

Terra Foundation
for American Art

Report
July 2014–June 2016





Contents

3	Introduction
4	Grants and Initiatives
40	Fellowships and Academic Awards
52	Paris Center Events
60	Collection Loans and Acquisitions
84	Board and Staff
86	Financial Information

Yasuo Kuniyoshi, *Boy with Cow* (detail), 1921
Oil on canvas, 16 1/8 x 20 in. (41 x 50.8 cm)
Terra Foundation for American Art, Daniel J. Terra
Art Acquisition Endowment Fund, 2017.1
© Christie's Images Limited. Art © Estate of Yasuo
Kuniyoshi/Licensed by VAGA, New York, NY

[See full painting on page 88.]

Introduction



Cover detail and above:
Charles Sheeler, *Bucks County Barn*, 1940
Oil on canvas, 18 3/8 x 28 3/8 in. (46.7 x 72.1 cm)
Terra Foundation for American Art,
Daniel J. Terra Collection, 1999.135

Barn raising is a community undertaking. Similarly, at the Terra Foundation we rely heavily on our community: emerging and established scholars, museum curators and directors, as well as university professors and K-12 educators, all of whom share our passion for American art. How else could we realize such an ambitious mission of fostering the worldwide exploration, understanding, and enjoyment of the visual arts of the United States?

This year's report features conversations with members of our international community to showcase several of the foundation's most important achievements in the past two years. Through these dialogues, you will learn about *Picturing the Americas*, the first-ever exploration of landscape painting from a truly pan-American perspective; an innovative three-year academic exchange between the University of California, Santa Barbara, and the China Academy of Art, Hangzhou; and the launch of the new *Terra Foundation Essays* series, to name just a few. Thought-provoking assessments of

the evolving field of American art history will also be revealed from the perspective of those who are shaping it.

Collectively, these accomplishments propelled the Terra Foundation past a significant benchmark in 2016: more than \$80 million has been awarded for nearly 800 American art exhibitions, academic and research programs, and publications around the world since our grantmaking began in 2005. But we cannot lay claim to this milestone alone; an extensive group of individuals, including many of you reading this report, has contributed to our success. We are deeply indebted to and inspired by your commitment to amplify a meaningful cross-cultural dialogue rooted in the historical art of the United States.

Mimi Gardner Gates — *Elizabeth Glassman*

Mimi Gardner Gates
Chair,
Board of Directors

Elizabeth Glassman
President and
Chief Executive Officer

Grants and Initiatives

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

FY2015
July 1, 2014–June 30, 2015

Exhibitions

Art Institute of Chicago
\$300,000

To support *America After the Fall: Painting in the 1930s*, which tells the story of this turbulent decade by surveying the varied works of artists such as Edward Hopper, Thomas Hart Benton, Stuart Davis, Charles Sheeler, Georgia O’Keeffe, and Grant Wood. The exhibition travels to the Musée de l’Orangerie (Paris) and the Royal Academy of Arts (London), and is accompanied by French- and English-language catalogues.

Baltimore Museum of Art
\$300,000

To support *Matisse/Diebenkorn*, co-organized with the San Francisco Museum of Modern Art. The exhibition and catalogue focus on the artistic influence of French modernist Henri Matisse on American Abstract Expressionist and Bay Area Figurative artist Richard Diebenkorn. It is presented at both co-organizing venues.

Barbican Centre Trust
\$344,000

To support *The World of Charles and Ray Eames*, a survey of the designers’ dynamic careers, focusing specifically on the Eames Office, where the couple and their collaborators and staff initiated an array of projects, including architecture, furniture and product design, film, photography, multimedia installation, exhibitions, and new models for education.

Installation view of the exhibition *Matisse/Diebenkorn* at the Baltimore Museum of Art, featuring Richard Diebenkorn’s 1975 painting *Ocean Park #79*. Philadelphia Museum of Art.
© 2017 The Richard Diebenkorn Foundation. Photo: Mitro Hood, The Baltimore Museum of Art



The exhibition travels to the Bildmuseet (Umeå, Sweden), the Museu de Arte, Arquitetura e Tecnologia (Lisbon), and other US and international venues, and is accompanied by a catalogue.

Bibliothèque National de France

\$150,000
To support *Old World, New Look: Richard Avedon's France*, which examines the relationship of American photographer Richard Avedon with Paris and focuses on work he produced and influenced between 1945 and 1980. The exhibition, which draws on previously unpublished materials from the archives of the Academy of Motion Picture Arts and Sciences (Beverly Hills, California), is accompanied by a catalogue.

Centre Pompidou-Metz

\$117,000
To support *Warhol Underground*, which focuses on Andy Warhol's use of music and performance in his multimedia productions, paying particular attention to the artist's collaborations with the Velvet Underground, John Cage, and Merce Cunningham. A publication accompanies the exhibition.

High Museum of Art

\$250,000
To support *Walker Evans: Depth of Field*, a retrospective of the American photographer co-organized with the Josef Albers Museum (Bottrop, Germany) and also traveling to the Vancouver Art Gallery. The exhibition is accompanied by a catalogue.

Liliane and David M. Stewart Program for Modern Design

\$250,000
To support *Partners in Design: Alfred H. Barr, Jr. and Philip Johnson*, an exhibition and catalogue that focus on how the Museum of Modern Art's

first director, Alfred Barr, and curator of architecture, Philip Johnson, introduced modern design to North America. The exhibition travels to the Montreal Museum of Fine Arts, the Davis Museum at Wellesley College, and the Grey Art Gallery, New York University.

Mary and Leigh Block Museum of Art

\$200,000
To support *A Feast of Astonishment: Charlotte Moorman and the Avant-Garde, 1960s–1980s*, an exhibition examining the creative activities and legacy of American avant-garde artist Charlotte Moorman. It features artworks of diverse media and travels to the Grey Art Gallery, New York University, and a European venue.

Musée d'Art Moderne de la Ville de Paris

\$200,000
To support *Warhol Unlimited*, organized in cooperation with the Dia Art Foundation (New York) and focused on Andy Warhol's curatorial practice. Concentrating on the exhibition as a medium, the exhibition and catalogue examine an overlooked yet central component of the artist's work by presenting rooms wherein multiple versions of Warhol's series can be viewed together in a single space.

Museum Folkwang

\$200,000
To support *The Shadow of the Avant-Garde: Rousseau and the Forgotten Masters*, an exhibition and catalogue that examine the radicalism and originality of twentieth-century self-taught art and reconsider its relationship to the canonized art of the time.

National Gallery of Art (Washington, DC)

\$290,000
To support *Three Centuries of American Prints from the National Gallery of Art*, a survey of American printmaking from its beginnings in the early eighteenth century to the present. Comprising more than 150 prints, the exhibition travels to the

National Gallery (Prague) and two other international venues, and is accompanied by a catalogue.

National Portrait Gallery (Washington, DC)

\$200,000
To support *Sargent: Portraits of Artists and Friends*, an exhibition and catalogue exploring John Singer Sargent's friendships with such contemporaries as Auguste Rodin, Jacques-Émile Blanche, Robert Louis Stevenson, and Henry James, and their significance in the development of his art. The exhibition travels to the Metropolitan Museum of Art.

Phillips Collection

\$250,000
To support *Man Ray—Human Equations: A Journey from Mathematics to Shakespeare*, co-organized with the Israel Museum (Jerusalem). The exhibition and catalogue examine Man Ray's artistic journey from Paris in the 1930s to Hollywood in

the 1940s. Presented at both co-organizing institutions, the exhibition also travels to the Ny Carlsberg Glyptotek (Copenhagen).

Royal Academy of Arts

\$200,000
To support *Joseph Cornell: Wanderlust*, co-organized with the Kunsthistorisches Museum (Vienna). The exhibition and catalogue explore the imagined wanderings that drove Joseph Cornell, who hardly ever left New York, to create works in which the notions of travel and exploration are central. Brought together is a concentrated survey of box constructions, smaller assemblages, collages, and films drawn from all periods of Cornell's career.

Royal Academy of Arts

\$120,000
To support *Richard Diebenkorn*, an exhibition that presents the American artist's work to audiences

Installation view of *Warhol Unlimited* at the Musée d'Art Moderne de la Ville de Paris. Photo: Solange Puijalon





A visitor considers one of Jackson Pollock's rarely seen "black paintings" in *Jackson Pollock: Blind Spots* at the Dallas Museum of Art.
Photo: Garrett Jensen

in the United Kingdom and focuses on his transitions between abstract and figurative work. The exhibition comprises approximately 60 paintings and drawings, many of which have never been shown before in Europe.

Tate Liverpool
\$100,000

To support *Jackson Pollock: Blind Spots*, which brings together a large number of paintings often referred to as the artist's "black pourings." The exhibition travels to the Dallas Museum of Art, and is accompanied by a catalogue.

Tate Modern
\$150,000

To support *Agnes Martin*, an exhibition and catalogue that trace the artist's career from her early experiments to her late work. After Tate Modern, *Agnes Martin* travels to the Kunstsammlung Nordrhein-Westfalen

(Düsseldorf), the Los Angeles County Museum of Art, and the Solomon R. Guggenheim Museum.

Tate Modern
\$100,000

To support *Alexander Calder: Performing Sculpture*, an exhibition that reassesses Calder's career by drawing attention to the performative aspects of his work, along with his lesser-known collaborations with artists, theater producers, choreographers, and composers. A catalogue accompanies the exhibition.

Walker Art Center
\$100,000

To support *International Pop*, an exhibition that reconsiders the centralization of American Pop by investigating its global presence from the late 1950s through the 1960s, and features works by American Pop artists presented alongside a selection of works by international artists. The

exhibition travels to the Dallas Museum of Art and the Philadelphia Museum of Art, and is accompanied by a catalogue.

Yale University Art Gallery
\$150,000

To support *Lumia: Thomas Wilfred and the Art of Light*, which presents the achievements in early kinetic light art of this Danish-born American artist and examines his role in avant-garde artistic expression in both American and European art. A catalogue accompanies the exhibition.

Exhibition Research & Development

Henry Moore Foundation
\$10,000
Curatorial Travel Grant

To support travel to the United States for Jo Melvin (Chelsea College of Arts) and Pavel Pyš (Henry Moore Institute) to conduct interviews and research in preparation for an exhibition of work by Christine Kozlov.

Tate Modern
\$8,800

Curatorial Travel Grant
To support two research trips to the United States in preparation for an exhibition on Robert Rauschenberg. Co-organized by Tate Modern and the Museum of Modern Art, the exhibition explores the artist's diverse artistic production and highlights his performance, painting, sculpture, and photography.

University of Delaware
\$16,898

Convening Grant
To support an international pre-exhibition convening for *Trefpunt & Continental Exchange*:

The Art of Clarke, Driskell, and Middleton at the University of Delaware and the Old Town House, Iziko South African Museums (Cape Town). The grant supports a two-day convening that brings together an interdisciplinary group of curators, educators, and scholars with expertise in art history, ethnomusicology, literature, dance, global studies, and public policy to deepen the themes framed by the exhibition and to extend the educational reach of the programming.

Academic Programs

Archives of American Art, Smithsonian Institution
\$24,800

To support the creation of an advisory committee to assist the Archives in planning for the next phase of its digitization and online access program.

Bronx Museum of the Arts
\$25,000

To support the symposium "Wild Noise: Art in Times of Change" at the Museo Nacional de Bellas Artes (Havana), which includes the panels "Art-Making as Community: Robert Blackburn and the Printmaking Workshop," "Art and the Banal: The Pop Era," and "The Impact of Feminist Theory on Contemporary Art."

Colby College Museum of Art
\$20,900

To support "Whistler: Nature and Nation," an academic conference in fall 2015 that coincides with the exhibition *Whistler in the World: The Lunder Collection of James McNeill Whistler*.

Eli and Edythe Broad Art Museum
\$34,000

To support the symposium "Arthur C. Danto and the Work of Art: From Object to Theory,"

Conversations
Visiting Professorships in Europe

John Davis, Terra Foundation Executive Director for Europe and Global Academic Programs
What is it about the history of American art that most excites or surprises university students abroad?

Wendy Bellion, Associate Professor, University of Delaware, and Terra Foundation Visiting Professor at the Institut Nationale d’Histoire de l’Art I lectured at the Université de Paris VII and the École Normale Supérieure, where students consistently seemed surprised to learn about the frequent exchange of American and European artists across the Atlantic in the eighteenth and nineteenth centuries, and in particular, the sheer numbers of American painters and sculptors who spent years in Great Britain and on the Continent as part of their artistic education. What got students most excited was the opportunity to learn about indigenous art and trans-cultural exchanges—which I introduced as part of a lecture on New French settlement and trade—and intersections of science, technology, and image-making in early America.

Michele Bogart, Professor, Stony Brook University, and Terra Foundation Visiting



Professor at the Freie Universität Berlin
My experience was quite different because I was focusing on a completely different period than you did, Wendy. My classes on arts of commercial culture and public art highlighted the twentieth century, and students seemed quite interested in American modernization and its manifestations in commercial arts and the built environment. They seemed most excited about early animation beyond just Mickey Mouse, as well as connections between painting and advertising. Students were also intrigued by discussions of statues and memorials, especially situations that they either knew about already—such as 9/11 memorials—or circumstances that they could compare with those in Germany, postwar Berlin in particular.

JD What are some of the challenges and rewards of teaching the history of American art to students outside of the United States?

MB I was reminded of the fact that our students come into our American art courses without the background and frame of references that we sometimes think they do. European students at the Freie Universität had little if any background in art history, so it was important just to get them to look and become more aware of the formal basics. I was not teaching canonical American artists or artworks, so I wasn’t surprised that the students had never heard of the people whose work we examined. The obvious lack of access to the actual works and sites were drawbacks. A few of my students had visited major United States cities and were thus better able to relate to discussions of specific places or museums. The reward, for me, was learning what students from an array of different countries knew and did not know about American art and culture. It enabled me to get a comparative perspective that I did not have previously



Wendy Bellion presents “The Afterlife of Iconoclasm: Destruction and Surrogation in Nineteenth-Century New York” at the Institut National d’Histoire de l’Art in Paris.

and thus a better sense of how I might do things differently were I to teach abroad again.

WB As you observed, Michele, I found that French students tended to be less familiar with American material from the eighteenth and nineteenth centuries, though I was pleased to see their enthusiasm for learning about it. We often assume a level of knowledge that beginning students simply do not have, and it was useful to remember that part of our job as teachers is to share our excitement for the material and to help students find a way to make the past relevant in their own lives. The European students I met exhibited a strong command of two or three languages, and this enabled them to make the most of the educational opportunities that came their way—not only classes in English, but also symposia and lectures in which speakers were shifting between languages. One surprise—and reward—was finding common ground for intellectual exchange in material I hadn’t thought to cover, as in a public dialogue at the Terra Foundation Paris Center with Patricia Falguières of the École des Hautes Études en Sciences Sociales, during which we explored the spaces of Wunderkammern and the Peale Museum.

JD American art history was once taught only in the United States, and even there as a somewhat minor and separate subfield. What are your thoughts about its integration into a broader conception of world art history and your hopes for the field in the future?

WB There is clearly a desire on the part of European students to learn more about American art history. While much of this interest revolves around twentieth-century and contemporary art, I think that there is an opportunity to engage students in the histories of earlier centuries by exploring critical models such as diaspora, mobility, circulation, and transculturation. Such approaches implicitly require the teaching of North American art as part of broader and intersecting Atlantic, Pacific, and hemispheric worlds. On a very practical note, students and scholars of American art in non-US institutions need easier access to the kinds of resources that those of us within the US take for granted. This includes collections of art, but just as important, electronic databases of primary sources often available only through institutional library subscriptions.

MB I totally agree with you, Wendy. All the critical models you mention are crucial for encouraging European students to become engaged with American art. Comparative frameworks enable the students to better connect with what they’re learning because they can then relate it to themselves and what they are already familiar with. It behooves us to give students a clear sense of how specific people, groups, and locales establish the networks that result in particular artworks and contribute to their meanings. I attempted to learn more about specific public sculpture commissions in Berlin so that I could offer substantive observations about “Berlin versus New York” and compare the conditions giving rise to artworks in particular US cities with others at the national and international levels.

at the China Central Academy of Fine Arts (Beijing). Co-organized with the University of Minnesota and the Eli and Edythe Broad Art Museum at Michigan State University, the event brings together American and Chinese institutions and scholars around the translation of Danto’s work into Chinese and his subsequent impact on Chinese art criticism.

Institut National d’Histoire de l’Art
\$76,000

To support the extension of the Terra Foundation Postdoctoral Teaching Fellowship at the Institut National d’Histoire de l’Art (INHA) in Paris for the 2015–2016 academic year. The program is hosted by INHA and a university consortium that includes the American studies and the art history departments at the Université Paris Diderot-Paris 7, the Université Paris Ouest Nanterre La Défense, and the Université de Tours.

John F. Kennedy Institute for North American Studies, Freie Universität Berlin
\$41,500

To support the extension of the Terra Foundation Visiting Professorship at the John F. Kennedy Institute for North American Studies for the 2016 summer term. The visiting professor teaches two full courses, one at the undergraduate level and one at the graduate level, to students from the institute as well as to art history students from Freie Universität Berlin and Humboldt-Universität zu Berlin.

Loyola University Chicago
\$25,000

To support “Framing Justice: Modernism and Social Advocacy in American Visual Arts and Dance,” a symposium focusing on social justice as a theme in American visual art and dance of the 1930s and 1940s.

Maria Curie-Skłodowska University
\$25,000

To support “Wordstruck: American Artists as Readers, Writers, and Literati,” a three-day conference focused on the literary and intellectual accomplishments of American artists over many generations, and on the contribution of artists’ philosophical and aesthetic thought to the development of American culture and society.

Nelson-Atkins Museum of Art
\$6,626

To support the participation of two European ethnologists, Christian Feest and Peter Bolz, in a public program and two-day scholarly program in conjunction with *Plains Indians: Artists of Earth and Sky*, an exhibition of 250 chronologically organized masterpieces that reveal the continuum of the Plains Indians’ artistic expression.

