced numerous portraits of local residents wherever his travels took him. His full-length likenesses of individuals in interiors are valued today as documentation of the local ethnic community's distinctive style of domestic furnishing and decoration, notably the painted, stenciled, or applied preprinted patterns that enlivened their rural, middle-class parlors. Maentel also pictured his subjects in landscape settings. Many portraits attributed to him are incorporated into the highly decorated birth, baptismal, and marriage certificates that form the tradition of so-called fraktur painting characteristic of the Pennsylvania Dutch community.

Maentel died at the age of eighty-five and was virtually forgotten; in recent decades, the details of his career have been painstakingly reconstructed.

Provenance

The artist

Sotheby's New York, New York,
June 30, 1984, lot 271

Daniel J. Terra Collection,
Chicago, Illinois, 1984

Terra Foundation for American
Art, Chicago, Illinois, 1999



COLLECTION HIGHLIGHT

JOHN LA FARGE (1835–1910)

PARADISE VALLEY, 1866–68

oil on canvas

32 5/8 x 42 in. (82.9 x 106.7 cm)

Daniel J. Terra Collection, 1996.92

Entitled *New England Pasture* when first exhibited in 1876, *Paradise Valley*, as it has been called ever since, depicts a scene in Paradise, Rhode Island, a farming community where John La Farge summered with his family during the years after the Civil War. La Farge labored for two years on *Paradise Valley*, the culmination of his aesthetic interest in optical and color theory. His first intention was to include in a major landscape painting a Madonna kneeling in prayer with a child at her feet, using his wife and youngest son as models. An X-ray of the painting reveals that he abandoned that idea, painting directly over the figures the lamb lying in the rocky pasture.

Like most of La Farge's early landscape paintings, *Paradise Valley* was executed outdoors, and it has been compared to the work of the French impressionists for its fleeting qualities of light and atmosphere and its everyday subject. Influenced by the ideas of French color theorist M. E. Chevreul, La Farge randomly applied pure color to enliven the composition. To his chagrin, contemporary critics focused on the perceived biblical symbolism of his pastoral scene instead of his innovations with color and the depiction of atmospheric conditions. Twentieth-century American critics, however, have hailed *Paradise Valley* as both precocious and prototypical, calling it "one of the first impressionist landscapes in this country." In La Farge's day this work achieved landmark status within his oeuvre and in the context of contemporary American painting.

Provenance

The artist

Doll and Richards Gallery,
Boston, Massachusetts

Alice Sturgis Hooper, Boston,
Massachusetts

Private collection by descent

Christie's, New York, New York,
May 23, 1996, lot 18

Terra Foundation for American
Art, Chicago, Illinois, 1996



COLLECTION HIGHLIGHT

ARTHUR DOVE (1880–1946)

NATURE SYMBOLIZED #3: STEEPLE AND TREES,
1911–12

pastel on board mounted on wood panel

18 x 21 ½ in. (45.7 x 54.6 cm)

Daniel J. Terra Collection, 1992.33

One of the first American artists to abandon imitative representation of the visible world in his art, Arthur Dove was an experimentalist who drew on the inspiration of nature as felt and experienced rather than seen. Characterizing his approach as “extraction” rather than abstraction, he created compositions in oil and in pastel in which dynamic shapes, curving lines, and subtle colors evoke the essence of forms to express the artist’s subjective, emotional experience of nature.

Dove’s *Nature Symbolized #3: Steeple and Trees* belongs to a group of works Dove exhibited together in 1912 in the New York gallery owned by Alfred Stieglitz, a champion of artistic modernism who had become the artist’s loyal friend and supporter. The series, later dubbed the “Ten Commandments,” consists of ten drawings in pastel. Later shown in Chicago, Dove’s pastel series created a sensation, for they were among the first art works ever exhibited in the United States that approached abstraction, or the liberation of the art work from the representation of objective reality.

The title of this work, like that of others in the series, was probably not Dove’s invention but Stieglitz’s. “Symbolizing” nature or representing a steeple and trees was beside the point for Dove, who was concerned rather with the art object as an end in itself, independent of the sources—however recognizable—that inspired its forms. Dove’s exploration of abstraction was deeply rooted in nature and his personal, almost mystical experience of it. In this respect, *Nature Symbolized #3: Steeple and Trees* and other works in his important pastel series of 1911–1912 set the tone for the native abstract art movement they heralded. Even before his death at age sixty-six, Dove was acknowledged as one of America’s most important and original early modernist artists.

Provenance

The artist

Alfred Stieglitz: The Little
Galleries of the Photo Secession,
New York, New York

An American Place, New York,
New York

George Berson, New York

Mr. and Mrs. Singer, 1930

Myron Singer, 1976

ACA Galleries, New York,
New York

Daniel J. Terra Collection,
Chicago, Illinois, 1980

Terra Foundation for American
Art, Chicago, Illinois, 1992



COLLECTION HIGHLIGHT

EMIL BISTTRAM (1895–1976)

MOTHER EARTH, 1940

crayon, colored pencil, and graphite on tan wove paper

17 ½ x 11 ½ in. (44.5 x 29.2 cm)

Gift of Aaron Galleries, C1993.26

Provenance

The artist

Aaron Galleries, Chicago, Illinois

Terra Foundation for American Art, Chicago, Illinois, 1993 (gift of Aaron Galleries)

Emil Bisttram's *Mother Earth* is a flat, symmetrical design of two interlocked circular forms, each with a flower-like radiating center and surrounded by a broadly striped halo. Bisttram's title reveals possible readings of what otherwise appears a simple random arrangement of shapes and colors organized only according to principles of contrast and symmetry. The concept of earth as a generous mother of life is found in many cultures, including the Native American communities of the American Southwest, where Bisttram took up residence in 1932. He painted representational images of indigenous rituals and, beginning in the 1930s, created non-representational art in which he attempted to give form to universal spiritual ideas.