Newberry Library
\$25,000

To support the enhancement and continuation of the American Art and Visual Culture seminar for an additional three years. The seminar brings together a diverse community of Americanists to present current research and participate in intellectual exchange.

Smithsonian American Art Museum and Renwick Gallery
\$516,210

To support the continuation of the Terra Foundation Fellowships in American Art at the Smithsonian American Art Museum through 2020. Established in 2006, the fellowships aim to promote first-rate cross-cultural scholarship on American art and its global context and to create research opportunities for foreign and US scholars by providing access to the rich archival resources and collections of the Smithsonian Institution.

Smithsonian American Art Museum and Renwick Gallery
\$57,620

To support two additional years of the Terra Foundation International Essay Prize, which recognizes significant international contributions to the field of American art through the publication of an essay in the Smithsonian American Art Museum’s *American Art* journal. Additionally, the grant supports the incorporation of an international scholar on the journal’s editorial board.

Universität Bern
\$24,840

To support “Kunsthallen: Architectures for the Continuous Contemporary in Europe and the US.” Co-organized by Universität Bern’s Department of Modern and

Contemporary Art History and Kunsthalle Bern, the conference addresses how Kunsthallen—non-collecting art museums—have contributed to the history of contemporary art in Europe and the US.

University of Edinburgh
\$13,500

To support the first phase of a collaborative project with *Art in Translation*, a scholarly journal published by the University of Edinburgh that makes available English translations of writing on the visual arts. The project focuses on the reception of post-WWII American visual arts in twentieth-century Europe, and the first phase consists of researching, sourcing, and selecting significant writings on American art originally published in the twentieth century by art historians, artists, and critics in more than 30 non-English, European languages.

Dance performance during the symposium “Framing Justice” at Loyola University Chicago. Photo: Loyola University Chicago



Conversations
Chicago K–12 Education Programs

Jennifer Siegenthaler, Terra Foundation Program Director, Education Grants & Initiatives

You both offer programs for school teachers in Chicago that are supported with grants from the Terra Foundation. What is the emphasis of those programs?

Joel Javier, Education Manager, Intuit: The Center for Intuitive and Outsider Art A central element of Intuit’s award-winning Teacher Fellowship Program is helping Chicago Public Schools teachers give their students an opportunity to translate their personal visions into art, using non-traditional materials and ideas from outsider art and artists. The program fosters collaboration between art teachers and non-art teachers and a community of educators who share the same passion for innovative, cross-curricular, arts-integrated teaching. The program year culminates with a public exhibition of students’ work at Intuit, celebrating the teachers’ and students’ accomplishments with their families and the community.

Sarah Alvarez, Director of School Programs, Art Institute of Chicago The Art Institute’s American Sources program provides the opportunity for middle- and high-school humanities teachers to build their capacity to use works of art as primary sources in the study of American history and culture. Within the context of a supportive learning community of peers, local scholars, and museum educators, teachers in the program explore a range of artworks from the Art Institute and Terra Foundation collections, identifying works that best align chronologically to the content of their instruction and incorporating them into curriculum



projects. Throughout the program, participants practice strategies of analysis and inquiry-based teaching.

JS Why do you think teachers should bring American art into their teaching repertoire? What’s the ideal outcome for students?

JJ We define “intuitive and outsider art” as works created by self-taught artists who show little influence from the mainstream art world and, instead, are motivated by their unique personal visions. Self-taught American art and the narrative that is formed by self-taught artists are essential to the discourse of American history both locally and nationally. We hope that students will learn more about American history, life, and culture through the lens of self-taught art and be inspired to embrace their own creativity no matter their social class, race, ethnicity, gender, or ability.

SA The question of what is America and how this “America” we know today came to be is a central question of our time. It is also not a question that has only one answer, and for this reason we emphasize the study of artwork in context and engage teachers in critically considering multiple perspectives. As Joel alluded, by incorporating works of American art in the curriculum, teachers and their students are able to think more critically about American history and the role

of artists and artworks in defining the American experience. This inquiry-based approach opens up a space for students to identify the questions most interesting to them, consider multiple viewpoints, and advance their learning as they pursue their curiosity.

JS What challenges do teachers face in bringing American art into the classroom?

JJ One of the most significant challenges for teachers is the lack of instructional time to dedicate classroom curriculum to American art or other arts programming. Additionally, relevant curricula for American art are scarce, especially when it comes to digital and multimedia resources. There is also a lack of funding to visit museums and institutions to view and access American art outside of the classroom.

SA It can sometimes be difficult for students to see themselves in historical works of art. The challenge for teachers, then, is to find entry points for discussion. This is where the strategies developed by museum educators can be invaluable. Simply asking students to talk about what they notice in a work of art or what questions they have about it can prompt a



Teacher participants in the Art Institute of Chicago’s American Sources professional-development program. Photo: Art Institute of Chicago

deeper conversation about an image that felt foreign at first. Additionally, thematic approaches to teaching invite students to make connections between historical works and contemporary issues, such as immigration, race relations, or the environment. On the topic of immigration, for instance, a contextualized comparison of works can provide students with the opportunity to reflect on the history and complexities of a subject that has been and continues to be an integral part of American identity and experience.

JS Helping people make the kinds of connections you just described, Sarah, is an important part of the Terra Foundation’s mission. I’m curious to know, though, what on a personal level excites both of you most about helping teachers instruct and students learn through American art?

JJ American art has a long, rich history that consists of multiple narratives, forms, styles, and themes, which include the stories and perspectives of self-taught artists. Self-taught art is ultimately raw and powerful, a virtually untapped resource that teachers and students can readily absorb, and I find that both very empowering and rewarding.

SA What Joel said is true. Personally, I have heard countless stories from teachers about the power of art to impact learning, most notably for students who do not participate regularly, have trouble focusing or expressing themselves, or struggle with reading. Furthermore, when such experiences feature American art, this new level of engagement enables students to critically consider their own community, culture, and identity in rich and dynamic ways. I never tire of these recollections; they serve as inspiration to continue the work and to do what we can to reach the widest teacher audience possible.

University of Oxford

\$341,000

To establish the Terra Foundation Visiting Professorship at the University of Oxford, part of an initiative to support the teaching of American art history globally. The program opens American art as a new field of study for graduate students in art history and facilitates the introduction of the visual arts of the United States for undergraduate students in history and art history.

Yale University

\$14,950

To support the conference “‘In the Same Boat’: British and American Visual Culture during the Second World War.” The two-day event investigates the visual and cultural exchanges between the United States and Britain, identifying parallels between the way images and culture were politically mobilized and influenced by the social impacts of war itself.

Chicago K–12 Programs

Art Institute of Chicago

\$320,000

To support three years of the “Terra Foundation American Sources Program: Teachers Using Artworks as Primary Sources,” a yearlong professional-development program that annually serves up to 25 local teachers of history/social science, American studies, and English in grades 6–12. The program explores the use of American art from the Art Institute and Terra Foundation collections as primary-source documents and guides participants in developing curriculum.

Arts Alliance Illinois

\$10,000

To support the formal statewide review of the new national K–12 arts education

standards (National Core Arts Standards) that were released in June 2014. The grant supports the work of a consultant team, which presents recommendations to the Illinois State Board of Education concerning the adoption, adaption, and implementation of these new state arts standards.

Chicago Metro History

Education Center

\$30,000

To support “The Visual Arts of the Black Chicago Renaissance,” a professional- and curriculum-development program for teachers at Chicago Public Schools. The program brings together local scholars and 15 teachers of grades 6–12 for a weeklong summer institute focused on increasing teacher understanding of the Black Chicago Renaissance through artwork.

**Intuit: The Center for
Intuitive and Outsider Art**

\$25,000

To support Intuit’s Teacher Fellowship Program in the 2014–2015 school year. Serving teachers at Chicago Public Schools, the annual program provides professional-development training focused on integrating American outsider art and artists into the curriculum. Sessions include lectures, visits to collections, curriculum planning, and a student field trip, and culminate with a public exhibition of students’ work at Intuit.

**Intuit: The Center for
Intuitive and Outsider Art**

\$70,000

To support Intuit’s Teacher Fellowship Program in the 2015–2016 and 2016–2017 school years, which serves teachers at Chicago Public Schools.

Installation view of the culminating student exhibition for Intuit’s Teacher Fellowship Program in Chicago. Photo: Katie Romans



National Museum of Mexican Art

\$28,100

To support “Nuestras Historias: Teaching the Story of America through Art,” a professional- and curriculum-development project serving Chicago Public Schools teachers of grades 6–12. The program explores works by Mexican-American artists and guides teachers in exploring historical and art historical themes related to the Mexican experience in the United States.

Chicago Public Programs

Chicago Humanities Festival

\$75,000

To support the Terra Foundation Lecture on American Art for the 2015–2017 seasons of the Chicago Humanities Festival (CHF). The annual lecture brings a respected scholar or critic to

speak about a topic on historical American art related to the annual festival theme. The talks are presented online after the festival on the CHF website.

Pentimenti Productions

\$16,650

To support a series of three free panel discussions held in conjunction with screenings of the Pentimenti Productions film *Hairy Who & The Chicago Imagists* (2014), the first feature-length documentary film to tell the story of the Chicago Imagists and their artistic legacy. Panel topics include the Imagists in Hyde Park, art and comics, and the role of women in Imagism and contemporary art.

Renaissance Society

\$12,000

To support the public program “South Side Connections,” part of the Renaissance Society’s

centennial celebration. The program addresses the history of and interconnections between four influential art institutions on Chicago’s South Side: the Renaissance Society, Hyde Park Art Center, South Side Community Art Center, and Smart Museum of Art.

Window to the World Communications (WTTW)

\$100,000

To support the production of new “Artbeat” segments about American art in Chicago for WTTW’s weeknight public affairs program *Chicago Tonight*. Segments feature original stories about American artists, collections, exhibitions, and art historically significant spaces in Chicago.

Art Design Chicago

Art Institute of Chicago

\$57,000

To support research travel, research assistance, and a scholarly convening for the development of the 2018 exhibition *Awaken: The Art of Charles White*, a retrospective on the Chicago artist and the first major career study of White since 1982.

Art Institute of Chicago

\$53,500

To support research travel, research assistance, and a scholarly convening for the development of the 2018 photography exhibition *Chicago Come and Gone*, which features images of Chicago communities and neighborhoods captured during periods of transition between the 1940s and 1980s.

Asian/Pacific/American Institute at New York University

\$23,670

To support a scholarly convening and research travel for the development of essays on Chicago artists Ray Yoshida, Michiko Itatani, and James Numata. Part of a digital humanities project, the essays will be published with their related source materials on the Virtual Asian American Art Museum, a peer-reviewed resource that presents a transnational American art history using connected collections from multiple institutions.

Chicago Department of Cultural Affairs and Special Events

\$48,185

To support research travel, research assistance, and a convening of scholars in preparation for *African American Designers in Chicago, 1900–2000: The Making of a Profession*, a 2018 exhibition at the Chicago Cultural Center that explores how African American designers in Chicago worked across media and practices to define a role for themselves in the design profession.

Chicago History Museum

\$74,840

To support research travel, research assistance, and a scholarly convening and public program in preparation for *Chicago Modern*, a 2018 exhibition that investigates Chicago’s role in creating the look and feel of modern America.

High Museum of Art

\$49,000

To support research travel, research assistance, and a two-day convening in preparation for the 2018 exhibition *The Sunken City Rises*, which situates Chicago Imagism as a central hub connecting an international coalition of artists whose work responded to the rapidly shifting socio-political landscape of 1965–1975.

Museum of Contemporary Art Chicago

\$84,870

To support research travel, research assistance, and two convenings in preparation for a 2018 exhibition about the work of photographer Kenneth Josephson and the development of conceptual photography in Chicago. The exhibition focuses on Josephson’s role in the development of conceptual photography locally and nationally, and on the unique local conditions that contributed to his practice of blurring design and fine art.

National Museum of Mexican Art

\$37,950

To support research travel, research assistance, and two convenings in preparation for a 2018 exhibition that focuses on a core group of Mexican artists in Chicago during the first part of the twentieth century whose work reflects the cultural dynamics of interactions between Mexico and Chicago.

Renaissance Society

\$7,000

To support the publication *Centennial: A History of the Renaissance Society, 1915–2015*. Featuring essay topics ranging from the Renaissance Society’s support of African American artists in the 1930s and 1940s to its role as a facilitator of scholarship, the publication links this important Chicago cultural institution to broader developments in visual art and culture in Chicago, and in turn, the American and international artistic landscape of the twentieth century.

Smart Museum of Art, University of Chicago

\$51,320

To support research travel, research assistance, and three convenings in preparation for the 2018 exhibition *South*

Side Stories: Rethinking Chicago Art, 1960 to 1975. Co-organized by the Smart Museum and the DuSable Museum of African American History, the exhibition examines the social, political, and historical contexts for creative activity on Chicago’s South Side and the impact this diverse community has had on cultural production throughout Chicago and nationally.

University of Illinois at Chicago

\$33,600

To support three seminars, between 2016 and 2018, on the history of Chicago design. Organized by the University of Illinois at Chicago’s Department of Art History in collaboration with the School of Design and the Special Collections Department at the UIC Library, the seminars examine a range of design practices and discourses in Chicago.

University of Illinois at Chicago

\$25,000

To support a 2018 international scholarly conference on the history of Chicago design, co-organized by the University of Illinois at Chicago and the School of the Art Institute of Chicago. The public conference brings together 30 local, national, and international scholars to examine an expanded history of Chicago design from the late nineteenth century through the twentieth century.

University of Illinois Press

\$5,000

To support *Painting the Gospel: Black Public Art and Religion in Chicago*, a book authored by Kymberly Pinder that explores the art connected with Chicago’s African American Christian churches, which have been key spaces of social, political, and religious significance from the Great Migration to the present.

**Art Design Chicago Initiative
Planning (Phase 2)**

\$23,100
To support ongoing planning activities in 2015 related to the Art Design Chicago initiative. The Terra Foundation’s special initiative aims to deepen and expand understanding of the visual art and design that emerged from Chicago between the Great Fire (1871) and the close of the twentieth century.

**Art Design Chicago Initiative
Planning (Phase 3)**

\$469,160
To support continued development of and staffing for the Art Design Chicago initiative, which culminates in a series of freshly conceived exhibitions and programs in Chicago in 2018.

Initiatives & Partnerships

Extended Loan of Terra Foundation Artworks

\$24,353
To support the extended loan of five paintings from the Terra Foundation’s collection to the Musée des Impressionnismes Giverny (MDIG), marking the continued presence of American art at the French museum and the lasting partnership between the Terra Foundation and MDIG. Part of an installation providing visual context to the story of Giverny, the Terra Foundation’s paintings are exhibited alongside works from MDIG’s collection, as well as loans from the Musée d’Orsay and Musée Marmottan-Monet.

**International Museum
Partnership Development**

\$250,000
To support the continued development of international partnerships through a specially

designated allocation that is designed to foster the creation of an international network of museum directors and curators; explore models for international partnerships; and increase awareness of the Terra Foundation’s international mission.

Sources and Documents of American Art

\$36,000
To support the manuscript development of a new publication of primary sources on American art. The annotated anthology, led by John Davis and Michael Leja, presents texts covering the history and reception of American art from the seventeenth century through the twentieth century and will be published in multiple languages.

**Terra Foundation Exhibition Research and
Development Grant Fund**

\$441,700
To support the Terra Foundation’s Exhibition Research and Development Grant Fund from 2016 to 2018. The fund provides a variety of grants designed to encourage international curators to learn more about historical American art and to present exhibitions of American art at their institutions, and to encourage US curators of American art to conduct research internationally and/or partner with international institutions.

Terra Summer Residency

\$640,000
To support three years of the Terra Summer Residency (TSR) program. Founded by the Terra Foundation in 2001, TSR is a nine-week residential program that brings together 10 doctoral candidates and emerging artists in Giverny, France, for intensive work and exchange with distinguished academic and artistic advisors.

**FY2016
July 1, 2015–June 30, 2016**

Exhibitions

Art Institute of Chicago

\$150,000
To support *László Moholy-Nagy: Future Present*, a retrospective at the Solomon R. Guggenheim Museum, Art Institute of Chicago, and Los Angeles County Museum of Art. The exhibition features approximately 300 works from the artist’s career as a photographer, painter, and sculptor. A catalogue accompanies the exhibition.

Asia Society

\$12,500
To support the 2016 US-China Museum Leaders Forum in New York, which brings together 20 US

museum leaders and 20 Chinese museum leaders to participate in programming and discussions designed to bridge cultural divides and foster museum collaborations among participants and their institutions.

Association of Art Museum Curators

\$50,849
To support the Foundation Engagement Program for International Curators, a two-year program engaging three non-US based curators working on or having worked in exhibitions and projects that explore historical American art (c. 1500–1980).

British Museum

\$150,000
To support *American Dream: Pop to the Present*, an exhibition presenting an overview of the development of American printmaking since 1960, featuring more than 200 works by 70 artists. A catalogue accompanies the exhibition.

2015 Terra Summer Residency guest lecturer Jeffrey C. Stewart (left) and Catherine Czacki in conversation outside the Mansuy house in Giverny, France. Photo: Lucy Pike



Conversations
**Making Modernism Exhibition
in Australia**

Carrie Haslett, Terra Foundation Program Director, Exhibition & Academic Grants **The foundation is fortunate to have all of you as partners for the exhibition *O’Keeffe, Preston, Cossington Smith: Making Modernism*. What are some of the challenges of presenting American art in a global context?**

Cody Hartley, Director of Curatorial Affairs, Georgia O’Keeffe Museum Beyond the complicated logistics of moving artwork internationally and overcoming minor cultural variations in how museums operate, the greatest challenges I’ve faced in presenting American art in a global context fall into two broad categories: resources and audience familiarity. There is no way around the fact that these projects require significant resources in terms of time and money. In terms of the audience, as a US-born curator working with American art in the United States, I benefit from an enormous pool of innate knowledge about how my audiences understand my subject and the context for various artworks. When thinking about how to make material meaningful to audiences abroad, I find myself continually checking my assumptions, asking how much background and explanation I need to provide to ensure that the presentation is still cogent. At the same time, I find myself frequently worrying about my lack of cultural literacy, anxious to be respectful, sensitive, and coherent. Having a good relationship with international partners that allows for candid conversations and honest feedback is critical.

Lesley Harding, Curator, Heide Museum of Modern Art Cost and availability of artwork are two obvious challenges. From a content point of

view, I think that many international audiences, such as those in Australia, have a reasonable working knowledge of American art, and at the same time there is great curiosity in the US for the art of other cultures. Perhaps the challenges lie not with audience readiness, but rather with the conceptualization of curatorial projects that present clear and compelling narratives. Thus a willingness to share expertise and scholarship is essential, as is the development of trust and transparency in interactions with international colleagues. Through the course of our planning we developed a robust and cooperative project model, sharing resources and information, and we have now begun thinking about potential collaborations in the future.

Denise Mimmocchi, Curator of Australian Art, Art Gallery of New South Wales Yes, cost is an obvious challenge. I also think there is a challenge in getting local audiences to shift their thinking from the idea that non-indigenous Australian art has developed from the traditions of Europe. The links between American and Australian art and the connections between Australian artists and the US are yet to be explored in the same depth that we have seen with Europe. But, as Lesley says, this can be overcome by the types of exhibitions we present and ultimately the quality of works that we are able to exhibit. This is why *Making Modernism*, with its outstanding examples of O’Keeffe’s work, has



Cody Hartley (far left), Lesley Harding (far right), and friends at the opening of *Making Modernism*, at the Heide Museum of Modern Art in Bulleen, Australia. Photo: Heide Museum of Modern Art

been such an important exhibition for us to have in Australia.

Carrie Haslett **From your perspective, what is the most significant development in American art in the past few years?**

Cody Hartley The study of American art is a relatively young discipline, only coming to the fore as a distinct area of art historical research in the last few decades. In some ways I feel that Americanists have suffered from a self-esteem issue, a distillation perhaps of the angst many American artists have had historically about their relationship with the long-established art traditions of other nations and cultures. The growing trend of looking across national boundaries marks an important maturation for the discipline. By lifting American art into an international context and fostering global conversations among scholars and curators, we see more accurately the distinct contours of the cultural history of the United States and find commonalities and experiences that offer valuable insights into our global society.

LH From an outsider’s perspective, American art history, like the art history of Australia, seems to

have largely been focused inwardly and on the trajectory of national art rather than on its participation in an international discourse. A history of the “reception” of ideas from elsewhere, rather than local initiative, has also been a common thread. The shift that has occurred in recent years to look beyond the country’s shores to the more complex relationships between artists and cultures seems a most significant and liberating development, and one that is gathering momentum, but there is much more still to be gained from taking this kind of lateral view.

DM Like Lesley, I see very definite parallels between what Cody says about American art and certain tendencies in Australian art in recent years. From working on *Making Modernism*, and from discussions with our American curatorial colleagues on the project, I see this as a significant connecting trajectory between American and Australian art histories at this time; that is, the expansion in thinking of our national arts in global terms, while not downplaying their importance at a local level. I believe another important area of inquiry that has developed in the US and Australia in more recent years is on the relationships between the art of indigenous and non-indigenous cultures of our nations.



Installation view of *Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic*, at the Art Gallery of Ontario.
Photo: Art Gallery of Ontario

Chicago Department of Cultural Affairs and Special Events

\$100,000

To support *Procession: The Art of Norman Lewis*, a retrospective of the artist focusing on his contributions to the Abstract Expressionist movement and his political activism. A catalogue, published by the Pennsylvania Academy of the Fine Arts, accompanies the exhibition.

Fondation Beyeler

\$100,000

To support *Alexander Calder and Fischli/Weiss*, an exhibition that pairs American sculptor Alexander Calder with the Swiss art duo Peter Fischli and David Weiss, and offers a new perspective on Calder's work. A German- and English-language catalogue accompanies the exhibition.

Fundación MAPFRE

\$200,000

To support *Bruce Davidson: Retrospective*, an exhibition at Fundación MAPFRE in Barcelona and Madrid; C/O Berlin; Nederlands Fotomuseum (Rotterdam); Camera Centro Italiano per la Fotografia (Torino, Italy); and possibly two additional international venues. A catalogue in Spanish, Catalan, English, Italian, and German editions accompanies the exhibition.

Georgia O'Keeffe Museum

\$250,000

To support *O'Keeffe, Preston, Cossington Smith: Making Modernism*, co-organized by the Georgia O'Keeffe Museum (Santa Fe), Heide Museum of Modern Art (Bulleen), Art Gallery of New South Wales (Sydney), and Queensland Art Gallery (Brisbane). Presented at the Australian art venues, the exhibition displays paintings by Georgia O'Keeffe alongside work by Australian

modernists Margaret Preston and Grace Cossington Smith, and is accompanied by an English-language catalogue.

Grey Art Gallery, New York University

\$150,000

To support *Inventing Downtown: Artist-Run Galleries in New York City, 1952–1965* at the Grey Art Gallery and the Kunstmuseum Luzern. The exhibition examines the New York art scene during the fertile years between the apex of Abstract Expressionism and the rise of Pop Art and Minimalism. A catalogue accompanies the exhibition.

J. Paul Getty Trust

\$350,000

To support *Pacific Standard Time: LA/LA*, an initiative that focuses international attention on Latino and Latin American art. Through a series of thematically linked exhibitions, *Pacific Standard Time: LA/LA* presents a variety of works of art, many of them new to Southern California audiences.

Kunstsammlung Nordrhein-Westfalen

\$210,468

To support *Cloud & Crystal: The Dorothee and Konrad Fischer Collection*, which focuses on the moment when Conceptualism and Minimalism supplanted the New York School and Abstract Expressionism. A German- and English-language catalogue accompanies the exhibition.

Los Angeles County Museum of Art

\$300,000

To support *Robert Mapplethorpe: The Perfect Medium*, held concurrently at the Los Angeles County Museum of Art (LACMA) and the J. Paul Getty Museum, as well as at the Montreal Museum of Fine Arts, the Art Gallery of New South Wales (Sydney), and the Kunsthall Rotterdam. The exhibition explores the life,

work, and legacy of Mapplethorpe, presenting the artist's best-known photographs alongside work that has never been exhibited. The catalogue is co-published by the Getty and LACMA, and is printed in English- and French-language editions.

Menil Collection

\$75,000

To support *William N. Copley: The World According to CPLY*, a retrospective of the artist's work at the Menil Collection (Houston) and Fondazione Prada (Milan). The exhibition traces Copley's stylistic and thematic development, examining the full arc of his career from the late 1940s to the 1990s. English- and Italian-language catalogues accompany the exhibition.

Metropolitan Museum of Art

\$337,700

To support *Thomas Cole's Journey: A Transatlantic Dialogue*. Co-organized by the Metropolitan Museum of Art and the National Gallery (London), the exhibition and catalogue trace the transatlantic career of the American landscape painter, juxtaposing Cole's work with that of his European contemporaries.

Metropolitan Museum of Art

\$35,000

To support the 2016 Global Museum Leaders Colloquium, an effort to define and promote museum leadership worldwide. The annual program aims to foster more intensive institutional collaboration and coordination among participating institutions.

Montreal Museum of Fine Arts

\$300,000

To support *The Western: An Epic in Art and Film*, co-organized by the Montreal Museum of Fine Arts and the Denver Art Museum. The interdisciplinary exhibition considers the Western genre and its attendant myths within the

context of painting, photography, prose, and film. The exhibition is accompanied by a two-day symposium, and English- and French-language catalogues.

Morgan Library & Museum
\$220,000

To support *Peter Hujar: Speed of Life*, co-organized by the Morgan Library & Museum and Fundación MAPFRE (Madrid). Comprising approximately 150 photographs, the exhibition presents a survey of the photographer’s varied career. The exhibition travels to Fundación MAPFRE and the Fotomuseum Den Haag (Netherlands), and is accompanied by a catalogue in Spanish, Catalan, and English editions.

Museum of Modern Art
\$25,000

To support the 2015 International Curatorial Institute, co-organized by the Museum of Modern Art (MoMA), the Center for Curatorial Leadership (New York), and Columbia University’s Business School. The program consists of a two-week session of intensive professional instruction for ten senior international curators and two MoMA curators.

NHK Promotions, Inc.
\$300,000

To support *Mary Cassatt Retrospective*, an exhibition held at the Yokohama Museum of Art and the National Museum of Modern Art, Kyoto. The accompanying English- and Japanese-language catalogue is published by NHK Promotions, Inc. (Tokyo).

Royal Academy of Arts
\$275,000

To support a survey of Abstract Expressionism highlighting work by well-known artists, such as Jackson Pollock, Mark Rothko, Franz Kline, Clyfford Still, Willem de Kooning, and Barnett

Newman, while also giving attention to lesser-known artists. The exhibition travels to the Guggenheim Museum (Bilbao), and is accompanied by a catalogue.

Tate Modern
\$300,000

To support a retrospective of Robert Rauschenberg’s six-decade career, co-organized by Tate Modern and the Museum of Modern Art (MoMA), and featuring approximately 250 objects, including paintings, sculptures, prints, photographs, and interdisciplinary projects. The exhibition is presented at Tate Modern, MoMA, and the San Francisco Museum of Modern Art, and is accompanied by a catalogue.

Virginia Museum of Fine Arts
\$200,000

To support *Jasper Johns and Edvard Munch*, an exhibition that explores Johns’s awareness of and interest in Munch, and demonstrates the great thematic and formal shifts that can be attributed in part to the Norwegian artist’s influence. The exhibition is organized in partnership with the Munch Museum (Oslo) and is accompanied by an English-language catalogue.

Whitney Museum of American Art
\$150,000

To support *In Full Swing: The Art of Stuart Davis*, which examines with new detail and insights how Stuart Davis appropriated elements of European avant-garde painting to convey the experience of contemporary American life. The exhibition is co-organized by the Whitney Museum of American Art and the National Gallery of Art, and travels to the de Young Museum (San Francisco) and Crystal Bridges Museum of American Art. A catalogue accompanies the exhibition.

Exhibition Research & Development

Art Gallery of Ontario
\$7,000
Curatorial Travel Grant

To support Georgiana Uhlyarik’s three research trips to the United States to prepare for an exhibition on Florine Stettheimer.

Art Institute of Chicago
\$25,000
Convening Grant

To support a convening at the Art Institute of Chicago in fall 2016 to prepare for the exhibition *Surrealism at Home and Abroad*, co-organized with Tate Modern.

Birmingham Museum of Art
\$2,817

Curatorial Travel Grant
To support Graham Boettcher’s travel to Oslo, Norway, to prepare for the exhibition *Dragon Style: The Viking Revival in American Art*.

Gregory Galligan
\$5,000
Curatorial Travel Grant

To support follow-up travel to New York to prepare for *Robert Rauschenberg in Thailand: 1964–1984*, an exhibition organized by the Thai Art Archives (Bangkok).

Hirshhorn Museum and Sculpture Garden
\$7,000
Curatorial Travel Grant

To support Melissa Ho’s research travel to Europe to prepare for *One Thing: Vietnam*, an exhibition to be presented at the Hirshhorn Museum and Sculpture Garden in 2018–2019.

Participants in the 2015 International Curatorial Institute in New York. Photo: Scott Rudd



Conversations
Academic Exchange in China

Carrie Haslett, Terra Foundation Program Director, Exhibition & Academic Grants
Please describe the nature of your international collaboration.

Jian Zhang, Professor, Art and Humanities, China Academy of Art (CAA) Over the course of the past three years, Professor Robertson came to Hangzhou to host a weeklong seminar; I went to the University of California, Santa Barbara, to host a seminar on Chinese modern history painting since 1949; and, most recently, Professor Robertson and I worked together to organize the three-day international symposium “Art as Life/ Art as Idea: Complementary Modernisms in China and the United States,” held this past March in Hangzhou, which included more than 20 speakers from Chinese and American universities. Now, he and I are editing and translating the proceedings of the symposium to be published in China and the US in 2017.

CH Clearly, you both have significant first-hand experience of the art and visual culture of the United States considered in various geographic contexts. What are some of the challenges of presenting American art globally?



E. Bruce Robertson, Professor, History of Art & Architecture, University of California, Santa Barbara As American art history as a whole has moved decisively post-1960 as the center point of the discipline, we confront an interesting dilemma: do we train students who study Minimalism, say, as “modernists” or as “Americanists”? Most modernists work on a fairly conventional and narrow canon of artists; Americanists tend to revel in contextualism, because American studies sits next door to visual and material studies. In other words, what going to China and working with Chinese graduate students and colleagues, and discussing modern Chinese art with them has done is made me ever more dubious of notions of transcendent, canonical greatness and grateful for the mixed, impure, and hybrid realities of Americanist art history.

JZ I agree with Bruce fundamentally. The most significant challenge for presenting American art in the world is how to effectively reference the artistic, cultural, and social contexts in which these activities occur. Certainly, we have to face the reality that there are so many different conceptions of art in the world—some of them messy and contradictory. The challenge is determining how to avoid peoples’ common misunderstandings and introduce and reinforce these rich—and sometime uncomfortable and incongruent—complexities in both American and global art histories.

CH How is the field changing?

EBR Being in China has made me more conscious of the future of art history generally, and the place of China in that future, in two ways. First, many of us teaching today, whether in public or private universities, have noticed an extraordinary growth in the number of Chinese students in our classes. Before going to China, I tended to see them as “Chinese”; now I see them as coming from different cities and regions of China, and from different socio-economic backgrounds. I have always understood “American-



Professor E. Bruce Robertson lectures at the China Academy of Art in Hangzhou. Photo: Shi Guoxiang

ness” to work on two registers simultaneously: there are typically “American” traits, but there are enormous variations in regional identities and cultures. Now I am able to perceive that of “Chinese” as well, and I believe that recognizing these distinctions will only continue to become more important. Second, we get a very narrow view of contemporary Chinese art here in the US, and we ignore the continuing strength and relevance of Chinese traditional styles and media. Traditional ink painting has a very different status in China: it is sponsored by the government and dominates the training in many art schools. I can now appreciate historical Chinese painting infinitely more because I see it working in the present as a still-living art.

JZ My answer is multifaceted, too, Carrie. First, more discussions are being introduced into classroom teaching in China, encouraging varied

interactions between teacher and student instead of conventional lectures. Additionally, the programs on Western modern art history for MA- and PhD-level students in China are now tailored to offer a much clearer and broader picture of American art history within the perspective of global art history, as well as in the complex context of Chinese modern and postmodern art, which has inspired graduate students to formulate some interesting research proposals. In fact there are currently four dissertations on American modern art at CAA. Finally, the teaching and research programs on American art and history at CAA will continually strive to be internationally collaborative, which is demonstrably beneficial to both sides. To keep these programs sustainable and influential academically in China, fundamental research resources on American art and art history should continue to be developed and augmented.

Indiana University Art Museum
\$5,124
[Curatorial Travel Grant](#)
To support Jennifer McComas’s travel to Europe to conduct research for the exhibition *Swing Landscape in Context: A Mural for Modern Life*.

Isamu Noguchi Foundation and Garden Museum
\$10,000
[Curatorial Travel Grant](#)
To support travel by two curators to Japan to conduct research for the exhibition *Noguchi, Hasegawa, and the Search for a Modern Japan*.

Los Angeles County Museum of Art
\$7,000
[Curatorial Travel Grant](#)
To support Bobbye Tigerman’s research travel to Canada, Sweden, and Norway to prepare for an exhibition on the influence of Scandinavian design in the United States from the early twentieth century through 1980.

Milwaukee Art Museum
\$7,000
[Curatorial Travel Grant](#)
To support Monica Obniski’s research travel to Canada, Sweden, and Norway to prepare for an exhibition on the influence of Scandinavian design in the United States from the early twentieth century through 1980.

Musée des Beaux-Arts de Montréal
\$5,285
[Curatorial Travel Grant](#)
To support Anne Grace’s research travel for an exhibition on Alexander Calder’s stables and circus.

Musée des Beaux-Arts de Montréal
\$24,875
[Convening Grant](#)

To support three convenings to prepare for the exhibition *Radical Inventor: A Retrospective of Alexander Calder*, co-organized by the Musée des Beaux-Arts de Montréal, National Gallery of Victoria, and Smithsonian American Art Museum.

New Orleans Museum of Art
\$7,000
[Curatorial Travel Grant](#)
To support Katie Pfohl’s travel to prepare for *Louisiana Landscapes in the Wider World*, an exhibition to be held at the New Orleans Museum of Art in 2018.

Pennsylvania Academy of the Fine Arts
\$5,000
[Curatorial Travel Grant](#)
To support Anna Marley’s research travel to Mexico and Brazil to prepare for the exhibition *Making History*.

Portland Museum of Art
\$3,506
[Curatorial Travel Grant](#)
To support Andrew Eschelbacher’s research travel to Paris to prepare for the exhibition *From There to Here: Transatlantic Modernism and American Sculpture*.

San Antonio Museum of Art
\$7,000
[Curatorial Travel Grant](#)
To support William Rudolph’s travel to Bermuda and the United Kingdom to conduct research for a possible exhibition on Joseph Blackburn.

University of California Berkeley Art Museum & Pacific Film Archive
\$4,084
[Curatorial Travel Grant](#)
To support Lucinda Barnes’s travel to Japan to prepare for an exhibition on Hans Hofmann.

Worcester Art Museum
\$2,804
[Curatorial Travel Grant](#)
To support Elizabeth Athens’s research travel to London to prepare for *Winslow Homer: The Gale*, an exhibition to be presented at the Worcester Art Museum in 2017.