Bisttram became an influential member of the twentieth-century modernist artists' community that flourished in the New Mexico village of Taos. In 1953 he was a co-founder of the Taos Art Association, an organization aimed to support local artists and to promote the town as a regional art center, and he remained active as a teacher until 1965. He died at age eighty-one much honored for his contributions to New Mexico's artistic life.

LOANS

TAFT MUSEUM OF ART (CINCINNATI, OHIO)

Reciprocal loan

June 1–September 30, 2006

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

WHITNEY MUSEUM OF AMERICAN ART (NEW YORK, NEW YORK)

Picasso and American Art

September 28, 2006–January 28,
2007

San Francisco Museum of Modern
Art (San Francisco, California),
February 23–May 28, 2007; Walker
Art Center (Minneapolis, Minnesota),
June 16–September 9, 2007

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

HIGH MUSEUM OF ART (ATLANTA, GEORGIA)

Royal Collections: Kings as Collectors

October 2, 2006–September 2, 2007

Samuel F. B. Morse (1791–1872)
Gallery of the Louvre, 1831–33
oil on canvas, 73 $\frac{1}{4}$ x 108 in.
(187.3 x 274.3 cm); 1992.51

DALLAS MUSEUM OF ART (DALLAS, TEXAS)

Van Gogh's Sheaves of Wheat

October 26, 2006–January 7, 2007

Louis Paul Dessar (1867–1952)
Peasant Woman and Haystacks,
Giverny, 1892
oil on canvas, 18 $\frac{1}{4}$ x 13 in.
(46.4 x 33.0 cm); 1993.9

BRITISH COUNCIL (LONDON, UNITED KINGDOM)

Whistler and Russia

State Tretyakov Gallery (Moscow,
Russia), December 7, 2006–
February 15, 2007

James McNeill Whistler (1834–1903)
A Freshening Breeze, c. 1883
oil on panel, 9 $\frac{1}{4}$ x 5 $\frac{3}{8}$ in.
(23.5 x 13.7 cm); 1992.152

NAPLES MUSEUM OF ART (NAPLES, FLORIDA)

Impressions: American Painters in France

February 1–May 13, 2007

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

John Leslie Breck (1860–1899)
Garden at Giverny, between 1887
and 1891
oil on canvas, 18 x 21 $\frac{7}{8}$ in.
(45.7 x 55.6 cm); 1999.18

Theodore Earl Butler (1861–1936)
Place de Rome at Night, 1905
oil on canvas, 23 $\frac{1}{4}$ x 28 $\frac{3}{4}$ in.
(59.7 x 73.0 cm); 1994.16

John Singer Sargent (1856–1925)
*Girl on the Beach, Sketch for
"Oyster Gatherers of Cancale,"* 1877
oil on canvas, 19 x 11 $\frac{1}{4}$ in.
(48.3 x 29.2 cm); 1999.131

John Singer Sargent (1856–1925)
*Young Boy on the Beach, Sketch for
"Oyster Gatherers of Cancale,"* 1877
oil on canvas, 17 $\frac{1}{4}$ x 10 $\frac{1}{4}$ in.
(43.8 x 26.0 cm); 1999.132

JAMES A. MICHENER ART MUSEUM (DOYLESTOWN, PENNSYLVANIA)

Daniel Garber: Romantic Realist

February 3–May 6, 2007

Daniel Garber (1880–1958)
Fisherman's Hut, c. 1940
oil on canvas, 50 $\frac{3}{8}$ x 60 $\frac{1}{4}$ in.
(127.8 x 153.0 cm); 1992.36

SOLOMON R. GUGGENHEIM FOUNDATION (NEW YORK, NEW YORK)

Art in America: 300 Years of Innovation

National Art Museum of China
(Beijing, China), February 9–April 8,
2007; Shanghai Museum and the
Museum of Contemporary Art
Shanghai (Shanghai, China), April
30–June 30, 2007; Pushkin Museum
of Fine Arts (Moscow, Russia), July
23–September 9, 2007; Guggenheim
Museum Bilbao (Bilbao, Spain),
October 10, 2007–April 28, 2008

Approximately 40 paintings,
varying by venue, including:

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

John Singleton Copley (1738–1815)
Portrait of a Lady in a Blue Dress,
1763
oil on canvas, 50 $\frac{1}{4}$ x 39 $\frac{1}{4}$ in.
(127.6 x 101.0 cm); 1992.28

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 $\frac{3}{4}$ x 27 $\frac{1}{2}$ in.
(82.2 x 69.5 cm); 1992.57

John H. Twachtman (1853–1902)
Winter Landscape, 1890–1900
oil on canvas, 30 $\frac{1}{2}$ x 30 $\frac{1}{2}$ in.
(76.5 x 76.5 cm); 1992.136

Pieter Vanderlyn (1687–1778)
*Portrait of Mrs. Myndert Myndertse
(Jannetje-Persen) and her Daughter,
Sara*, c. 1741
oil on canvas, 39 $\frac{1}{4}$ x 32 $\frac{1}{2}$ in.
(99.7 x 82.2 cm); 1992.138

9 additional works added for the
Guggenheim Museum Bilbao,
including:

Alfred Thompson Bricher
(1837–1908)
*The Sidewheeler “The City of St.
Paul” on the Mississippi River,
Dubuque, Iowa*, 1872
oil on canvas mounted on board,
20 $\frac{3}{8}$ x 38 $\frac{1}{2}$ in. (51.1 x 96.8 cm);
1992.18

Erastus Salisbury Field (1805–1900)
*Portrait of a Woman said to be
Clarissa Gallond Cook, in Front
of a Cityscape*, c. 1838–39
oil on canvas, 34 $\frac{3}{4}$ x 28 $\frac{3}{8}$ in.
(88.3 x 72.1 cm); 2000.4

**FONDAZIONE PALAZZO STROZZI
(FLORENCE, ITALY)**

**Cézanne e l'Impressionismo a
Firenze nel primo Novecento**
March 2–July 29, 2007

Julian Alden Weir (1852–1919)
The Christmas Tree, 1890
oil on canvas, 36 $\frac{1}{2}$ x 25 $\frac{1}{2}$ in.
(92.7 x 65.1 cm); 1999.144