Academic Programs

Archives of American Art, Smithsonian Institution
\$4.5 million
To support the continued digitization of the Archives’ collections. The contribution includes a \$4 million challenge grant to seed an endowment for ongoing digitization. The remaining \$500,000 is for operating support of the current phase of the program. The digitization program aims to provide free, worldwide access online to the most important repository of archives on American art in the world.

Association of Historians of Nineteenth-Century Art
\$10,000
To support a special issue of the scholarly e-journal *Nineteenth-Century Art Worldwide*, which is dedicated to *The Greek Slave* by Hiram Powers, guest edited by Martina Droth and Michael Hatt.

Freie Universität Berlin, John F. Kennedy Institute for North American Studies
\$438,500
To support visiting professorships at the John F. Kennedy Institute for North American Studies for six academic years (2017–2022). The program supports one, eight-month visiting professorship each academic year, and complements the postdoctoral fellowship program at Humboldt-Universität zu Berlin.

Humboldt-Universität zu Berlin
\$450,700
To support postdoctoral fellowships at Humboldt-Universität zu Berlin’s Institute of Art and Visual History for four years. The program supports two consecutive two-year postdoctoral fellowships to teach and engage in research on American art history, and complements the visiting professorships at the John F. Kennedy Institute for North American Studies at Freie Universität Berlin.

Kunstsammlung Nordrhein-Westfalen
\$25,000
To support “On Agnes Martin,” a symposium held in conjunction with the museum’s presentation of *Agnes Martin*, a Terra Foundation-supported exhibition organized by Tate Modern.

Pomona College Museum of Art
\$25,000
To support “The Crossing/La Traversée: Art in Haiti and the US (1915–1986),” a two-and-a-half-day symposium highlighting the aesthetic and political connections between artists in Haiti and the United States.

St. Louis University
\$25,000
To support “Cold Atlantic: Cultural War, Dissident Artistic Practices, Networks, and Contact Zones at the Time of the Iron Curtain,” co-organized by Museo Reina Sofia; Universidad de Barcelona; Saint Louis University, Madrid campus; Universidad Autónoma de Madrid; and the research project of the Universidad de Barcelona. The conference critically reconsiders artistic practices in the context of the Cold War and sheds light on dissident spaces of artistic and political activism.

Conversations
**Wall of Respect Symposium
in Chicago**

Jennifer Siegenthaler, Terra Foundation Program Director, Education Grants & Initiatives **In 2014 you both organized a public talk, daylong symposium, and roundtable discussion on the Wall of Respect. What motivated you?**

Rebecca Zorach, Mary Jane Crowe Professor of Art History, Northwestern University Drea and I participated in a group discussing events to commemorate the 50th anniversary of the Wall of Respect (WOR), a “guerrilla” mural in Chicago’s Bronzeville area celebrating black heroes and created by black artists—members of the Organization of Black American Culture (OBAC). OBAC was a collective of artists whose feelings toward institutions, particularly mainstream/white institutions, ranged between highly ambivalent to strongly oppositional. So the question of how to commemorate this anniversary in a way that remained true to the spirit of the WOR is a complicated political question, as well as an artistic and curatorial one. For this reason no single project emerged from the group’s discussions that could rally everyone who had an interest in the WOR and its history, but many different initiatives germinated in those discussions. Drea and I thought we could strategically mobilize some of the resources of our institutions to jumpstart a conversation about the WOR, with enough lead time before the actual anniversary that it could bear fruit in 2017.

Drea Howenstein, Associate Professor, Art Education and Sculpture, School of the Art Institute of Chicago There was an urgency in this project because several of the living artists associated with the WOR are aged and



have health problems. Our intention was to involve as many of them as possible in researching, remembering, and recording the original context and events, as well as in planning the anniversary activities. We also wanted to get the word out to the larger public in an effort to invite people to recall the times of the original wall, in the hopes of discovering information and artifacts related to this important history, including being able to locate several of the artists, which we were able to do. We wanted to involve scholars, artists, educators, and Chicago arts leaders in dialogue about the importance of the WOR within art history and political movements, such as Mexican Muralism and the Chicano Movement/El Movimiento, as a precursor for the Community Arts Movement in the US, and specifically in relation to local history.

JS It was a very ambitious project. What were some of the most significant outcomes?

RZ It was important to bring together the surviving artists who worked on the WOR, many of whom had not seen one another in close to 50 years. Because of controversial changes made to the mural after its initial production, and the urgency the artists still feel about its legacy, they do not all see eye to eye about how to commemorate this history or even exactly what happened on a factual level. And not everyone was happy with the fact that it was

white academics who organized the event. The conversation became heated a few times. But all in all, it was very productive. C. Siddha Webber, who did not paint on the WOR but performed there and subsequently painted many other murals, passed away this year. He spoke in the Saturday panel discussion and his ensemble performed at the opening event on Friday evening. It was important to have the opportunity to honor his work, in his presence, before his passing.

DH It was very important to bring the surviving artists together. Several friendships were renewed, and there were several reconciliations of individuals who were alienated by the politically complicated contexts surrounding the WOR that Rebecca describes. The artist Roy Lewis told me that really important “deep healing” had taken place between the artists. Robert Crawford also said that the Sunday event was really important in the larger reconciliation process. Sadly, he too passed away shortly after the event. It also was extremely important to acknowledge and honor the artists at the School of the Art Institute of Chicago (SAIC) because many of the artists studied there but received little recognition from the institution prior to the symposium. Since then,

several of the artists have been interviewed, showcased, and invited to public events. I know that at least two other SAIC faculty members met several of the artists during this event and have since involved a few of the artists in presentations, classes, and exhibition events.

RZ I think it still remains to be seen what the most significant outcome will be. I’m working collaboratively on books, book chapters, and exhibitions that deal extensively with the WOR, and this event was crucial to making them possible. I also hope we can succeed in making connections with young people and generating new artworks inspired by the WOR.

DH In regard to making connections with young people and generating new artworks inspired by the WOR, in addition to what Rebecca has cited, we know that DePaul University is working on a WOR theatrical production based upon the artist interviews conducted during the events; SAIC graduate student Tony Smith is writing his master’s thesis based on his documentation footage; Juarez Hawkins will be curating a retrospective on Bill Walker’s work, involving Chicago State University and the Hyde Park Art Center; and the Chicago Public Art Group is planning a mural project.



Participants in the Wall of Respect symposium at the School of the Art Institute of Chicago. Photo: Tony Smith

Smithsonian American Art Museum and Renwick Gallery
\$31,313
To support two interrelated conferences, one in Rome in fall 2016 and the other in Washington, DC, in spring 2017, that examine Italy’s significance to American visual culture and the impact of the United States on Italian art.

University of St. Andrews
\$12,295
To support the two-day conference “In and Out of American Art: Between Provincialism and Transnationalism,” which focuses on the period between 1940 and 1980 when the reach of the US art world extended globally. The event aims to address the various ways in which artists and other art-world professionals negotiated the cultural pressures related to local art production and legacy.

Chicago K–12 Education

Chicago Public Schools
\$33,000
To support a series of professional-development activities designed to help middle-grade art teachers bring African American and Latino art into their curricula in ways that address the new National Core Arts Standards and Common Core reading standards.

Frank Lloyd Wright Trust
\$25,000
To support “Frank Lloyd Wright: Teaching by Design,” a web-based project and professional-development program for Chicago K–12 teachers. The project helps teachers learn about Wright’s design philosophy and connect it to contemporary

issues in science, technology, engineering, the arts, and math.

Museum of Contemporary Art Chicago
\$25,000
To support the Multiple Visit Field Trip Program, which serves approximately 360 grade 4–6 students and their teachers at approximately 10 schools in the Chicago Public Schools system. The program focuses on American art on view at the Museum of Contemporary Art Chicago and includes professional development for teachers.

Chicago Public Programs

Arts Club of Chicago
\$11,500
To support two public programs during the Arts Club’s centennial, both of which illuminate key moments in the organization’s history through reenactments and highlight its pioneering role in promoting modernism.

Chicago Architecture Foundation
\$10,000
To support “American Art Track” programming at Open House Chicago 2015, with the aim of showcasing some of the paintings, sculptures, mosaics, murals, and stained glass housed in or embellishing approximately 16 buildings throughout Chicago.

Chicago Department of Cultural Affairs and Special Events
\$25,000
To support *50x50: Celebrating 50 Years of Public Art in Chicago, 1967–2017*, a free public symposium taking place in 2017 that brings together artists, administrators, planners,

Participants in the reenactment “Alexander Calder Speaks His Letters,” part of the Arts Club of Chicago centennial celebration. Photo: Michael Sullivan



scholars, and civic stakeholders to engage in discussion and learn about public art in Chicago. Co-organized with the School of the Art Institute of Chicago, the event is the centerpiece of a yearlong citywide celebration of public art.

Edgar Miller Legacy
\$15,000
To support a series of programs about Chicago artist Edgar Miller that explores Miller’s work through the lenses of fine and folk art, architecture, and design, and that also considers his personal legacy and influence on Chicago culture.

Intuit: The Center for Intuitive and Outsider Art
\$15,000
To support a series of ten free public programs in conjunction with the exhibition

Post Black Folk Art in America 1930–1980–2016. The exhibition features art by Bill Traylor, Elijah Pierce, Sister Gertrude Morgan, Ulysses Davis, and Thornton Dial, among others, and related programming focuses on the relationship between black identities and outsider artmaking.

Pentimenti Productions
\$11,550
To support two free public programs during fall 2016 centered on filmmaker Suzanne Simpson’s 1973 film *Karl Wirsum*. Each program includes a screening followed by a panel discussion featuring artist Karl Wirsum and others. The first program focuses on the artist’s work in Northern California in the early 1970s, and the second focuses on the significance of music for the artist and in the film.

Art Design Chicago

Art Institute of Chicago

\$57,000

To support exhibition research and development for the first major survey of the Chicago artist collective, the Hairy Who. Scheduled for 2018, the exhibition examines the Hairy Who artists in the context of the influence of Chicago and its cultural institutions and networks.

Arts Club of Chicago

\$80,000

To support the 2018 exhibition *A Home for Surrealism*, which positions Chicago as a center for surrealist art activity. The project brings new scholarship and attention to the connections between European surrealist art and the formation

of a local brand of surrealism during the 1940s and 1950s.

Arts Club of Chicago

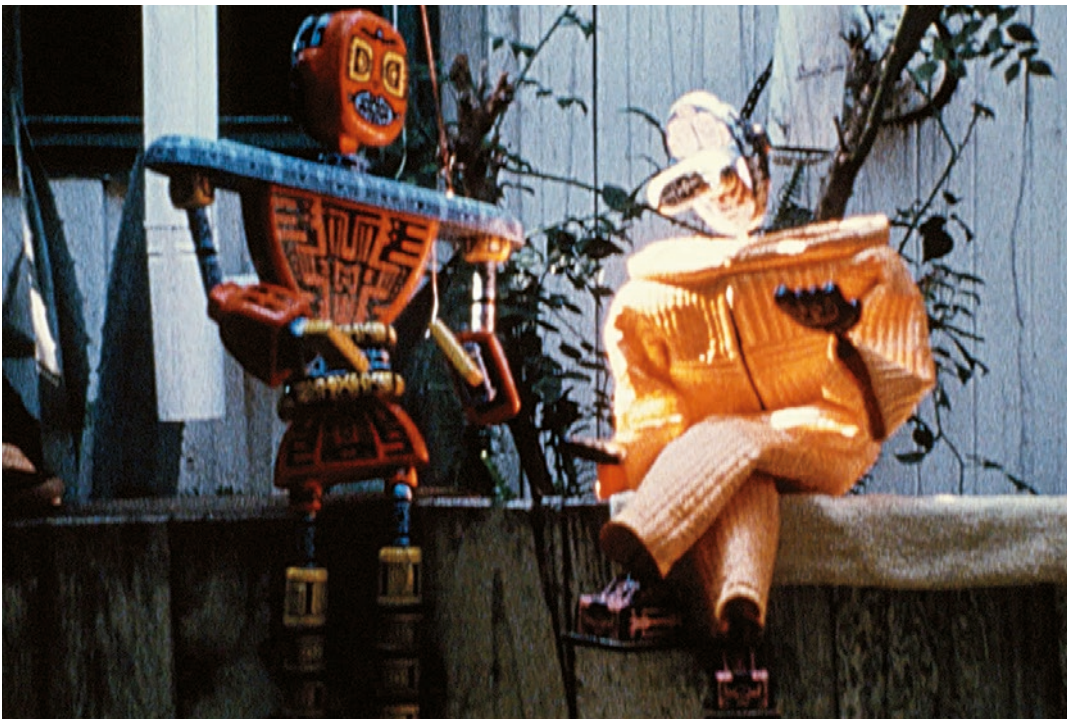
\$10,000

To support the multi-author volume of *The Arts Club at 100: Art & Culture from 1916–2016*, published on the occasion of the Arts Club’s centennial and featuring nine essays, an illustrated chronology, and a list of exhibitions at the club for the past twenty years.

Chicago Art Deco Society

\$10,000

To support the publication *Art Deco Chicago: Making America Modern*, edited by Robert Brueggemann and published in cooperation with CityFiles Press. The multi-author book presents differing views and interpretations of the evolving study of the Art Deco movement and its history in Chicago.



Still from Suzanne Simpson's 1973 film *Karl Wirsum*.
Photo: Pentimenti Productions

Duke University Press

\$10,000

To support the publication of *Street Teachings: Art, Youth, and Politics in Black Chicago around 1968*, which chronicles the artistic experiments and political activism within and around Chicago’s Black Arts Movement (c. 1966–1973), with a focus on collaborations that cut across race, class, and geography.

Hyde Park Art Center

\$30,000

To support the 2017–2018 exhibition *Bill Walker: Urban Griot*, which explores the work of the Chicago muralist and painter. The project features Walker’s works on paper from the late 1970s and early 1980s, and provides historical context for the social-justice and social-practice focus of his work that continues to be explored in contemporary art today.

Intuit: The Center for Intuitive and Outsider Art

\$100,000

To support the exhibition *Chicago Calling: Art against the Flow*, which examines the history and influence of outsider art in Chicago and the reasons for the city’s embrace of such work and its practitioners. Featuring work by Henry Darger, Lee Godie, and Joseph Yoakum, among others, the exhibition opens at Intuit in 2018 before traveling to venues in France, Germany, and Switzerland.

Mary and Leigh Block Museum of Art

\$31,250

To support research and development for the 2018 exhibition *Designers in Film: Avant-Garde and Commercial Cinema in Mid-Century Chicago* (working title), which examines the intersection of mid-twentieth-century design and filmmaking in Chicago through the work of the Chicago firm Goldsholl Design & Film Associates.

Newberry Library

\$75,000

To support the 2018 exhibition *Pictures from an Exposition: Visualizing the 1893 World’s Fair*, marking the 125th anniversary of the World’s Columbian Exposition in Chicago. The exhibition explores the fair’s critical significance in the city’s history through an in-depth analysis of its visual culture, paying special attention to the dynamic between fine art and popular imagery, and the economic imperatives that underpinned the creation of much of the material.

Northwestern University Press

\$9,775

To support the publication of *The Wall of Respect: Public Art and Black Liberation in 1960s Chicago*. The volume, authored by Abdul Alkalimat, Rebecca Zorach, and Romi Crawford, provides a history of the influential civil-rights era mural and will be released to coincide with the 50th anniversary of the creation of the Wall of Respect.

Window to the World Communications (WTTW)

\$200,000

To support *Show the World: 150 Years of Chicago Art and Design*, a four-part documentary airing in 2018 on Chicago’s PBS affiliate WTTW. The series explores the national and international impact of Chicago’s history of innovation in art and design.

Initiatives & Partnerships

Bellows and the Body:

The Real, the Ideal, and the Nude

\$40,750

To support a focused exhibition and conference at the Barber Institute of Fine Arts (Birmingham, UK) devoted to two works of art by George Bellows: *Nude, Miss Bentham* (1906), a new acquisition at the Barber, and *Nude Girl, Miss Leslie Hall* (1909), on loan from the Terra Foundation.



A visitor considers paintings in the exhibition *Continental Shift*, at the Art Gallery of Western Australia. Photo: Jessica Wyld Photography

Continental Shift: Nineteenth-Century American and Australian Landscape Painting
\$393,191

To support a partnership between the Terra Foundation, the Art Gallery of Western Australia (Perth), the Ian Potter Museum of Art at the University of Melbourne, and the University of Western Australia (Perth). The program consists of comparative exhibitions of nineteenth-century landscape paintings from Australia and the United States presented at the two art venues, which serve as the focus for related university courses, international symposia, and a publication.

Extended Loan of Terra Foundation Artworks
\$43,000

To support a two-year loan of three paintings from the Terra Foundation collection—by Charles Courtney Curran, Childe Hassam, and Maurice Prendergast—to the Ashmolean Museum of Art and Archaeology (Oxford, UK).

“Humanisms and Antihumanisms in the Arts of the United States”
\$21,500

To support a four-day colloquium at the Terra Foundation’s properties in Giverny, France. The event is organized by Laura Bieger (Albert-Ludwigs-Universität Freiburg), Joshua Shannon (University of Maryland), and Jason Weems (University of California, Riverside).

Pathways to Modernism: American Art, 1865–1945
\$24,510

To support the development of *Pathways to Modernism: American Art, 1865–1945* in collaboration with the Art Institute of Chicago and the Shanghai Museum. The exhibition is currently proposed to be shown at the Shanghai Museum in fall 2018.

Samuel F. B. Morse’s “Gallery of the Louvre” and the Art of Invention
\$45,000 (\$15,000 each venue)

To support installation, programming, interpretation, and marketing of the Terra Foundation’s traveling exhibition at the venues of the Crystal Bridges Museum of American Art (Bentonville, Arkansas), the Detroit Institute of Arts, and the Reynolda House Museum of American Art (Winston-Salem, North Carolina).