**MASSILLON MUSEUM
(MASSILLON, OHIO)**
Midwestern Visions of Impressionism
May 26–August 12, 2007

William Merritt Chase (1849–1916)
The Olive Grove, c. 1910
oil on canvas mounted to wood panel,
23 $\frac{1}{2}$ x 33 $\frac{1}{2}$ in. (59.7 x 85.1 cm);
1992.25

**BRANDYWINE RIVER MUSEUM
(CHADDS FORD, PENNSYLVANIA)**

**Dog Days of Summer: Works by
Jamie Wyeth**
June 2–September 3, 2007

Jamie Wyeth (born 1946)
Kleberg, 1984
oil on canvas, 30 $\frac{1}{2}$ x 42 $\frac{1}{2}$ in.
(77.5 x 108.0 cm); 1992.164

**CAPE ANN HISTORICAL ASSOCIATION
(GLOUCESTER, MASSACHUSETTS)**

The Mysteries of Fitz Henry Lane
July 7–September 16, 2007

Lent to one venue only:

Spanierman Gallery (New York, New
York), October 4–December 8, 2007

Fitz Henry Lane (1804–1865)
Brace's Rock, Brace's Cove, 1864
oil on canvas, 10 $\frac{3}{4}$ x 15 $\frac{1}{4}$ in.
(26.0 x 38.7 cm); 1999.83

**COLUMBUS MUSEUM OF ART
(COLUMBUS, OHIO)**

**In Monet's Garden: The Lure of
Giverny**
October 12, 2007–January 20, 2008

Musée Marmottan Monet (Paris,
France), February 12–May 11, 2008

John Leslie Breck (1860–1899)
Garden at Giverny, between 1887
and 1891
oil on canvas, 18 x 21 $\frac{1}{2}$ in.
(45.7 x 55.6 cm); 1999.18

John Leslie Breck (1860–1899)
Yellow Fleurs-de-Lis, 1888
oil on canvas, 17 $\frac{1}{2}$ x 21 $\frac{1}{2}$ in.
(45.4 x 55.6 cm); 1989.2

**LINEA D'OMBRA
(TREVISO, ITALY)**

**America! Storie di pittura dal nuovo
mondo**

Museo di Santa Giulia (Brescia, Italy),
November 24, 2007–May 4, 2008

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

Fitz Henry Lane (1804–1865)
Gloucester Harbor, 1856
oil on canvas, 22 $\frac{3}{4}$ x 36 $\frac{1}{8}$ in.
(56.8 x 91.6 cm); 1993.21

John Frederick Kensett (1816–1872)
Near Newport, Rhode Island, 1872
oil on canvas, 14 $\frac{1}{2}$ x 24 in.
(36.8 x 61.0 cm); 1999.1

John Singer Sargent (1856–1925)
*Dennis Miller Bunker Painting at
Calcut*, 1888
oil on canvas mounted on Masonite,
27 x 25 $\frac{1}{4}$ in. (68.6 x 64.1 cm);
1999.130

**ARTEMATICA, S.R.L.
(MILAN, ITALY)**

**Women in Art, from Renaissance
to Surrealism**

Palazzo Reale (Milan, Italy),
December 1, 2007–April 6, 2008

Lilla Cabot Perry (1848–1933)
*Thomas Sergeant Perry Reading a
Newspaper*, 1924
oil on canvas, 39 $\frac{3}{4}$ x 29 $\frac{1}{8}$ in.
(101.0 x 75.9 cm); 1987.27

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

**Watercolors by Winslow Homer:
The Color of Light**

February 16–May 11, 2008

Winslow Homer (1836–1910)
Apple Picking, 1878
watercolor and gouache on paper,
laid down on board, 7 x 8 ⅞ in.
(17.8 x 21.3 cm); 1992.7

Winslow Homer (1836–1910)
A Garden in Nassau, 1885
watercolor and selective scraping
with touches of gouache, over
graphite on textured cream wove
watercolor paper, 14 ½ x 21 in.
(36.8 x 53.3 cm); 1994.10

Winslow Homer (1836–1910)
Haymakers, 1867
oil on canvas, 13 ⅞ x 18 ¼ in.
(33.3 x 46.4 cm); 1989.9

Winslow Homer (1836–1910)
On Guard, 1864
oil on canvas, 12 ½ x 9 ⅞ in.
(31.1 x 23.5 cm); 1994.11

Winslow Homer (1836–1910)
Weary, c. 1878
watercolor over graphite on textured
ivory wove watercolor paper,
9 ½ x 12 ¼ in. (24.1 x 31.1 cm);
1992.41

Winslow Homer (1836–1910)
The Whittling Boy, 1873
oil on canvas, 15 ¼ x 22 ⅞ in.
(40.0 x 57.6 cm); 1994.12

**SCHIRN KUNSTHALLE FRANKFURT
(FRANKFURT, GERMANY)**

**Women Impressionists: Berthe
Morisot, Mary Cassatt, Eva Gonzalès,
Marie Bracquemond**

February 22–June 1, 2008

Fine Arts Museums of San Francisco
(San Francisco, California), June
21–September 21, 2008

Mary Cassatt (1844–1926)
Jenny and Her Sleepy Child, between
1891 and 1892
oil on canvas, 28 ⅞ x 23 ¾ in.
(73.5 x 60.3 cm); 1988.24

**FLORENCE GRISWOLD MUSEUM
(OLD LYME, CONNECTICUT)**

**Impressionist Giverny: The Americans,
1885–1915, Selections from the Terra
Foundation for American Art**
May 3–July 27, 2008

Albany Institute of History and Art
(Albany, New York), August
23–November 30, 2008

51 works, including:

Theodore Earl Butler (1861–1936)
*Lili Butler Reading at the Butler
House, Giverny*, 1908
oil on canvas, 28 ⅞ x 23 ½ in.
(73.3 x 59.7 cm); 1993.8

Willard Metcalf (1858–1925)
The River Epte, Giverny, 1887
oil on canvas, 12 ¼ x 15 ⅞ in.
(31.1 x 40.3 cm); 1989.6

Thomas Buford Meteyard (1865–1928)
Giverny, Moonlight, between 1890
and 1893
oil on canvas, 12 ¾ x 16 ⅞ in.
(32.4 x 41.0 cm); 1989.24

Louis Ritman (1889–1963)
Early Morning, between 1912 and
1915
oil on canvas mounted on board,
36 x 35 ¼ in. (91.4 x 89.5 cm); 1987.5

Theodore Robinson (1852–1896)
Femme au canard, c. 1891
oil on canvas, 13 ⅞ x 21 ¼ in.
(34.3 x 55.2 cm); 1999.126

Theodore Wendel (1859–1932)
Flowering Fields, Giverny, 1889
oil on canvas, 12 ½ x 21 ¼ in.
(31.8 x 54.9 cm); 1988.11

**LOYOLA UNIVERSITY
MUSEUM OF ART
(CHICAGO, ILLINOIS)**

**Manifest Destiny/Manifest
Responsibility: Environmentalism
and the Art of the American
Landscape**

May 17–August 10, 2008

58 works, including:

Gustave Baumann (1881–1971)
Bound for Taos, 1930
color woodcut on flax fiber paper,
13 ½ x 16 ⅞ in. (34.3 x 41.0 cm);
1996.13

Arthur Dove (1880–1949)
*Nature Symbolized #3: Steeple and
Trees*, 1911–12
pastel on board mounted on wood
panel, 18 x 21 ½ in. (45.7 x 54.6 cm);
1992.33

Arthur Wesley Dow (1857–1922)
Moonrise, c. 1898–1905
color woodcut on cream Japanese
paper, 5 ¼ x 7 ⅞ in. (13.3 x 20.0 cm);
1996.4

William S. Jewett (1821–1873)
*The Promised Land—The Grayson
Family*, 1850
oil on canvas, 50 ¾ x 64 in.
(128.9 x 162.6 cm); 1999.79

William J. McCloskey (1859–1941)
Strawberries, 1889
oil on canvas, 12 x 16 in.
(30.5 x 40.6 cm); 1992.47

Maurice Prendergast (1858–1924)
Salem Willows, 1904
oil on canvas, 26 ¾ x 34 ¼ in.
(66.7 x 87.0 cm); 1999.120

**BUCERIUS KUNST FORUM
(HAMBURG, GERMANY)**

**High Society: American Portraits
of the Gilded Age**
June 6–August 31, 2008

George de Forest Brush (1855–1941)
A Family Group, 1907
oil on canvas, 31 ⅞ x 39 ⅞ in.
(79.9 x 100.3 cm); 1992.169

Lilla Cabot Perry (1848–1933)
Self-Portrait, 1897
oil on canvas, 39 $\frac{1}{2}$ x 29 $\frac{1}{4}$ in.
(100.3 x 74.3 cm); 1988.19

**SHELBURNE MUSEUM
(SHELBURNE, VERMONT)**

Mary Cassatt: Friends and Family
June 14–October 26, 2008

National Museum of Women in
the Arts (Washington, District of
Columbia), November 21,
2008–January 25, 2009

Mary Cassatt (1844–1926)
The Banjo Lesson, c. 1893
drypoint and aquatint in color on
pale blue-green laid paper (with
monotype inking), 16 x 10 $\frac{3}{8}$ in.
(40.6 x 26.4 cm); 1999.28

Mary Cassatt (1844–1926)
The Bath, 1890–91
drypoint, aquatint in color, and
softground etching on ivory laid
paper, 17 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in.
(44.5 x 49.5 cm); 1994.4

Mary Cassatt (1844–1926)
In the Omnibus, 1890–91
drypoint and aquatint in color on
ivory laid paper, 17 $\frac{1}{4}$ x 11 $\frac{1}{8}$ in.
(43.8 x 30.2 cm); 1999.27

**ART INSTITUTE OF CHICAGO
(CHICAGO, ILLINOIS)**
**Long-term Loan for
American Art Gallery**

39 works, including:

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

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

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

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

Charles Sheeler (1883–1965)
Bucks County Barn, 1940
oil on canvas, 18 $\frac{3}{4}$ x 28 $\frac{1}{4}$ in.
(46.7 x 72.1 cm); 1999.135

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





The gardens in bloom at the entrance
of the Musée d'Art Américain Giverny.

**MUSÉE D'ART
AMÉRICAIN
GIVERNY**

The Terra Foundation's Musée d'Art Américain Giverny experienced record-breaking attendance in its past two seasons. The museum organized more than six exhibitions and related catalogues, including the first retrospective in Europe of the work of Winslow Homer as well as an exhibition of nineteenth-century photographs of the American West from French collections that had never before been on public view. These exhibitions provided occasions for public discussions of various topics in American art. Additionally, the museum worked with institutional partners in Europe and the United States to organize and facilitate lectures, symposia, and other scholarly convenings.

The Musée d'Art Américain Giverny was founded in 1992 to showcase the American impressionist works in the Terra Foundation's collection and to host exhibitions that explore Franco-American artistic connections. The museum is open April 1 through October 31 annually. After the close of the 2008 exhibition season, the museum will expand its mission to include international impressionism and will be overseen by several partners including the Terra Foundation for American Art, the Department of the Eure, and the Musée d'Orsay.

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, 2008.