Terra Foundation Essays
\$176,000

To support the fifth and sixth volumes of the *Terra Foundation Essays*, an international publication initiative that explores fundamental ideas shaping American art and culture. The series comprises thematic volumes, each articulated around a single concept, and brings together essays by US and international scholars.

Terra Foundation Essays Symposia
\$20,600

To support two events, one in Chicago and one in Paris, celebrating the release of *Picturing*, the first volume in the *Terra Foundation Essays* publication initiative.

“Textures of Work” Symposium
\$16,200

To support a research colloquium at the Terra Foundation’s properties in Giverny, organized jointly by the Terra Foundation and the Sterling and Francine Clark Art Institute. The event brings together international scholars for a week of presentations and discussion.



Terra Foundation Essays editor Rachael Z. DeLue (second from right) and other scholars celebrate the launch of *Picturing* at the Terra Foundation Paris Center. Photo: Yannick Pyannée

Fellowships and Academic Awards

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

Research

Terra Summer Residency in Giverny, France

2015

Doctoral Fellows

Ben Gillespie, Johns Hopkins University
“Unnatural Selection: Mina Loy’s Subversive Poetics”

Lauren Hanson, University of Texas at Austin
“Creating a Scene: Art and Experimentation in Düsseldorf circa 1958”

Léa Kuhn, Ludwig-Maximilians-Universität München

“Artists’ Art History: Artistic Strategies of Self-Historicization, 1750–1830”

Marie-Madeleine Ozdoba, École des Hautes Études en Sciences Sociales

“Realizing the Future: The Visual Culture of Modern Architecture in Cold War America”

Kristine Ronan, University of Michigan
“Buffalo Dancer: The Biography of an Image”

Andrew Witt, University College London
“Crisis and Critique: On the Reinvention of Documentary in the 1970s”

Artist Fellows

Sebastian Collett, University of Hartford
Photography

Catherine Czacki, Columbia University
Sculpture

(L to R) 2016 Terra Summer Residency fellows Molly Di Grazia, Sandrine Canac, Friederike Schäfer, and Amy Torbert at La Roche Guyon castle. Photo: Jennifer Sichel



Yannick Langlois, École Nationale Supérieure des Beaux-Arts de Paris
Multimedia

Martin Vongrej, Vysoká Škola Výtvarných Umení v Bratislave (Academy of Fine Arts and Design in Bratislava)
Multimedia

Senior Scholars
Thomas Crow, Institute of Fine Arts, New York University

Sarah Monks,
University of East Anglia

Senior Artists
Sigalit Landau, artist

Abelardo Morell, photographer

Guest Lecturer
Jeffrey C. Stewart, University of California, Santa Barbara

2016

Doctoral Fellows
Gloria Bell, University of British Columbia
“Object Lessons: An Analysis of Indigenous Art at the 1925 Pontifical Missionary Exhibition”

Sandrine Canac, Stony Brook University
“From Measured Volume to Indefinite Expansion: Robert Barry and the Long 1960s”

Friedericke Schäfer,
Humboldt-Universität zu Berlin
“Claiming Spaces: On the Artistic Production of Places in Flux”

Jennifer Sichel, University of Chicago
“Criticism Without Authority: Gene Swenson, Jill Johnston, Gregory Battcock”

Sara Tarter, University of Birmingham
“Commercializing Culture: The Display of Art in French, British, and American Department Stores (1875–1914)”

Emily (Amy) Torbert, University of Delaware
“Going Places: The Material and Imagined Geographies of Prints in the Atlantic Worlds, 1770–1840”

Artist Fellows
Timothy Betjeman, Royal Drawing School
Painting and drawing

Jose DeVera, Yale University
Painting, sculpture, and installation

Molly Di Grazia, Studio Arts College International
Multimedia and installation

Ja’Tovia Gary, School of Visual Arts
Video and film

Senior Scholars
Jo Applin, University of York

Anthony Lee, Mount Holyoke College

Senior Artists
DeWitt Godfrey, Colgate University

Huma Mulji, Plymouth College of Art and Beaconhouse National University

Guest Lecturer
Philippe-Alain Michaud, Centre Pompidou

Research Travel Grants to the United States

2015

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

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

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

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

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

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

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

Cheng Zhu, China Central Academy of Fine Arts
“From Formalism’s Instantly Vision to Phenomenology’s Embodied Perception:

Studies on American Minimal Art and its Criticism of the 1960s”

Postdoctoral and Senior Fellows
Patricia Allmer, University of Edinburgh
“Four Saints—A Snapshot of the American Avant-Garde in the 1930s”

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

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

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

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

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

2016

Doctoral Fellows
Paul Donnelly, Trinity College Dublin
“Breaking America: Tracing the Success of Harry Clarke Stained Glass Studios in the US during the Twentieth Century”

Carolyn Görgen, Université Paris Diderot-Paris 7
“The Role of Amateur Photography in California, 1890–1915”

Rebecca Lemire, Concordia University, Montreal
“Indigenizing Modernism: Organic Modern Architecture in America and Indigenous Design Practices”

Lucia Kluck Stumpf, Universidade de São Paulo
“The Representation of Black Combatants in Iconographic Records of the American Civil War (1861–1865) and the Paraguayan War (1864–1870): A Comparative Perspective of the Image Construction of Black People in Transatlantic Slavery”

Grazina Subelyte, Courtauld Institute of Art
“Kurt Seligmann, Occultism, and Surrealism”

Postdoctoral and Senior Fellows
Marie-Laure Bernadac, independent scholar
“Louise Bourgeois: Sculpting Her Life”

Christof Decker, Ludwig-Maximilian-Universität München
“Hybrid Reflexivity: Visual Culture and the Representability of Violence in the Art of Ben Shahn”

Laura Guy, Glasgow School of Art
“Revisiting Modern Times: Max Almy’s Video Installations in the 1970s”

Barnaby Haran, University of Hull
“Skyscrapers and Scrapheaps: American Photographic Culture in the Early Years of the Great Depression, 1929–1933”

Andrea Matallana, Universidad Torcuato Di Tella
“Cultural Boundaries: Argentina and the USA during the Good Neighbor Policy Times”

Tara McDowell, Monash University, Melbourne
“The Householders: Jess and Robert Duncan”

Klara Stephanie Szlezak, Universität Augsburg
“Photographic Representations of Jewish Life in the Early Twentieth-Century United States”

Riccardo Venturi, Institut National d’Histoire de l’Art
“Alfred Jensen and Mark Rothko: A Modernist Chassé-Croisé”

Fellowships at the Smithsonian American Art Museum

2015

Senior Fellow
Yuko Kikuchi, University of the Arts London
“Russel Wright and Asia: Studies on the American Design Aid and Transnational Design History during the Cold War”

Postdoctoral Fellow
Tobias Wofford, Santa Clara University
“Visualizing Diaspora: Africa in African American Art”

Predocctoral Fellow
Emily Casey, University of Delaware
“Waterscapes: Representing the Sea in the American Imagination, 1760–1815”

2016

Senior Fellows
Patricia Johnston, College of the Holy Cross
“Art and Global Knowledge in Early America”

Conversations
Terra Summer Residency

Veerle Thielemans, Terra Foundation European Academic Program Director **Léa, as an emerging American art scholar studying in Germany, do you feel there is a network of support available to you beyond the university?**



2015 Terra Summer Residency senior artist Abelardo Morell (left) with fellow Léa Kuhn. Photo: Lucy Pike

Léa Kuhn, PhD candidate at Ludwig-Maximilians-Universität München and 2015 Terra Summer Residency Fellow I do. In 2015, I received a fellowship to participate in the Terra Summer Residency in Giverny, France, to work on my dissertation. The residency put me in contact with a number of very inspiring people, and I benefited enormously from the conversations I had with everyone there, especially in terms of methodological reflections: the feedback I got from people of different academic and practical backgrounds has advanced my PhD project considerably. Now, more than a year after the residency, I still think of the time and people I met in Giverny as being crucial to the progress of my project.

VT What is the most significant development you’ve observed in the field in the past few years?

LK The most significant development in the field of American art in the past few years is undoubtedly the so-called “transnational turn.” Tracking itineraries of artworks and the travel routes of artists, for instance, has led to a questioning of the categorizations of art on a national/geographical level. But I have also observed a stronger attentiveness to the history of different forms of art historiography, such as the writings of artists and thus the genealogy of art history as a discipline.

VT What are some of the challenges of situating American art in a global context?

LK A major challenge of teaching and presenting American art in a global context lies in the fact that artworks themselves often reflect geographical ideas, such as displacement or the local circumstances of art production. The discursive layers added by the history of their reception, however, often tell different stories based on national narratives. The question, therefore, is not only what kind of stories were and are still being told about works of art but also what kind of stories are not told or even silenced. Examining the intersection of art practice, art critique, and art history is fundamental for an appropriate conception of American art in a global context.

VT Envisioning the future of the field as you just described, what needs to happen to get it there?

LK Already, Veerle, the field of American art seems to be strongly diversified in terms of a global network of researchers. Still, an even stronger internationalization would be advantageous. The Terra Foundation’s Paris Center is doing a great job in Europe of initiating discussions about and exploring some of these issues in American art. In the case of Germany, though, eighteenth-century American art is still not well known. Personally, I’m excited about thinking in new ways about teaching American art to students who are not particularly familiar with the field.

Paula Murphy, University College Dublin
“American Sculpture: The Irish-American Contribution in the Nineteenth and Early Twentieth Centuries”

Predoctoral Fellows
Michele Amedei, Pegasus Program
of the Universities of Florence, Siena, and Pisa
“American Artists at the Florence Academy of Fine Arts, 1815–1850”

Sadja van der Leeuw,
University of Oxford
“Earth in Focus: The Origin of Land Art through the Lens of Photography and Film”

Teaching

Fulbright-Terra Foundation Awards in the History of American Art in China & Europe

2015–2016

Erika Schneider, Framingham State University
Teaching at Radboud University
Nijmegen: “Identity Performance: Artist Representation in America and the Netherlands”

Karen Shelby, City University of New York
Teaching at Ghent University: “Does Art of the US Really Only Begin After WWII? American Art in Belgian Museums”

Heather Shirey, University of St. Thomas
Teaching at Tsinghua University: “Developing Art History Curriculum”

2016–2017

Judy Bullington, Belmont University
Teaching at University of St. Andrews: “Likenesses & Emblems in Early American Portraiture: Garden Motifs in 18th Century Transatlantic Art”

Jo Anna Isaak, Fordham University
Teaching at University of Rome III: “The Greening of the Avant-Garde: American Art and Environmental Reform”

Jason Weems, University of California, Riverside
Teaching at University of Alcalá de Henares: “Integrating the Arts of the Americas; Inventing the Americas: Art, Archaeology, and the Modern Making of a Pre-Columbian Past”

Postdoctoral Teaching Fellowship at Courtauld Institute of Art

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

Postdoctoral Teaching Fellowship at Humboldt-Universität zu Berlin

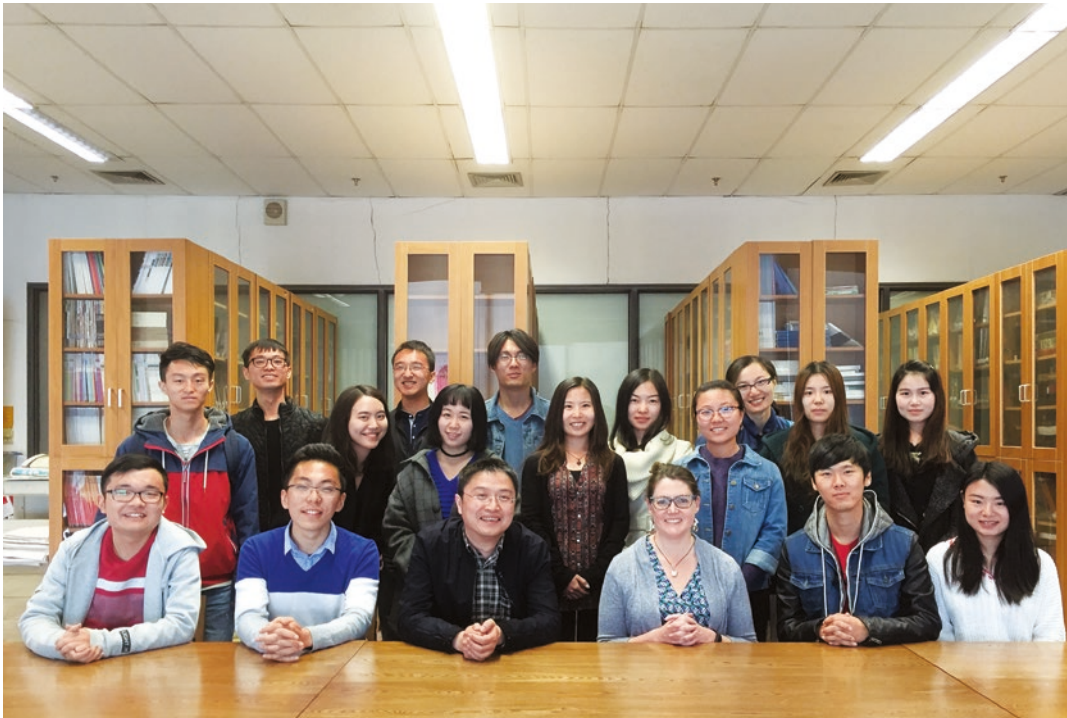
Larne Abse Gogarty, University College London (2016–2018)

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

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

Emily Burns, Auburn University (2015–2016)

Professors Chen Anying and Heather Shirey (front center) with graduate students from Tsinghua University in Beijing. Photo: Tsinghua University



Postdoctoral Teaching Program at Université Paris Ouest Nanterre La Défense and Université Paris Diderot-Paris 7

Hélène Valance, Université de Franche-Comté (2016)

Research Fellow in American Art at Tate

Alex J. Taylor, University of Oxford (2014–2016)

Visiting Professorship at the Courtauld Institute of Art

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

Visiting Professorships at the Freie Universität Berlin, John F. Kennedy Institute for North American Studies

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

Heather A. Diack, University of Miami (Spring–Summer 2016)

Allison Stagg, Technische Universität Berlin (2016–2017)

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

Wendy Bellion, University of Delaware (Spring 2015)

Conversations
Terra Foundation Essays Series

Francesca Rose, Terra Foundation Program Director, Publications **I’m going to start with one of our fundamental considerations when we first started talking about *Terra Foundation Essays* in 2010, Rachael. How does this series contribute to the field of American art history?**

Rachael Z. DeLue, Associate Professor, Art and Archaeology, Princeton University, and editor of the series *Terra Foundation Essays*

The series features new discoveries and original arguments by both emerging and established scholars, illuminating concepts that are widespread and persistent across myriad historical makers, viewers, artifacts, and incidents. The volumes set into relief the fundamental ideas that shaped how period actors understood visual expression, often in a manner very different from our own twenty-first-century perspective. In this way, *Essays* offers a model of how to theorize the visual in a context that attends equally to micro-histories and to bigger-picture ideas. The series integrates the visual in America into a larger history of ideas and intellectual formations, one relevant across subfields and disciplines.

FR What are your goals for the series?

RZD *Essays* brings together scholars from multiple backgrounds—from art history as well as other disciplines and from within and outside of the United States. It reflects the increasingly international scope of the study of American art and facilitates new connections between scholars and institutions that will prove immensely fruitful going forward. I often tell

my students that some of their best ideas will come from engaging with material quite unlike their own, or from outside their familiar bailiwick, and *Essays* aims to produce just such an experience of productive unfamiliarity for readers. For *Picturing*, our inaugural volume, the idea was to offer a new set of ways to approach and understand the very nature and existence of visual artifacts, by which I mean all manner of images and objects designed to address the visual sense. We wanted to dismantle the tyranny of the “visual” as a paradigm for art by focusing on things like materiality and the multi-sensory experience.

FR How does the series relate to and differ from other current publications on the history of American art?

RZD The orientation of *Essays* towards the theoretical and the history of ideas is prospective rather than retrospective—it is less interested in parsing the state of the field or articulating a genealogy of scholarly methodology than it is in identifying and exploring concepts fundamental to how a period or group approached and understood the visual. The series is also different from other essay collections in that each essay within a volume is commissioned specifically for that volume with the aim of a sustained and deep exploration of a common concern. The volumes are closer in kind to a special edition of a scholarly journal dedicated to a particular topic than to an anthology; *Terra Foundation Essays* is “bespoke,” one might say, not “ready-made.”

FR What audiences do you want to reach, and what kind of dialogue do you hope to inspire with these publications?

RZD We want to reach art historians and other scholars across subfields interested in the history and theory of the image or visual artifact—and not just people working on American art. I also



Picturing and *Scale*, volumes one and two of the *Terra Foundation Essays*, were released in 2016. *Circulation* and *Experience*, volumes three and four, will be published in 2017. Photo: James Goggin

very much want *Picturing* to appeal to scholars at every stage, from the college or university undergraduate student to the PhD student to the emerging, mid-career, or senior scholar, and from multiple disciplines. Part of me wants the volume to raise as many questions as it addresses, or purports to answer, in order to generate ongoing and future conversations, and this of course means engagement with readers both within and outside of the United States.

FR What vision or definition of American art does *Essays* propose?

RZD I wouldn’t say *Essays* proposes any particular definition of American art, which is too myriad and varied and promiscuous to be defined one way or another. And I wouldn’t want to suggest

that one of our aims is seeking such a definition. That impulse has in the past placed constraints and limits on the field—geographic, chronological, and methodological—which the series works to dismantle. But *Terra Foundation Essays* does have a vision, or, rather, it envisions American art as historically contingent, arising out of a specific set of circumstances or conditions, all of which vary according to time and place. It also envisions seeing American art as compelling and complex enough—strange enough, even—to serve as an object lesson of interpretation, historical inquiry, and so forth for scholars across art history and beyond.

Visiting Professorship
at the University of Oxford

David W. Lubin,
Wake Forest University (2016–2017)

Publications

International Essay Prize
(Administered by
Smithsonian American Art
Museum)

2015

Hadrien Viraben, Université de Rouen
“Constructing a Reputation: Achille Segard’s
1913 Biography of Mary Cassatt”

International Publication Grants
(Administered by
College Art Association)

2015

Éditions Wildproject, France
John Brinckerhoff Jackson, *Habiter l’Ouest:
Photographies de Peter Brown*,
edited by Jordi Ballesta and translated
into French by Jessica Shapiro

Getty Research Institute, USA
Jennifer Mundy, *Man Ray: Writings on Art*

Oxford University Press, UK
David M. Lubin, *Grand Illusions: American Art
and the First World War*

Penn State University Press, USA
René Brimo, *The Evolution of Taste
in American Collecting*, translated into
English and edited by Kenneth Haltman

Presses de l’Université Paris-Sorbonne,
France
Hélène Valance, *Nuits Américaines: L’Art du
Nocturne aux États-Unis, 1890–1917*

Temple University Press, USA
Celeste-Marie Bernier, *Suffering and Sunset:
World War I in the Art and Life of Horace Pippin*

Verlag der Buchhandlung Walther König,
Germany
The Seth Siegelau Source Book, edited by
Marja Bloem, Sara Martinetti, Jo Melvin,
and Lauren van Haaften-Schick

Wissenschaftlicher Verlag Trier
and Bilingual Press, Germany
*The Mexico Diary: Winold Reiss
between Vogue Mexico and Harlem
Renaissance*, edited by Frank Mehring

2016

C&F Éditions, France
Fred Turner, *Le Cercle Démocratique: Le Design
Multimédia de la Seconde Guerre Mondiale
aux Années Psychédéliquies*, translated into
French by Anne Lemoine

Ediciones Universidad Alberto
Hurtado and Museo Nacional
de Bellas Artes, Chile
Rockwell Kent, *Voyaging Southward
from the Strait of Magellan*, translated
into Spanish and edited by Fielding
D. Dupuy, Amarí Peliowski, and
Catalina Valdés*

Éditions des Archives Contemporaines,
France
Darcy Grimaldo Grigsby, *Colossal:
Engineering the Suez Canal, Statue of Liberty,
Eiffel Tower, and Panama Canal*, translated
into French by Karine Douplitzky*

Eiva Arts Foundation, Armenia
Erika Doss, *Twentieth-Century American
Art*, translated into Armenian by
Vardan Azatyan*

Johns Hopkins University Press, USA
Will Norman, *Transatlantic Aliens:
Modernism, Exile, and Culture in
Midcentury America*

Les Presses du Réel, France
Robert Smithson—Mémoire et Entropie, edited
by Jean-Pierre Criqui and Céline Flécheux

Revolver Publishing, Germany
In Terms of Painting, edited by Eva Ehninger
and Antje Krause-Wahl

Södertörns Högskola, Sweden
*Art in Transfer in the Era of Pop: Curatorial
Practices and Transnational Strategies*,
edited by Annika Öhrner

Yale University Press, USA
Joshua Shannon, *The Recording Machine:
Art and Fact during the Cold War*

* Final translation title pending

Terra Foundation–Yale University
Press American Art in Translation
Book Prize

Hélène Valance, Université Paris
Diderot-Paris 7

*Nuits Américaines: L’Art du Nocturne aux
États-Unis, 1890–1917*, originally published
in French by Presses de l’Université
Paris-Sorbonne, 2015

Paris Center Events

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

Conferences, Symposia, and Other Academic Events at the Paris Center

“American Table Dressing and International Exhibitions, 1876–1900”
September 25, 2014
Mark Meigs, Université Paris Diderot-Paris 7
Pierre Provoyeur, Director of FRAME in France and Conservateur Général Honoraire du Patrimoine

“Barnett Newman’s ‘Formalism’: A Transatlantic Dialogue”
September 30, 2014
Michael Schreyach, Trinity University
Eva Ehninger, Universität Bern

“Seeing the Past in the Present: Thomas Hart Benton’s Mural ‘A History of New York,’ 1927” /

“An Unexpected Gift: Painter Clifford Holmead Phillips and his Bequest to Germany”
October 8, 2014
Susanneh Bieber, American University
Alexia Pooth, Neue Nationalgalerie

“A Conversation with Michael Fried”
November 4, 2014
Cyril Crignon, École Supérieure d’Art du Nord-Pas de Calais
Eva Ehninger, Universität Bern
Michael Fried, Johns Hopkins University
Michael Schreyach, Trinity University
Riccardo Venturi, Institut National d’Histoire de l’Art

“Still Life/Nature Morte: A Transatlantic Dialogue”
March 26, 2015
Patricia Falguières, École des Hautes Études en Sciences Sociales
Wendy Bellion, University of Delaware

Anne Lafont, Editor-in-chief of the INHA journal *Perspective*, at the Terra Foundation Paris Center. Photo: Yannick Pyannée



“Publishing Your Art Historical Research in the United States”

March 31, 2015

Emily D. Schapiro, Executive Editor, *American Art*

“Blindness and Bêtise in American Art since the 1960s”

May 20, 2015

Eva Buchberger, Universität Bern

Morgan Labar, Université Paris 1
Panthéon-Sorbonne

“Georgia O’Keeffe et ses Amis Photographes”

September 24, 2015

Sophie Bernard, Musée de Grenoble

Didier Ottinger, Centre Pompidou

Guy Tosatto, Musée de Grenoble

“Art, Empire, and History: A Transatlantic Dialogue on Thomas Cole”

November 13, 2015

Dominique de Font-Réaulx, Musée Delacroix

and Musée du Louvre

Amy Meyers, Yale Center for British Art

“The Art of Collaboration: Poets, Artists, Books”

November 24, 2015

Olivier Brossard, Université Paris-Est
Marne-la-Vallée

Anca Cristofovici, Université de Caen
Basse-Normandie

Barbara Montefalcone,
Paris College of Art

“In Search of Utopia: The New World in the European Imaginary”

February 18, 2016

Jason LaFountain, School of the
Art Institute of Chicago

Jan Van der Stock, Centre for the Study
of Medieval Art, KU Leuven



A guest regards pages from *One Cent Life*, an artists' book from 1964, at the grand opening of the new location of the Terra Foundation Paris Center, at 121 rue de Lille. Photo: Terra Foundation for American Art

Scholars Hans Janssen (left) and Nancy J. Troy present at “Mondriaan into Mondrian: Paris to New York” at the Terra Foundation Paris Center. Photo: Yannick Pyannée



“Delirious New Amsterdam: Art, Material Culture, and Circulation in New York and the Colonial Atlantic World”

March 17, 2016

Christopher Heuer, Clark Art Institute

Sarah Monks, University of East Anglia

“Holland Mania: American Taste, Collecting, and Travel in the Gilded Age”

April 21, 2016

Chris Stolwijk, Rijksbureau voor
Kunsthistorische Documentatie
Annette Stott, University of Denver

“Mondriaan into Mondrian: Paris to New York”

April 27, 2016

Hans Janssen, Gemeentemuseum Den Haag
Nancy J. Troy, Stanford University

“Perspective: A Special Issue on the History of Art in the United States”

May 18, 2016

Éric de Chassey, École Normale
Supérieure de Lyon

James Elkins, School of the Art Institute
of Chicago

Michael Leja, University of Pennsylvania

Elvan Zabunyan, Université Rennes 2

Conferences, Symposia, and Other Academic Events Co-organized and Supported by the Paris Center

“American Impressionism”

October 2–3, 2014

Scottish National Galleries and
the University of Edinburgh

“‘Human Systems’ as Cultural Ready-mades: The Work of Douglas Huebler”

October 24 and 31, 2014

Conversations
International Conference Series

Alex J. Taylor, Assistant Professor and Academic Curator, University of Pittsburgh, and Terra Foundation Research Fellow in American Art at Tate (2014–2016) **When we began to collaborate on our international conference series “Economic Thought and the Work of Art,” we were located in three different countries. What are some of the challenges of international collaboration, and why is it worth it?**

Maggie Cao, David G. Frey Assistant Professor of Art History, University of North Carolina at Chapel Hill It’s been really rewarding to see this project travel across the Atlantic. I am astonished by how certain methodologies in the humanities tend to have such geographic inertia. Holding our conferences in three different international locations allows us to bring together scholars who have encountered the topic of art and economics from distinct perspectives that reflect the scholarly climate of their respective locales. These interactions pushed me to think of the project as something more global in scope, not just in the sense of bringing together international scholars, but also in the sense of thinking in cross-cultural and postcolonial terms about



the intersection of art and economics. There are certainly challenges to working internationally since funding structures for organizing major scholarly events vary so much from location to location. At times, this dictates the scale and organization of conferences by imposing limitations, though we’ve tried to not let that interfere with our broader scholarly goals.

Sophie Cras, Assistant Professor, Université Paris 1 Panthéon-Sorbonne I agree with Maggie. I am also grateful for the three of us coming together and making connections not only between academic scenes (American, British, and French) but also between the university and museum worlds. Although digital tools have been very helpful, I feel that giving scholars opportunities to get together in person, in diverse locations and configurations, is still the best way to advance collaborative research in the field.

AJT Given the ways in which art operates between and beyond national borders, has the category of American art—or the character of the field of American art history—played a role in shaping your approach to the more international subject of art and economics?

SC Understanding American art in an international context is key to the kind of research we are undertaking: one that considers art not in isolation but through situations of encounter and exchange, power struggles and appropriations. Specifically, my research is aimed toward a better understanding of capitalism during and after the Cold War. Capitalism is not only a set of economic, institutional, and political choices; nor is it just a homogeneous system embodied by its US model—whether praised or rejected. It is a combination of complementary, competing, and sometimes conflicting representations, localized both historically and geographically.

Studying American art in confrontation and dialogue with other local artistic scenes sheds light on the value of these contrasted representations that make the “spirit of capitalism.”

MC Recently, there has certainly been a strong push to transnationalize the field of American art in general. A lot of the new transnational work in American art history has been focused on tracing material objects or people as they crossed borders and oceans. What’s fascinating about economics is just how immaterial it is. In one sense, it is perceived as global to begin with: capitalism is without borders, we might say. But it also has geographies. I think this is why it was so important for us to culminate our conference series with an event that deals specifically with economic encounter so that we can address how artifacts operate at the political and cultural boundaries of unique economic systems.

AJT Has your thinking about art and economics shaped the way you teach American art at your respective institutions?

MC The course I teach that most directly relates to this project is an undergraduate seminar on art and money, which looks at the intersections of visual culture and economic thinking in the Western world from the seventeenth century to the present. We cover topics including trade in the Dutch Golden Age, wampum in colonial America, nineteenth-century *trompe l’oeil* painting, and Pop art. Sophie’s *American Art* essay on artist shareholding experiments in the 1960s is always on the syllabus for the unit on conceptual art and the market. In my American art survey, I give a couple of lectures that are economics themed, particularly when I cover historical periods when the status of art as a commodity is prominent or shifting such as in the eighteenth-century trade between colonists and Native Americans, the Gilded Age, Dadaism, and so on.

SC For several years I have taught a course on the history of the art market from the eighteenth century to the present. While I believe this is fundamental knowledge to offer our students—at the crossroads of art history, sociology, economy of art, and cultural history—this class should not be content with presenting them with prices, career strategies, and market values, setting aside the artistic practice itself. Artists have always been very conscious of the economic system they partake in. Giving the artists a voice by including in the class a discussion of their writings, or inviting contemporary artists to discuss the subject, is an excellent way to foster a critical approach to this important contemporary issue.



Robin Schuldenfrei, of the Courtauld Institute of Art, presents at the symposium "Rethinking Pictures: A Transatlantic Dialogue," at the Centre Allemand d'Histoire de l'Art. Photo: Jennifer Donnelly

Université Catholique de Louvain
and Université Rennes 2

**"Whistler's Mother:
An International Misunderstanding"**

November 3, 2014
Courtauld Institute of Art

**"Art in Transfer: Curatorial Practices
and Transnational Strategies
in the Era of Pop"**

November 6–8, 2014
Södertörn University

**"Goals and Limits of Formalist
Criticism in the Interpretation of
American Art"**

November 28, 2014
Freie Universität Berlin, John F.
Kennedy Institute for
North American Studies

**Fred Turner: "The Democratic
Surround: Multimedia and American
Liberalism from World War II to the
Psychedelic Sixties"**

December 16, 2014
Institut National d'Histoire de l'Art

**"Rome Revisited: Rethinking
Postwar Narratives of American Art"**

January 15–16, 2015
March 11–12, 2015
American Academy in Rome

"New Frontier IV"

February 4, 2015
Musée du Louvre

**"Looking Gift Horse in the Mouth:
A Symposium on Hans Haacke"**

March 7, 2015
Institute of Contemporary Arts, London

"Ed Ruscha Redux"

March 11–12, 2015
Centre Pompidou and Centre de Création
Contemporaine Olivier Debré

**"The Afterlife of Iconoclasm:
Destruction and Surrogation in
Nineteenth-Century New York"**

March 31, 2015
Institut National d'Histoire de l'Art

**"Erased, Replaced, Omitted,
Denied: American Art and Negation"**

April 1, 2015
Institut National d'Histoire de l'Art

**"Re-sourcer l'Archive, l'Exemple de l'Art
Américain"**

April 2, 2015
École Nationale Supérieure des Beaux-Arts

"Sargent and the Arts of His Time"

April 17, 2015
National Portrait Gallery, London

**"American Nights: The Nocturne
in American Art and Visual Culture,
1890–1917"**

April 23, 2015
Courtauld Institute of Art

**"Marshalling American Art:
Exhibiting Ideology in the Cold War"**

May 1, 2015
Tate London

"Crash and Burn: Destruction in American Art"

June 5–6, 2015
Courtauld Institute of Art

"Multiculturalism in Today's Art World"

February 18, 2016
Columbia Global Centers, Europe

"The Archives of American Art from A to Z"

March 21, 2016
Institut National d'Histoire de l'Art

"The American West: A French Appropriation"

March 22–23, 2016
Institut National d'Histoire de l'Art

"Rethinking Pictures: A Transatlantic Dialogue"

May 19–20, 2016
Terra Foundation Paris Center and Library
and Centre Allemand d'Histoire de l'Art

Collection Loans and Acquisitions

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

Exhibition Loans

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

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

Striking Resemblance: The Changing Art of Portraiture

Jane Voorhees Zimmerli Art Museum, January 25–July 13, 2014
Susan Macdowell Eakins, *Portrait of Luigi Maratti*, 1932

Archibald Motley: Jazz Age Modernist

Nasher Museum of Art at Duke University (organizer), January 30–May 11, 2014; Amon Carter Museum of American Art, June 14–September 7, 2014; Los Angeles County Museum of Art, October 19, 2014–February 1, 2015; Chicago Cultural Center, March 6–August 31, 2015; Whitney Museum of American Art, October 2, 2015–January 17, 2016
Archibald J. Motley, Jr., *Between Acts*, 1935

William Glackens

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

Installation view of Samuel F. B. Morse's "Gallery of the Louvre" and the Art of Invention at the Seattle Art Museum. © Seattle Art Museum. Photo: Mark Woods



Marsden Hartley: Die Deutschen Bilder, 1913–1915 (Marsden Hartley: The German Paintings, 1913–1915)
Neue Nationalgalerie (organizer), April 5–June 29, 2014; Los Angeles County Museum of Art, August 3–November 30, 2014
Marsden Hartley, *Painting No. 50*, 1914–15

Into the Light: The Paintings of William Blair Bruce
Art Gallery of Hamilton, May 24–October 5, 2014
John Leslie Breck, *Garden at Giverny (In Monet’s Garden)*, between 1887 and 1891
John Leslie Breck, *Giverny Hillside*, between 1887 and 1891
Dawson Dawson-Watson, *Giverny*, 1888
Louis Ritter, *Willows and Stream*, Giverny, 1887

Peindre L’Amérique: Les Artistes du Nouveau Monde (1830–1900)
Fondation de l’Hermitage, June 27–October 26, 2014
William Bradford, *Floe-Ice*, 1872
Frederic Edwin Church, *The Iceberg*, c. 1875
John Frederick Kensett, *Almy Pond*, Newport, c. 1857
Irving Ramsey Wiles, *On the Veranda*, 1887

Jamie Wyeth
Museum of Fine Arts, Boston (organizer), July 16–December 28, 2014; Brandywine River Museum of Art, January 17–April 5, 2015; San Antonio Museum of Art, April 25–July 5, 2015; Crystal Bridges Museum of American Art, July 23–October 5, 2015
Jamie Wyeth, *Kleberg*, 1984
Jamie Wyeth, *Sea Star*, 1985

Charles Courtney Curran: Seeking the Ideal
Dixon Gallery and Gardens (organizer), July 27–October 5, 2014; Frick Art & Historical Center, November 1, 2014–February 1, 2015; Columbia Museum of Art, February 20–May 17, 2015

Charles Courtney Curran, *Paris at Night*, 1889
Charles Courtney Curran, *In the Luxembourg Garden*, 1889
Charles Courtney Curran, *Lotus Lilies*, 1889

Exalted Nature: The Real and Fantastic World of Charles Burchfield
Brandywine River Museum of Art (co-organizer), August 23–November 16, 2014; Burchfield Penney Art Center (co-organizer), December 12, 2014–February 22, 2015
Charles Burchfield, *Dream of a Fantasy Flower*, 1960–66

Navigating the West: George Caleb Bingham and the River
Amon Carter Museum of American Art (co-organizer), October 2, 2014–January 18, 2015; Saint Louis Art Museum (co-organizer), February 22–May 17, 2015; Metropolitan Museum of Art, June 17–September 20, 2015
George Caleb Bingham, *The Jolly Flatboatmen*, 1877–78