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
Anne Etievan, Front Desk Clerk

Academic Programs

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

Bookstore

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

Building Operations

Didier Dauvel, Maintenance Manager
Véronique Bossard, House Manager
Didier Guiot, Maintenance Employee
Khadija Belhajjame, Housekeeper
Yasmina Boudaoud, Housekeeper
Brigitte Nicolas, Housekeeper
Claudine Bégeot, Housekeeper

Conservation

Véronique Roca, Conservator

Curatorial

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

Education

Hélène Furminieux, Education Educator, School and Teacher Programs
Bettina Gardelles, Museum Educator
Perrine Samson-Leroux, Museum Educator
Emmanuelle Moy, Museum Educator
Laura Groult, Museum Educator

Gardens

Emmanuel Besnard, Head Gardener
Cheickne Camara, Gardener

Marketing

Géraldine Raulot, Communication Specialist
Laurette Roche, Tourism Specialist
Rizlaine Talbi, Communication Intern

Publications

Francesca Rose, Publications Manager

Security

Olivier Touren, Security Manager
Laurent Lefrançois, Deputy Security Manager
Hugues de Boissy-Dubois, Security Guard
Frédéric Kziearczyk, Security Guard
Pascal Mériaux, Security Guard
François Gouley, Security Guard
Yves Druet, Galleries Security Attendant
Cyril Hermand, Galleries Security Attendant
Françoise Kervizic, Galleries Security Attendant
Philippe Le Bail, Galleries Security Attendant

PASSING THROUGH PARIS: AMERICANS IN FRANCE, 1860–1920

In the late nineteenth century, Paris became the international center for artistic training and production. Under Napoleon III and the Third Republic, the French government actively promoted culture, and it was in part through these efforts that Paris definitively supplanted London, Munich, and Düsseldorf as the premier place to study fine art. Economic prosperity and improved transatlantic transportation following the Civil War contributed to the exponential rise in the number of American tourists flocking to France, among them hundreds of American artists coming to complete their training. These artists took full advantage of their time in France: studying at the prestigious art academies, exhibiting works at the Salons, and sojourning in the picturesque countryside. Travel to France became a rite of passage for professional artists who then returned home to practice and teach what they had learned abroad.

This exhibition showcased fifty works completed in France by American artists between 1860 and 1920 from the collection of the Terra Foundation for American Art, and explored various techniques and themes that were employed. Artists represented included John Singer Sargent, James McNeill Whistler, Maurice Brazil Prendergast, Frederick Carl Frieseke, and George Inness. The Terra Foundation possesses one of the preeminent collections of works produced by American artists in France, reflecting the interests of its founder, Daniel J. Terra.

This exhibition was organized by the Musée d'Art Américain Giverny/Terra Foundation for American Art

Venue

Musée d'Art Américain Giverny,
April 1–October 30, 2005
April 1–October 31, 2006

Curator

Curated by Bronwyn Griffith,
independent art historian,
Stockholm, Sweden

WINSLOW HOMER: POET OF THE SEA

The first Homer retrospective ever organized in Europe, *Winslow Homer: Poet of the Sea* introduced audiences to one of America's most treasured artists. The exhibition proved more than popular: close to 90,000 visitors saw the show, with the Dulwich Picture Gallery breaking its attendance records.

Although best known for his Civil War and genre scenes, Homer was perhaps at his most magical when capturing water, whether in oil or in watercolor. The exhibition was a focused examination of Homer's distinctive works in which this element dominates. The sixty-seven paintings, which spanned his career and included such masterworks as *The Life Line* and *The Fox Hunt*, demonstrated the freshness of Homer's approach, his inventiveness, and the underlying emotional and psychological complexity of his images. The exhibition also reevaluated Homer's art, going beyond a reading within the context of American realism to reveal his original and distinctly modern vision.

Divided into five sections by geographical location, the exhibition established Homer's extraordinary ability to adapt his style and technique to the environment and quintessential landscape of Gloucester, Massachusetts; Cullercoats, England; Prout's Neck, Maine; the Bahamas; and the Adirondacks.

SELECTED RELATED PROGRAMS

Homer–Courbet: deux réalistes

Musée d'Art Américain Giverny

September 24, 2006

Presented by Laurence Descars, this lecture explored the similarities of and differences between these two contemporaries.

Heroism and Reportage: Winslow Homer: Poet of the Sea

Courtauld Institute of Art and Dulwich Picture Gallery

April 10–11, 2006

This two-day international conference organized by the Courtauld Institute of Art Research Forum and the Terra Foundation for American Art examined the context of Winslow Homer's works in relation to the topics of heroism and reportage in the art of the second half of the nineteenth century. It included a gallery session and a lecture at the Dulwich Picture Gallery.

Presenters were:

Caroline Arscott, Courtauld Institute of Art

Tim Barringer, Yale University

Hollis Clayson, Northwestern University

David Peters Corbett, University of York

Andre Dombrowski, Smith College

Thierry Gervais, École des Hautes Études en Sciences
Sociales/Société Française de Photographie
Jennifer Greenhill, Yale University
Tom Gretton, University College London
André Gunthert, École des Hautes Études en Sciences
Sociales/Société Française de Photographie
David Fraser Jenkins, independent scholar
Michael Leja, University of Pennsylvania
David Tatham, Syracuse University
Bruce Robertson, Los Angeles County Museum of Art
Marc Simpson, Sterling and Francine Clark Art Institute and
Williams College Graduate Program in the History of Art

This exhibition was co-organized
by the Musée d'Art Américain
Giverny/Terra Foundation for
American Art and the Dulwich
Picture Gallery, London

Venues

Dulwich Picture Gallery, London
February 21–May 22, 2006
Musée d'Art Américain Giverny
June 15–September 15, 2006
(extended through October 8,
2006)

Curators

Sophie Lévy, Musée d'Art
Américain Giverny, with the
assistance of Bronwyn Griffith,
independent art historian,
Stockholm, Sweden; Vanessa
Lecomte, Musée d'Art Américain
Giverny; and Desmond Shawe-
Taylor, Dulwich Picture Gallery,
London

Catalogue

Sophie Lévy, editor (152 pages,
100 color illustrations, English
and French editions), 2006.