Coney Island: Visions of an American Dreamland, 1861–2008
Wadsworth Atheneum Museum of Art (organizer), January 31–May 31, 2015; San Diego Museum of Art, July 11–October 18, 2015; Brooklyn Museum, November 20, 2015–March 13, 2016; McNay Art Museum, May 11–September 11, 2016
Reginald Marsh, *Pip and Flip*, 1932
Reginald Marsh, *Riders in a Mermaid Tunnel Boat*, 1946

Monet and American Impressionism
Samuel P. Harn Museum of Art (co-organizer), February 3–May 24, 2015; Hunter Museum of American Art (co-organizer), June 27–September 20, 2015; Jepson Center for the Arts (co-organizer), October 16, 2015–January 24, 2016

Frederick Frieseke, *Lilies*, by 1911
Ernest Lawson, *Spring Thaw*, c. 1910
Maurice Brazil Prendergast, *Salem Willows*, 1904
Theodore Robinson, *Père Trognon and His Daughter at the Bridge*, 1891
Robert Vonnoh, *Jardin de paysanne (Peasant Garden)*, 1890

Sargent: Portraits of Artists and Friends
National Portrait Gallery, London (organizer), February 12–May 25, 2015; Metropolitan Museum of Art, June 28–October 4, 2015
John Singer Sargent, *Dennis Miller Bunker Painting at Calcot*, 1888

The Artist’s Garden: American Impressionism and the Garden Movement, 1887–1920
Pennsylvania Academy of the Fine Arts (organizer), February 13–May 24, 2015; Chrysler Museum of Art, June 16–September 6, 2015; Reynolda House Museum of American Art, October 3, 2015–January 3, 2016
John Leslie Breck, *Garden at Giverny (In Monet’s Garden)*, between 1887 and 1891
Hugh Henry Breckenridge, *White Phlox*, 1906
Charles Courtney Curran, *In the Luxembourg (Garden)*, 1889
Frederick Frieseke, *Lady in a Garden*, c. 1912
Richard Emil (or Edward) Miller, *The Pool*, c. 1910

Gold! Riches and Ruin
Eiteljorg Museum of American Indians and Western Art, March 7–August 9, 2015
William S. Jewett, *The Promised Land—The Grayson Family*, 1850

One-Way Ticket: Jacob Lawrence’s Migration Series and Other Visions of the Great Movement North
Museum of Modern Art (co-organizer), April 3–September 7, 2015; Phillips Collection (co-organizer), October 8, 2016–January 8, 2017;

Schomburg Center for Research in Black Culture (co-organizer)
Romare Bearden, *After Church*, 1941

American Epics: Thomas Hart Benton and Hollywood
Peabody Essex Museum (co-organizer), June 6–September 7, 2015; Nelson-Atkins Museum of Art (co-organizer), October 10, 2015–January 3, 2016; Amon Carter Museum of American Art (co-organizer), February 6–May 1, 2016; Milwaukee Art Museum, June 9–September 5, 2016
Thomas Hart Benton, *Slaves*, 1925

Whistler and Roussel: Linked Visions
Art Institute of Chicago, June 20–September 27, 2015
James McNeill Whistler, *A Chelsea Shop*, between 1894 and 1895
James McNeill Whistler, *Carlyle’s Sweetstuff Shop*, c. 1887
James McNeill Whistler, *Maud on a Stairway*, 1884–85
James McNeill Whistler, *Reclining Nude*, 1893/1900

Night Vision: Nocturnes in American Art, 1860–1960
Bowdoin College Museum of Art, June 27–October 18, 2015
William Glackens, *Bal Bullier*, c. 1895

Whistler: Close-Up
Williams College Museum of Art, June 27–October 18, 2015
James McNeill Whistler, *A Red Note: Fête on the Sands, Ostend*, 1887
James McNeill Whistler, *Note in Red: The Siesta*, by 1884
James McNeill Whistler, *The Beach at Marseille*, c. 1901
James McNeill Whistler, *The Sea, Pourville*, 1899

Conversations
Picturing the Americas Exhibition

PJ Brownlee, Curator, Terra Foundation **How did our international collaboration on the exhibition *Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic* affect you?**

Regina Teixeira de Barros, Senior Curator, Pinacoteca do Estado de São Paulo In 2014, I was invited by Valéria Piccoli, a fellow curator at the Pinacoteca who was at the time working in collaboration with the Terra Foundation on the exhibition, to write on Tarsila do Amaral, a Brazilian modernist painter, for the catalogue. The invitation was unlike others I typically receive because it included a very significant two-day workshop: an author’s seminar at the Art Gallery of Ontario. There, I had the chance to present my paper to this group of scholars from across the Americas. The maturation of the discussions in Toronto were evident at an international symposium on the same topic held the following year at the Crystal Bridges Museum of American Art. And of course the consolidation of these ideas was beautifully assembled in the *Picturing the Americas* exhibition. The effects of what I learned in this project will forever echo in my work as a university teacher and an art curator.



Georgiana Uhlyarik, Curator, Art Gallery of Ontario The five years we spent conceiving, researching, travelling, presenting, developing, and shaping the content of the exhibition and publication—in three languages—have been transformative for me both professionally and personally. Beyond the vast amount of learning that occurred and establishing a new network of colleagues in the Americas and beyond, the most profound impact for me has been our partnership: the collaborative model we curators and our institutions developed represents the high mark for what cooperation between colleagues and institutions can be.

PJB You mention a “vast amount of learning,” Georgiana. Tell me specifically how *Picturing the Americas* reinforced or altered your views of American art.

GU The art and artists of the United States have a large presence in the study and history of Canadian art. Working on *Picturing the Americas* reinforced for me that artists work beyond borders, even when they are shaped by and themselves shape what have been framed as “national schools.” Concerns, artistic or otherwise, that inspire and propel creativity and expression are described within a vocabulary of local relevance and nuance; however, they often speak to larger complexities of the times and even beyond the moment. These textured specificities are important as they offer insights into an ever-growing network of ideas and ways of seeing the world. This expands the possibilities of exploring what makes us distinct and what connects us, ways in which we belong and ways in which we do not, at a much more granular level.

RTdB Much like Georgiana, *Picturing the Americas* altered my views of American art. Before the exhibition, I took for granted that Portuguese, Spanish, and English colonization processes were very different from one another, and led to quite distinct societies. The exhibition made me believe otherwise: there are many more common issues than I first thought, and



Curators and advisors select works for *Picturing the Americas* at a pre-exhibition convening in São Paulo. Photo: Valéria Piccoli

I now look at the Americas as a whole, and not as a sum of different regions and cultures.

PJB Where would you like to see the field of American art—this could be in relation to Canadian, Brazilian, or the art of the Americas—in the next 10 years, and what needs to happen to get it there?

RTdB Little by little, the inclusion of non-European and non-North American art in the history of Western art is becoming a reality. I would like to see art history of the Americas being defined and presented in a more integrated and critical way. It would be very healthy to have these sorts of exhibitions curated with a non-European point of view. I think it will be very important to bring these ideas to light through exhibitions on pan-American art.

GU Like Regina, I believe it is imperative that art of the Americas—beyond the geo-political borders enforced currently—broaden to include indigenous art and artists. While this is much more common in contemporary art and curatorial practice, it is less evident when dealing with historical material. This is the most significant area of inquiry and research in the field of art of the Americas. The conventions which currently define areas of study and collecting and display, from anthropology to cultural studies to art history, from natural history museums to art institutions, have led to academic and museological silos that have restricted cross-disciplinary study and have created a hierarchy of values. We must forge new conversations and cross-cultural dialogues to unleash the full potential and expressive power of art.

Painting the Modern Garden: Monet to Matisse
Cleveland Museum of Art (co-organizer),
October 11, 2015–January 5, 2016; Royal Academy
of Arts (co-organizer), January 30–April 20, 2016
John Leslie Breck, *Garden at Giverny*, between
1887 and 1891 (Cleveland Museum of Art only)

**Charles Harold Davis (1856–1933):
Mystic Impressionist**
Bruce Museum, September 26, 2015–
January 3, 2016
Charles Harold Davis, *Champ de blé*, 1883

**Homegrown: The School of the Art Institute
in the Permanent Collection**
Art Institute of Chicago, October 17, 2015–
February 14, 2016
Kyra Markham, *Night Club*, 1935

Audubon to Warhol: The Art of American Still Life
Philadelphia Museum of Art, October 27,
2015–January 10, 2016
Louis Ritter, *Flowers: Peonies and
Snowballs*, 1887

Georgia O’Keeffe et ses Amis Photographes
Musée de Grenoble, November 7, 2015–
February 7, 2016
Georgia O’Keeffe, *Red Amaryllis*, 1937

Wyeth: Andrew and Jamie in the Studio
Denver Art Museum (organizer), November 8,
2015–February 7, 2016; Museo Thyssen-
Bornemisza, March 1–June 19, 2016
Jamie Wyeth, *Kleberg*, 1984
(Denver Museum of Art only)

**O’Keeffe, Stettheimer, Torr, Zorach:
Women Modernists in New York**
Norton Museum of Art (organizer),
February 18–May 15, 2016; Portland Museum
of Art, Maine, June 23–September 18, 2016
Helen Torr, *Purple and Green Leaves*, 1927

Electric Paris
Bruce Museum, May 14–September 4, 2016
Theodore Earl Butler, *Place de Rome
at Night*, 1905
Charles Courtney Curran, *Paris at Night*, 1889
Willard Metcalf, *Au café*, 1888

Impressionism: American Gardens on Canvas
New York Botanical Garden (organizer), May
14–September 11, 2016; Taubman Museum of Art,
February 3–May 16, 2017
Hugh Henry Breckenridge, *White Phlox*, 1906
Childe Hassam, *Horticulture Building, World’s
Columbian Exposition, Chicago*, 1893

**Mabel Dodge Luhan & Company:
American Moderns and the West**
Harwood Museum (organizer), May 22–
September 11, 2016; Albuquerque Museum of
Art and History, October 29, 2016–January 22,
2017; Burchfield Penney Art Center, March 10–
May 28, 2017
Walter Ufer, *Builders of the Desert*, 1923

Mary Cassatt Retrospective
Yokohama Museum of Art (co-organizer),
June 25–September 11, 2016; National Museum
of Modern Art, Kyoto, September 27–
December 4, 2016; NHK, Tokyo (co-organizer);
NHK Productions, Inc., Tokyo (co-organizer);
Yomiuri Shimbun (co-organizer)
Mary Cassatt, *Jenny and Her Sleepy Child*,
between 1891 and 1892
Mary Cassatt, *Summertime*, 1894
Mary Fairchild MacMonnies (later Low),
The Breeze, 1895

Stuart Davis: In Full Swing
Whitney Museum of American Art
(co-organizer), June 10–September 25, 2016;
National Gallery of Art (co-organizer),
November 20, 2016–March 5, 2017; de Young
Museum, April 1–August 6, 2017; Crystal

Bridges Museum of American Art,
September 16, 2017–January 8, 2018
Stuart Davis, *Super Table*, 1925

Terra Collection Initiatives

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

**New Frontier III. Portraits Anglo-Américains
à l’Heure de la Révolution (American
Encounters: Anglo-American Portraiture in
an Era of Revolution)**
Musée du Louvre (co-organizer), January 31–
April 28, 2014; Crystal Bridges Museum of
American Art (co-organizer), May 17–September
15, 2014; High Museum of Art (co-organizer),
September 28, 2014–January 18, 2015
Rembrandt Peale, *George Washington, Porthole
Portrait*, after 1824

**L’Impressionnisme et les Américains
(American Impressionism: A New Vision,
1880–1900/Impresionismo Americano)**
Musée des Impressionismes Giverny
(co-organizer), March 28–June 29, 2014;
National Galleries of Scotland (co-organizer),
July 19–October 19, 2014; Museo Thyssen-
Bornemisza (co-organizer), November 4,
2014–February 1, 2015

Poster for the exhibition *L’Impressionnisme et les Américains* in the Paris metro. Photo: Vanessa Lecomte



Conversations
William Merritt Chase Convenings

Katherine Bourguignon, Curator, Terra Foundation **In the winter and spring of 2014, in Chicago and then Giverny, France, the three of us brought together a group of scholars for two pre-exhibition convenings to plan the William Merritt Chase retrospective. What was the value of these group meetings?**

Elsa Smithgall, Curator, The Phillips Collection

Some of the key themes we explored include Chase’s eclecticism in style and subject matter, Chase as a modern master, his teaching practice and training, the influence of the Old Masters, international critical reception, and the innovative use of pastel, among others. All these ideas helped to ground the scholarly inquiry and choice of topics that followed in the catalogue essays, further refine the checklist, and focus the interpretive lens brought forward in the exhibition’s presentation, wall text, and audio guides.

Erica Hirshler, Croll Senior Curator of American Paintings, Museum of Fine Arts, Boston

For me, the most valuable contributions were the discussions surrounding Chase’s eclecticism and how to come to grips with it in the context of a retrospective exhibition—the quote that sticks in my mind is “just embrace it!” Also valuable were the discussions around context, particularly Christopher Atkins’s ideas on the relationship between Chase and Dutch painting—not just the figurative works, but also the landscapes; Chase’s European aspirations—the bohemian studio setting, his relationship to German painters in Munich, etc.; and so on. These conversations really broadened my thinking, especially the discussions with individuals with international expertise.

KB In what ways did the convenings help enhance the exhibition?

EH They helped in a number of ways: turning our academic and museum colleagues into stakeholders for the exhibition by involving them at an early stage in our discussions, creating a pool of scholars to call upon as a resource, shaping my thinking about my essay for the catalogue, and helping to determine my decision to employ a thematic installation. Throughout my planning, I kept coming back to the conversations we had had at the convenings.

ES The convenings helped enhance the exhibition because the discussions about how to position and provide a fresh appraisal of Chase’s art and legacy naturally led to conversations about how best to arrange the exhibition and craft the interpretation to highlight his eclecticism, the merging of his public and private lives, his influential role as a teacher, and his virtuosity in technique as a master of both oil and pastel. The presence of European-based scholars at the Giverny gathering stimulated important discussion about the need to thoughtfully consider the different audiences in the United States and Europe and how that would impact the delivery of content, including the need for more biographical information and context about the international developments of which Chase was an important part. For example,



Co-curators (L to R) Elsa Smithgall, Katherine Bourguignon, and Erica Hirshler at the Museum of Fine Arts, Boston.

during the Giverny discussion, it was emphasized that for audiences visiting the exhibition at the Ca’ Pesaro, in Venice, it would be important to provide more extensive information about the American context of the works, with which the international audiences may be less familiar, and to emphasize the nature of Chase’s close ties to Italy as part of a broader cultural connection between American and Italian artists at that time.

KB Based on our experience, would you organize pre-exhibition convenings for future projects?

EH I think it’s a great idea, for all of the reasons it worked so well with our project. I can see future convenings as a useful way to think about potential essay topics, catalogue authors, and/or lecturers. Our meetings were also helpful in

terms of bringing academic art historians into the mix. My only suggestion might be to include conservators with knowledge of the specific period and/or artist as well as art historians.

ES I agree with Erica, pre-exhibition convenings are key to broadening the conversation to include scholars across disciplines. They yield rich, new perspectives as well as opportunities to test out ideas and approaches while gathering insights that can help shape a project in meaningful ways. The two Chase convenings generated many ideas, all of which could not be exhaustively explored in one exhibition. The convenings affirmed that Chase is a subject ripe for continued exploration. Hopefully, this project not only deepened the scholarship but also stirs others to expand the literature on Chase within an international context.