Essays: Eric Shanes, "Winslow
Homer: Poet of the Sea"; Marc A.
Simpson, "Homer's Wine-Dark
Seas"; Judith C. Walsh, "Mixing
Oil and Water: The Development
of Winslow Homer's Painting."

AMERICANS AT HOME, 1860–1930

Comprised of close to twenty paintings from the Terra Foundation for American Art collection, this exhibition explored the compelling need to define a national art in America in the decade around the turn of the twentieth century. During the first half of the nineteenth century, artists associated with the Hudson River school established a style of painting that glorified the American landscape and appealed to American viewers proud of their majestic homeland. Later in the century, artists depicted scenes that represented the burgeoning economy of the expanding nation, with bustling ports and factories nestled into the countryside. Other popular subjects during the period were genre scenes and still life images that reveal moral messages and bourgeois aspirations.

A complementary exhibition was presented in the museum's adjoining gallery: *Passing Through Paris: American Artists in France, 1860–1930* included pictures produced by American artists in France, reflecting the powerful influence of Europe on American culture and the popularity of study in European art academies for so many American artists. In contrast, *Americans at Home* presented paintings executed in the United States by Winslow Homer, Fitz Henry Lane, John Frederick Kensett, William Sydney Mount, John James Audubon, William Merritt Chase, and others that reflect American subjects or artists' native training.

This exhibition was organized by the Musée d'Art Américain Giverny/Terra Foundation for American Art

Venue

Musée d'Art Américain Giverny
July 10–October 30, 2005
April 1–October 31, 2006

Curator

Curated by Bronwyn Griffith,
independent art historian,
Stockholm, Sweden

AT LEISURE: AMERICAN PAINTINGS

At Leisure: American Paintings is the sixth exhibition at the Musée d'Art Américain Giverny devoted to works from the Terra Foundation for American Art collection. It includes approximately sixty paintings and works on paper that address one of the most important social inventions of the modern era: leisure. This theme is well represented in the foundation's collection, and it is a compelling one for visitors to Giverny as a tourist site.

The exhibition is divided into three sections organized around important periods in American economic and social history: moments of recreation, a life of leisure, and pleasures of the modern city. It features important works by such artists as George Caleb Bingham, Mary Cassatt, Winslow Homer, Maurice Prendergast, Walt Kuhn, Reginald Marsh, and Philip Evergood.

This exhibition was organized by the Musée d'Art Américain Giverny/Terra Foundation for American Art.

Venue

Musée d'Art Américain Giverny
July 15–October 31, 2007
April 1–October 31, 2008

Curators

Sophie Lévy, Musée d'Art Américain Giverny, with the assistance of Katherine Bourguignon, Musée d'Art Américain Giverny

IMPRESSIONIST GIVERNY: A COLONY OF ARTISTS, 1885–1915

The village of Giverny, France, welcomed hundreds of artists for more than thirty years, from 1885 to 1915. Although Claude Monet did not encourage others to follow him to the village where he settled in 1883, Giverny quickly became a popular destination for international artists and students. The vast majority were American but artists also came from Australia, Austria, Canada, Czechoslovakia, Finland, France, Great Britain, Ireland, Norway, Scotland, and Sweden. This exhibition took an inclusive look at work created by this international mix of artists.

Comprising more than ninety paintings by close to forty artists, the exhibition was divided into four sections and traced the chronological, stylistic, and thematic evolution of art produced in the village. “Landscapes around Giverny” included scenes depicting Giverny from a distance that were painted by the early arrivals to Giverny. “Village Life” showed the impact of daily life in Giverny on the visual vocabulary of the colony artists. “Family and Friends” focused on artist families who moved to Giverny and those artists who painted their intimate circles of friends within closed gardens. “The ‘Giverny Group’” offered a glimpse of the later phase of artistic development in the colony, characterized by the painting of female figures and nudes in outdoor settings and a renewed interest in familiar Giverny motifs.

Although it featured a core group of works from the Terra Foundation, the exhibition went beyond the important collection of American impressionist paintings assembled by Daniel J. Terra. With loans from prestigious institutions in the United States and Europe, the exhibition demonstrated the international environment of the Giverny artists’ colony. Pictures by American artists John Leslie Breck, Theodore Robinson, and Frederick Carl Frieseke, for example, hung alongside those by European artists such as Claude Monet, Pierre Bonnard, and Vaclav Radimsky. The exhibition provided an occasion for works by American artists in public and private collections in France to travel to the United States for the first time. Likewise, it brought paintings produced in Giverny back to the village for the first time in one hundred years. Loans for the exhibition came from thirty-seven institutions and private collectors in seven countries.

“Impressionist Giverny” helped commemorate the Musée d’Art Américain Giverny’s fifteen-year anniversary, and the museum welcomed a record-breaking 60,000 visitors to the exhibition during its twelve-week run.

A smaller version of the exhibition, consisting of fifty paintings from the Terra Foundation collection and titled *Impressionist Giverny: American Painters in France, 1885–1915*, was organized for two additional U.S. venues: the Florence Griswold Museum in Old Lyme, Connecticut, (May 3–July 27, 2008) and the Albany Institute of History and Art (August 23, 2008–January 3, 2009).

SELECTED RELATED PROGRAMS

Opening Day Lecture

Musée d'Art Américain Giverny

April 1, 2007

An introductory presentation of the exhibition was given by William H. Gerdts, Professor Emeritus of Art History, Graduate School of the City University of New York.

Between Fontainebleau and Giverny: Territories of Modern Landscape Painting

Musée d'Art Américain Giverny and the Musée d'Orsay

April 27–28, 2007

This two-day colloquium was co-organized and co-funded by the Terra Foundation for American Art and the Musée d'Orsay to complement *Impressionist Giverny: A Colony of Artists, 1885–1915* and the Musée d'Orsay's exhibition *La Forêt de Fontainebleau, un atelier grandeur nature* (March 6–May 13, 2007). The event was attended by 200 people. A panel of international speakers explored the development of the idea of modern landscape painting during the period 1830–1890 and reconsidered the dialogue between American and French artistic traditions. Speakers also examined the factors that shaped plein-air painting in France and the United States after 1830 by looking at tourism and the emergence of the phenomenon of the artist colony. They also discussed the concept of 'national' schools as cornerstones of the art historical discipline. Organizers were Stéphane Guégan, Musée d'Orsay; Peter Miller, Musée d'Orsay; Veerle Thielemans, Musée d'Art Américain Giverny; and Ewa Bobrowska-Jakubowski, Musée d'Art Américain Giverny.

Presenters were:

Nina Maria Athanassoglou-Kallmyer, University of Delaware

Jean Borie, Neuchâtel University

Katherine Bourguignon, Musée d'Art Américain Giverny

John Davis, Smith College

Rachael DeLue, Princeton University

Laurence des Cars, Musée d'Orsay

Chantal Georgel, Musée d'Orsay

Erica Hirshler, Museum of Fine Arts, Boston

John House, Courtauld Institute of Art, London

Hervé Joubreau, Musée Départemental de l'École de Barbizon

This exhibition was organized by the Musée d'Art Américain Giverny/Terra Foundation for American Art

Venues

Musée d'Art Américain Giverny

April 1–July 1, 2007

San Diego Museum of Art

July 22–October 14, 2007

(run extended two weeks due to exhibition's popularity)

Curator

Katherine Bourguignon,

Musée d'Art Américain Giverny

Advisory Committee

William H. Gerdts, Graduate School of the City University of New York

Claus Pese, Germanisches Nationalmuseum Nürnberg

David Sellin, independent art historian

Paul Hayes Tucker, University of Massachusetts, Boston

H. Barbara Weinberg, Metropolitan Museum of Art, New York

Catalogue

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

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

IMAGES OF THE WEST: SURVEY PHOTOGRAPHS IN FRENCH COLLECTIONS, 1860–1880

Images of the West: Survey Photographs in French Collections, 1860–1880 focused on photographic illustrations that were contemporary with the exploration of the American West. Following the Civil War, the United States government funded official expeditions to the Western territories, and photography proved to be an integral component, revealing vast expanses of wilderness as never before. These previously uncharted territories provided an optimistic vision for Americans in the post-Civil War era. The exhibition examined the motivations of explorers and government offices in producing and distributing these large-format images and stereoscopic views. Such photographs greatly contributed to the popularization of a grandiose concept of the American West both in the United States and abroad.

Recent exhibitions and studies had systematically separated landscape views from the ethnographic photographs frequently made at the same time. By displaying them together, *Images of the West* provided a more complete picture of their original context. Attended by nearly 38,000 people, the exhibition featured approximately one hundred photographs by such celebrated photographers as Carleton Emmons Watkins, Timothy H. O'Sullivan, William Henry Jackson, Antonio Zeno Shindler, Alexander Gardner, John Karl Hillers, Andrew Joseph Russell, and William Bell. It included stereoscopic views, official reports, albums, portfolios, and catalogues to emphasize the high-profile editorial aspect of the Western surveys. Through a thematic installation, the exhibition allowed visitors to discover or re-discover the myth of the American West—from grand views of iconic sites to details, and from naturalistic images of the first inhabitants and their homes to official portraits of Native American delegations. At the same time, the exhibition provided information about the conditions of photographic production during these surveys by focusing on the practice of the most famous survey photographer, Timothy H. O'Sullivan.

All the exhibition images were from French public collections, where a surprising number of these Western views have been uncovered in recent years, demonstrating international fascination with this once-uncharted territory and exploring how it was propagated.

SELECTED RELATED PROGRAMS

The American West: Tracing the Genesis of a Myth

Musée des Beaux-Arts, Rouen

September 28, 2007

This international colloquium, co-organized and co-funded by the Terra Foundation for American Art and the Musée des Beaux-Arts de Rouen, was attended by 150 people. The public program highlighted *Images of the West* along with another major exhibition devoted to representations of the West and of Native Americans in the nineteenth century, *La Mythologie de l'Ouest dans l'art américain, 1830–1940*, held at the Musée des Beaux-Arts de Rouen, September 28, 2007–January 7, 2008. Speakers, who included specialists

in art, literature, and cinema from both sides of the Atlantic, responded to the works in both exhibitions and were invited to explore the genealogy of the images by looking at stereotypes of the American Indian, the cowboy, and the Western landscape that developed in the antebellum period and how such stereotypes were manifested in different artistic mediums. Organizers were Laurent Salomé, Musée des Beaux-Arts, Rouen; Veerle Thielemans, Musée d'Art Américain Giverny; and Ewa Bobrowska-Jakubowski, Musée d'Art Américain Giverny.

Presenters were:

Timothy Brown, Center of the American West, University of Colorado
Heinz Ickstadt, Freie Universität Berlin

Jean-Louis Leutrat, Université Sorbonne Nouvelle–Paris 3

Pierre-Yves Pétillon, Université de Paris 4/École Normale Supérieure

Laurent Salomé, Musée des Beaux-Arts de Rouen

Joan Troccoli, Denver Art Museum

Survey photographs (1860–80) and their uses—from America to Europe

Institut du Monde Anglophone, Université Paris 7–Denis-Diderot,
September 29, 2007

Co-organized and co-funded by the Terra Foundation for American Art and the UFR d'Etudes Anglophones-Institut Charles V, Université Paris 7–Denis-Diderot, this academic conference was designed for Master's degree students in American studies and focused on the many interpretations proposed since the 1960s of nineteenth-century survey photography of the American western territories. Speakers also discussed the international dissemination of these images and the implications of such circulation, in particular their reception by French scientific and cultural circles during the nineteenth century. The conference was attended by forty students, and plans are underway for a public roundtable follow-up at one of the American universities with whom presenters are affiliated. Organizers were François Brunet, UFR d'Etudes Anglophones-Institut Charles V, Université Paris 7–Denis-Diderot; Veerle Thielemans, Musée d'Art Américain Giverny; and Ewa Bobrowska-Jakubowski, Musée d'Art Américain Giverny.