36 works loaned, including:
John Leslie Breck, *Morning Fog and Sun*, 1892
William Merritt Chase, *Morning at Breakwater*,
Shinnecock, c. 1897
Theodore Robinson, *Blossoms at Giverny*,
1891–1892
John Singer Sargent, *Dennis Miller Bunker
Painting at Calcot*, 1888

**Samuel F. B. Morse’s “Gallery of the Louvre” and
the Art of Invention**
Huntington Library, Art Collections, and
Botanical Gardens, January 24–May 4, 2015;
Amon Carter Museum of American Art, May 23–
August 23, 2015; Seattle Art Museum, September
16, 2015– January 10, 2016; Crystal Bridges
Museum of American Art, January 23–April 18,
2016; Detroit Institute of Arts, June 18–September
18, 2016; Peabody Essex Museum, October 8,
2016–January 8, 2017; Reynolda House Museum
of American Art, February 17–June 4, 2017; New
Britain Museum of American Art, June 17–
October 15, 2017
Samuel F. B. Morse, *Francis I, Study for
“Gallery of the Louvre,”* between 1831 and 1832
Samuel F. B. Morse, *Gallery of the Louvre*, 1831–33

**New Frontier IV. Fastes et Fragments, Aux
Origines de la Nature Morte Américaine (American
Encounters: The Simple Pleasures of Still Life)**
Musée du Louvre (co-organizer), February 4–
April 27, 2015; Crystal Bridges Museum of
American Art (co-organizer), May 16–September
14, 2015; High Museum of Art (co-organizer),
September 26–January 31, 2016
Martin Johnson Heade, *Still Life with Apple
Blossoms in a Nautilus Shell*, 1870
William Sidney Mount, *Fruit Piece: Apples on
Tin Cups*, 1864

**Picturing the Americas: Landscape Painting from
Tierra del Fuego to the Arctic (Paisagem nas
Américas: Pinturas da Terra do Fogo ao Ártico)**

Art Gallery of Ontario (co-organizer),
June 20–September 7, 2015; Crystal Bridges
Museum of American Art, November 6,
2015–January 18, 2016; Pinacoteca do Estado
de São Paulo (co-organizer), February 27–
May 29, 2016
Alfred Thompson Bricher, *The Sidewheeler
“The City of St. Paul” on the Mississippi River*,
Dubuque, Iowa, 1872
Thomas Cole, *Landscape with Figures:
A Scene from “The Last of the Mohicans,”* 1826
Sanford Robinson Gifford, *Hunter Mountain*,
Twilight, 1866
Martin Johnson Heade, *Newburyport Marshes:
Approaching Storm*, c. 1871
George Josimovich, *Illinois Central*, 1927 (São
Paulo only)
Worthington Whittredge, *Indian Encampment*,
between 1870 and 1876

William Merritt Chase: A Modern Master
Phillips Collection (co-organizer), June 4–
September 11, 2016; Museum of Fine Arts,
Boston (co-organizer), October 9, 2016–January
16, 2017; Fondazione Musei Civici di Venezia
(co-organizer), February 11–May 28, 2017
William Merritt Chase, *Hall at Shinnecock*, 1892
William Merritt Chase, *Morning at Breakwater*,
Shinnecock, c. 1897
William Merritt Chase, *Ready for a Walk*, c. 1885
William Merritt Chase, *Shinnecock Studio
Interior*, 1892
William Merritt Chase, *Spring Flowers
(Peonies)*, by 1889
William Merritt Chase, *The Olive Grove*, c. 1910

Multi-year Loans

Art Institute of Chicago, April 2005–present
35 works, including:
George Bellows, *The Palisades*, 1909
John Singleton Copley, *Portrait of*

Visitors take in William Merritt Chase’s *Spring Flowers (Peonies)*, from the Terra Foundation collection, at the Museum of Fine Arts, Boston. Photo: Museum of Fine Arts, Boston



*Mrs. John Stevens (Judith Sargent, later
Mrs. John Murray)*, 1770–72
Charles Courtney Curran, *Lotus Lilies*, 1888
Marsden Hartley, *Painting No. 50*, 1914–15
Walt Kuhn, *Clown with Drum*, 1942
Musée des Impressionnismes Giverny,
July–October 2012; April–October 2013;
April–October 2014; April–December 2015
John Leslie Breck, *Morning Fog
and Sun*, 1892
Willard Metcalf, *The Lily Pond*, 1887
Lilla Cabot Perry, *Autumn Afternoon, Giverny*,
between 1905 and 1909
Guy Rose, *Giverny Hillside*, between 1890
and 1891
Theodore Wendel, *Brook, Giverny*, 1887

Musée des Impressionnismes Giverny,
March–November 2016
John Leslie Breck, *Morning Fog and Sun*, 1892

Louis Paul Dessar, *Peasant Woman and
Haystacks, Giverny*, 1892
Frederick Frieseke, *Breakfast in the Garden*,
c. 1911
Theodore Robinson, *Blossoms at Giverny*,
1891–92
Theodore Robinson, *The Wedding March*, 1892

Pennsylvania Academy of the Fine Arts,
December 2010–May 2016
George Tooker, *Highway*, 1953

Acquisitions

William Merritt Chase, *Untitled (Harbor Scene)*, c. 1888

A generous donation from Jamee and Marshall Field has enriched the Terra Foundation's holdings of work by the prominent nineteenth-century artist-teacher William Merritt Chase. *Untitled (Harbor Scene)* is a fine example of the seascapes that Chase painted during the summer months between 1886 and 1889, and it depicts the Brooklyn waterfront, which had become a fashionable tourist destination during this period. Instead of crowds and bustling activity, however, Chase focused on the calm sea, including only minimal evidence of the surrounding docks. This distinctive painting is one of Chase's early modern experiments of outdoor scenes. Executed rapidly in thin washes of grey and blue with a few thoughtfully placed brushstrokes, the result is a sketch-like finish. Sailboats lie at anchor

to provide a horizontal counterpoint to the composition's narrow verticality, recalling a process used in the Japanese prints that Chase admired and collected.

While most of Chase's coastline paintings of the time are small, wooden panels painted out-of-doors, this work is larger and painted on canvas. The cropped composition and monochromatic palette of somber tones recall the work of American expatriate artist James McNeill Whistler, whom Chase met in London in 1885 and whom he greatly respected. Indeed, this picture shares with Whistler's contemporary seascapes—such as *A Freshening Breeze* and *The Sea, Pourville*, both in the Terra Foundation's collection—a concern for tonal harmony, soft brushwork, and decorative composition, inspired by Japanese prints. Yet unlike Whistler who painted abroad, Chase focused on locations in the United States. Critics praised his depictions of urban parks and seascapes as “veritable little jewels” and claimed them as uniquely American.

Oil on canvas, 17 × 26 3/8 in. (43.2 × 67 cm)
Terra Foundation for American Art,
Gift of Jamee and Marshall Field, 2015.1



Acquisitions
Romare Bearden,
***After Church*, 1941**

The first work by Romare Bearden to enter the Terra Foundation's collection, *After Church* depicts the vibrant religious and social life of African Americans in the South between the World Wars. Completed in 1941 after a prolonged visit to the region, the painting also represents an important transitional moment in Bearden's career. Having spent much of the 1930s creating artwork that looked to social realism and American scene painting, *After Church* and other works from this period mark the beginning of Bearden's engagement with African American subjects and his exploration of compositional abstraction.

Born in the South but raised in New York, Bearden returned to the region of his birth in 1940, and it was this trip that inspired *After Church* and other works he created at the time. Directly addressing the African American world for the first time, Bearden also explored the social rhythms of Southern life, which revolved around farm, family, and faith. *After Church* depicts a gathering of congregants before a whitewashed frame of a wooden church, but the sketched lines, abstracted figures, and application of color in large swathes moves away from strictly representational imagery toward a transitional hybrid of figurative and abstract painting. Indeed, the foundation's new acquisition represents a pivotal moment in Bearden's long, fruitful career, grounding his practice in the African American experience and heralding the abstracted compositions that he would continue to skillfully employ.



Gouache on brown paper, 22 × 34 1/2 in. (55.9 × 87.6 cm)
Terra Foundation for American Art, Daniel J. Terra Art
Acquisition Endowment Fund, 2015.2
Art © Romare Bearden Foundation/Licensed by
VAGA, New York, NY

Acquisitions

Charles Sheeler, *Flower Forms*, between 1917 and 1926

Charles Sheeler was a prolific artist, and the work he produced ranged in media from photography to film to painting. He was a leading painter in the Precisionist movement, presenting a clean, pared down vision of regional America while embracing the tensions between the efficiency of industrial progress, the mounting concern over its social implications, and age-old traditions of artisanal craft. In *Bucks County Barn* (illustrated on the cover and page 2) of 1940, the Terra Foundation's collection has a notable example of Sheeler's mature, Precisionist style. The collection also contains the last fully realized abstract painting made by Sheeler: *Flower Forms* of 1917. Now, the foundation has a gelatin silver print of *Flower Forms*, created by the artist himself.

Sheeler made this photograph of *Flower Forms* most likely for John Quinn, a significant twentieth-century collector, who purchased the painting from Sheeler soon after it was completed. Quinn was also a committed collector of ethnographic art, and in 1918 he hired Sheeler to photograph his collection. How much Sheeler photographed is unknown, but pictures survive of Quinn's African and Indian collections. These photographs, held at institutions as varied as the Museum of Fine Arts, Boston, and the Archives de Zayas in Seville, Spain, reveal Sheeler's artistic eye for making striking depictions of masks, ceremonial objects, and sculptures. It is probable that Sheeler photographed his own painting in Quinn's collection as part of this visual inventory. As such, this photograph of *Flower Forms* documents not only an artwork that for Sheeler marked a transition from an interest in abstraction to the Precisionist paintings for which he would eventually become known, but also the multifaceted relationship between Sheeler and Quinn.



Gelatin silver print, sheet: 7 ¹/₄ × 5 ¹⁵/₁₆ in. (18.4 × 15 cm),
mount: 14 ⁹/₁₆ × 9 ¹⁵/₁₆ in. (37.3 × 25.3 cm)
Terra Foundation for American Art, Daniel J. Terra
Art Acquisition Endowment Fund, 2015.3

Acquisitions

John Haberle, *One Dollar Bill*, 1890

A popular style in the United States in the second half of the nineteenth century, *trompe l'oeil* paintings present still-life assemblages and objects so accurately as to fool the viewer into initially believing their three-dimensionality. The Terra Foundation's new acquisition *One Dollar Bill* is an outstanding example of American *trompe l'oeil* painted by John Haberle, a master of the genre. The painting showcases Haberle's prowess in the subgenre of currency still-life paintings—works that depict coinage and bills.

A knowing wink-and-nudge from creator to viewer, *One Dollar Bill* invites its audience to consider questions of wealth, reproduction, and truth in visual culture. The painting's centerpiece is a single silver dollar certificate,

which was put into circulation in the 1870s in part because of a shift away from the gold standard in American currency. As a compromise to those who supported a gold standard, however, silver certificates had a built-in limitation: banks were not required to honor them. Yet, the bill featured in the painting appears well worn, reflecting the intended use of currency: repeated exchange between buyers and sellers.

The silver dollar certificate featured an engraved portrait of Martha Washington, and was the first US Treasury-issued currency to display the image of a woman. With Mrs. Washington, *One Dollar Bill* compounds the humorous layers of meaning. Her image is copied from a portrait painted by Gilbert Stuart in 1796. Ostensibly a still-life painting, *One Dollar Bill* is a changeable visual pun, shifting from still life to celebrity portrait to tongue-in-cheek reproduction of a famous American work, while immutably showcasing Haberle's consummate artistic skill.



Oil on canvas, 8 × 10 in. (20.3 × 25.4 cm)
Terra Foundation for American Art, Daniel J. Terra Art
Acquisition Endowment Fund, 2015.4

Acquisitions

John Frederick Peto, *Old Time Letter Rack*, 1894

The Terra Foundation's collection has acquired a fine example of a "letter rack" picture by John Frederick Peto, one of the most talented painters of the genre. Popular in the United States during the late nineteenth century, letter rack pictures are a subset of *trompe l'oeil* painting and feature dazzling accurate depictions of letters, newspaper, clippings, photographs, and other ephemera. *Old Time Letter Rack* features well-used objects strewn across a simplified "rack" made of frayed and faded tapes pinned to a wooden surface. The painting evinces Peto's technical skill with compositional and thematic complexities while reflecting the pathos that was the artist's hallmark.

Trompe l'oeil paintings are often layered with word play, visual puns, and narrative meaning, and Peto was known for the subtle autobiographical hints he often inserted into his works. The worn state of the ephemera in *Old Time Letter Rack* may be one such layer; suffering from the loss of his beloved yet emotionally distant father, struggling financially and physically, and living in a self-imposed artistic exile in Island Heights, New Jersey, Peto may have depicted the worn and discarded objects in his painting as a metaphor for his own state of mind. The newspaper and letters, which feature Ohio addresses and postage, reinforce an autobiographical reading of the painting. *Old Time Letter Rack* was painted in 1894, the same year that Peto and his wife briefly relocated to her home state of Ohio, and Peto imbued it with the power of personal history and the significance of place.



Oil on canvas, 30 1/8 x 25 1/4 in. (76.5 x 64.1 cm)
Terra Foundation for American Art, Daniel J. Terra
Art Acquisition Endowment Fund, 2015.5

Acquisitions

Arthur Dove, *Boat Going Through Inlet*, c. 1929

The Terra Foundation’s collection boasts three pastels from Arthur Dove’s first important creative period, during which time the artist completed some of the earliest abstract American artworks. With the recent acquisition of the painting *Boat Going Through Inlet*, the collection now has a notable example of Dove’s mature, mid-career period. Soon after it was completed, this abstract rendering of a boat set against rolling waves of water, mist, clouds, and light was exhibited in a solo show at Alfred Stieglitz’s New York gallery An American Place. Hailed as an early pioneer of American modernism, Dove was first and foremost a painter of nature and the environment around him, and he desired to imbue his art with the spirit of the natural world. Dove was famous for his opposition to the term “abstract painting,” preferring to see his works as

“extractions,” in which he presented the purest form of a scene in nature, distilling it down to its most essential lines and masses.

In *Boat Going Through Inlet*, Dove used his extracted forms to capture the force of water and wind on a small vessel. Long fascinated by water, Dove lived a peripatetic life along the waters of Long Island Sound, even living aboard a yacht with his second wife, artist Helen Torr (whose 1927 abstract painting *Purple and Green Leaves* also resides in the Terra Foundation’s collection). Dove’s intimate knowledge of the sea is evident in *Boat Going Through Inlet*, his treatment of the atmospherics of mist and vapor giving expression to the weight of the wind as it wafts across the boat’s deck. Dove was an endlessly experimental artist throughout his career, and *Boat Going Through Inlet* is composed of undulating, gauzy coats of paint on tin. Scored lines cut through the layers to reveal the metal beneath, and this incised technique creates a shimmering effect that recalls the ghostly sheen of moonlight reflecting off waves and mist.



Oil on tin, 20 1/8 x 28 1/4 in. (51.4 x 71.8 cm)
Terra Foundation for American Art, Daniel J. Terra
Art Acquisition Endowment Fund, 2015.6

Board and Staff

July 1, 2014–December 31, 2016

Board of Directors

Max Berry
Gerhard Casper, Chair (until Oct. 2016)
Nora Daley
Ruth Fine
Mimi Gardner Gates, Chair (as of Oct. 2016)
Chet Gougis
Joseph Gromacki
Charles Harper
Stephanie Field-Harris
Peter Krivkovich
Michael Leja
Henri Loyrette
Peter Lunder
Clare Muñana (until Oct. 2014)
Larry Richman
Gloria Scoby
Michael Shapiro (until Oct. 2016)
Marilynn Thoma (until Oct. 2015)
Adam Weinberg
Greg Williamson

Executive Officers

Elizabeth Glassman
President & Chief Executive Officer

Amy Zinck
Executive Vice President

Anne Munsch
Chief Financial Officer

John Davis, PhD
Executive Director for Europe and
Global Academic Programs

Donald H. Ratner
Executive Vice President & Chief Financial
Officer (until Dec. 2015)

Chicago Office

Peter John Brownlee, PhD
Curator

Murphy Elizabeth Crain
Grants Associate, Exhibitions and
Academic Programs (until June 2016)

Anne Cullen
Education Grants & Programs Associate

Shari Felty
Collection Associate

Janice Greene
Accounting Manager

Amy Gunderson
Grants Manager

Carrie Haslett, PhD
Program Director, Exhibition &
Academic Grants

Sara Jatcko
Program Associate,
Exhibition & Academic Grants

Caroline Kearns
Executive Assistant to EVP & CFO
(until May 2016)

Charles Mutscheller
Manager of Communications

Maria Natschke
Director of Finance (until Dec. 2015)

Shoshana Resnikoff
Curatorial Associate (until Aug. 2015)

Catherine Ricciardelli
Director, Registration

Jennifer Siegenthaler
Program Director,
Education Grants & Initiatives

Eva Silverman
Project Director, Art Design Chicago

Lynne Summers
Executive Assistant to the President &
CEO and EVP

Julie Warchol
Curatorial Associate

Orly Zinkow
Office Manager, Grants Administrator &
Executive Assistant to the CFO

Paris Office

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

Julie Boulage
Curatorial Associate

Katherine Bourguignon, PhD
Curator

Véronique Dall’Agnol
Residencies Manager

Patricia Gaunet
Director of Office Administration

Constance Moréteau, PhD
Associate Academic Programs Officer

Rebecca Park
Publications &
Administrative Assistant

Lucy Pike
Program Coordinator

Francesca Rose
Program Director, Publications &
Manager of Communications, Europe

Veerle Thielemans, PhD
European Academic
Program Director

Financial Information

Condensed Consolidated Statements of Financial Position (Unaudited) as of June 30, 2015, and June 30, 2016

	2015	2016
Cash and Investments	\$ 363,828,889	\$ 330,370,520
Other Assets	\$ 502,465	\$ 6,594,893
Fixed Assets, Net of Depreciation	\$ 14,010,961	\$ 9,595,129
Art Collection	\$ 185,312,776	\$ 183,625,936
Total	\$ 563,655,091	\$ 530,186,478
Liabilities & Net Assets		
Accounts Payable and Accrued Expenses	\$ 20,320,523	\$ 10,527,315
Net Assets	\$ 543,334,568	\$ 519,659,163
Total	\$ 563,655,091	\$ 530,186,478

Condensed Consolidated Statements of Activity (Unaudited) as of June 30, 2015, and June 30, 2016

	2015	2016
Revenues		
Investment Income (Loss), Net of Related Expenses	\$ 10,271,260	\$ -11,518,905
Other	\$ 875,767	\$ 2,410,677
Total Revenues	\$ 11,147,027	\$ -9,108,228
Expenses		
Grants, Exhibitions, and Education Programs	\$ 10,230,173	\$ 9,082,061
Collection Support	\$ 704,751	\$ 647,142
Foundation Operations	\$ 4,437,660	\$ 4,832,649
Total Grants and Operating Expenses	\$ 15,372,584	\$ 14,561,852
Increase (Decrease) in Net Assets	\$ -4,225,557	\$ -23,670,080

Terra Foundation for American Art
Report July 2014–June 2016

Project Manager: Charles Mutscheller
Editor: Shelly Roman
Design: Practise
Print: Graphic Arts Studio

Copyright ©2017
Terra Foundation for American Art
120 East Erie Street
Chicago, Illinois 60611
United States
terraamericanart.org

All rights reserved



Inside front cover
Yasuo Kuniyoshi, *Boy with Cow*, 1921
Oil on canvas, 16 1/8 x 20 in. (41 x 50.8 cm)
Terra Foundation for American Art, Daniel J. Terra
Art Acquisition Endowment Fund, 2017.1
© Christie's Images Limited. Art © Estate of Yasuo
Kuniyoshi/Licensed by VAGA, New York, NY



Opposite
John Leslie Breck, *Studies of an Autumn Day*, 1891
Oil on canvas, 12 7/8 x 16 3/16 in. (32.7 x 41.1cm)
Terra Foundation for American Art,
Daniel J. Terra Collection, 1989.4.2



TERRA

FOUNDATION FOR AMERICAN ART

terraamericanart.org

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

121 rue de Lille
75007 Paris
France
+33 1 43 20 67 01