Presenters were:

Didier Aubert, Université Paris 3–Sorbonne Nouvelle

Christine Barthe, Musée du Quai Branly, Paris

François Brunet, UFR d'Etudes Anglophones-Institut Charles V,

Université Paris 7–Denis-Diderot

Mick Gidley, Leeds University

Robin Kelsey, Harvard University

Evelyn Payen, Université Paris 3–Sorbonne Nouvelle

Martha Sandweiss, Amherst College

Joel Snyder, University of Chicago

This exhibition was organized and partially funded by the Musée d'Art Américain Giverny/Terra Foundation for American Art. It was made possible through the generous participation of the Société de Géographie and of the Bibliothèque Nationale de France, Paris.

Venue

Musée d'Art Américain Giverny
July 10–October 31, 2007

Curators

François Brunet, Université Paris 7–Denis-Diderot and Bronwyn Griffith, independent art historian, Stockholm, Sweden, with the assistance of Sophie Lévy, Musée d'Art Américain Giverny, and Vanessa Lecomte, Musée d'Art Américain Giverny

Catalogue

François Brunet and Bronwyn Griffith, editors (136 pages, 100 color illustrations, English and French editions), 2007

Essays: François Brunet, "With the Compliments of F.V. Hayden, Geologist of the United States": Photographic Policies of American Exploration"; Mick Gidley, "Out West and in the Studio: Official Photographs of Indians during the Great Survey."

PORTRAIT OF A LADY: AMERICAN PAINTINGS AND PHOTOGRAPHS, 1870–1915

Drawn primarily from French collections, *Portrait of a Lady: American Paintings and Photographs in France, 1870–1915* featured approximately sixty paintings, drawings, prints, and photographs of women from the turn of the twentieth century. On view were works by such celebrated American artists as John White Alexander, Thomas Eakins, Gertrude Käsebier, George Henry Seeley, John Singer Sargent, Edward Steichen, and Clarence H. White. The exhibition also featured a selection of photographs from *Camera Work*, published by Alfred Stieglitz between 1903 and 1917, which were on loan from the Musée d’Orsay.

Showcasing the rich holdings of American art from the late nineteenth and early twentieth centuries in French collections, the exhibition demonstrated the era’s trend toward decorative elegance related to the renewal of high-society portraiture. Among the frequent purchases made by the French government from the annual Salons, these paintings and works on paper prove not only the integration of numerous American artists into the “official” world of French art, but also the prolonged interest on the part of French public institutions in this “foreign” art.

For American artists, the presence of a work of art in the French national collection was a sign of prestige that helped assure their success in France and America. Accordingly, many artists (such as Cecilia Beaux and Mary Cassatt) donated paintings to the Musée du Luxembourg in order to make certain their works were visible in France. In 1898 John White Alexander, for example, offered to exchange what he deemed the more significant *Portrait in Gray* for his painting *The Green Bow*, which had been purchased by the French government.

The exhibition was made possible in part by the La Fayette online database, created in 2005–2006 under the sponsorship of the Terra Foundation for American Art and the Henry Luce Foundation to promote public awareness of the rich holdings of American art in French collections and to stimulate research on those works. To date, the database includes more than 1700 paintings and is available to the public at <http://musee.louvre.fr/bases/lafayette/?lng=1>.

SELECTED RELATED PROGRAMS

Fashioning the Transatlantic Woman

Musée d'Art Américain Giverny
July 6, 2008

Sarah Burns gave a lecture that explored themes related to the exhibition.

This exhibition was organized by the Musée d'Art Américain Giverny/Terra Foundation for American Art in collaboration with the Musée des Beaux-Arts de Bordeaux.

Venues

Musée d'Art Américain Giverny
April 1–July 14, 2008
Musée des Beaux-Arts de Bordeaux
September 25, 2008–January 5, 2009

Curator

Vanessa Lecomte, Musée d'Art Américain Giverny

Catalogue

Vanessa Lecomte, editor (144 pages, 80 color illustrations, bilingual [French/English] edition), 2008

Essays: Sarah Burns, “Fashioning the Transatlantic Woman”; Olivier Meslay, “The American Woman, the Painter, and the Curator”; Vanessa Lecomte, “Between the Lines.”

**FINANCIAL
INFORMATION**

Condensed Consolidated Statements of Financial Position (unaudited)
As of June 30, 2008 and June 30, 2007

	2008	2007
ASSETS		
Cash and Investments	\$931,085	\$1,014,104
Other Current Assets	265,966,913	280,310,844
Fixed Assets, Net of Depreciation	23,715,343	29,583,201
Art Collection	176,689,851	175,991,826
Total	\$467,303,192	\$486,899,975
LIABILITIES & NET ASSETS		
Accounts Payable and Accrued Expenses	\$6,542,875	\$5,430,661
Net Assets	460,760,317	481,469,314
Total	\$467,303,192	\$486,899,975

Condensed Consolidated Statements of Activity (unaudited)
As of June 30, 2008 and June 30, 2007

	2008	2007
REVENUES		
Investment Income, Net of Related Expenses	\$ (7,819,216)	\$8,999,788
Rental Income, Net of Related Expenses	1,190,465	2,964,085
Other	23,356,617	9,530,563
Total Revenues	\$16,727,866	\$21,494,436
EXPENSES		
Grants, Exhibitions and Education Programs	\$7,267,121	\$5,091,975
Collection Support	465,991	465,878
Museum Operations	4,555,802	4,436,037
Foundation Operating Support	3,444,727	3,231,021
Total Grants and Operating Expenses	\$15,733,641	\$13,224,911
Change in Net Assets from Continuing Operations	\$ 994,225	\$8,269,525
INCREASE (DECREASE) IN NET ASSETS	\$ 994,225	\$8,269,525

CREDIT

**Terra Foundation for American Art
Report July 2006–June 2008**

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