

Terra Foundation  
for American Art

Report  
July 2016–June 2019

# Fifteen Years of Grantmaking *Looking Back and Moving Forward*





“As part of Art Design Chicago, the 2018 initiative celebrating the city’s art and design history, thousands of people gathered on a September evening for the launch of Art on theMART, a digital art installation on the facade of Chicago’s landmark Merchandise Mart. The piece shown here, by artist Jan Tichy, pays homage to Chicago artists of the past. Artworks like this have a transformational effect on the community, creating lively forums for sharing art. It is a fitting visual metaphor for the work we have been doing the past 15 years throughout the world, bringing people together locally, nationally, and internationally to join a conversation, experience, and reflect on the visual arts of the United States.”

**Elizabeth Glassman**  
President & Chief Executive Officer



Launch of Art on theMART featuring Jan Tichy’s *Artes in Horto* —  
*Seven Gardens for Chicago* (detail), September 29, 2018. Photo by Jon Shaft.

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# Introduction

Elizabeth Glassman and Joseph P. Gromacki in Chicago, September 2019. Photo by Nathan Keay.



From the outset, Daniel Terra considered his collection of American art and his eponymous foundation to be powerful vehicles to ensure that exposure to and interpretation of American art were expansive, cross-cultural, and inspiring. Fifteen years ago, in the fall of 2005, after a strategic assessment, we reframed the Terra Foundation’s operating model and launched our first-ever grantmaking program to extend our reach and his vision around the globe. As we embarked on this new journey, we could not have imagined the range of partners that would join us, nor the innovative ways in which their thinking would help define and shape our work. Together we have focused on opening new channels of scholarship, applying new perspectives, and weaving new narratives. It is heartening to realize that as a result of this work American art is now squarely situated at the nexus of an exciting transnational and transcultural conversation.

In 2018 we achieved an important milestone: our grantmaking distributions reached \$100 million. Our support has brought about some 1,000 exhibitions and programs in 31 countries and enabled groundbreaking research undertaken in museums and universities worldwide. We have also made important acquisitions for our collection, which now has nearly 800 objects, with 89% of its paintings exhibited since 2005.

This report includes a special 15-year retrospective look at some of the initiatives we have launched with our partners and the projects we have funded, tracking their impact worldwide. Indeed, from Chicago to São Paulo and Beijing to Berlin, we have seen newly networked communities and heretofore-unimagined opportunities for scholars and the public alike to access and experience American art. They have engaged

in important collaborations and conversations on visual culture, national identity, and the importance of building connections across places and peoples that will reverberate for decades to come. This transformation has been led by Elizabeth Glassman, first as director of the foundation’s museums then as president and CEO of the Terra Foundation, who, along with a talented staff in Chicago and Paris, has created unprecedented opportunities for conversations and collaboration.

We could not be more humbled or excited by these outcomes. We recognize that this work is only possible because of our close relationships with many dedicated individuals and organizations. Our accomplishments are their accomplishments. To those who have shared in this experience with us, we are in your debt. We remain committed to providing dynamic and innovative pathways to support and showcase your work so that together we can continue to bring American art to the world and the world to American art.

**Joseph P. Gromacki**  
Chair,  
Board of Directors

**Elizabeth Glassman**  
President &  
Chief Executive Officer



# “Making art meaningful is action between people”

## Elizabeth Glassman’s Years at the Terra Foundation: *A Conversation with Michael E. Shapiro*

Elizabeth Glassman and Michael E. Shapiro in Paris, October 2016.



**Michael** Liz, before arriving in Chicago, what did you learn early in your career that you brought with you to the Terra Foundation?

**Elizabeth** Growing up in Houston, I was frequently taken to exhibitions created by Mrs. [Dominique] de Menil [founder of the Menil Collection] or by her colleagues, Jermayne MacAgy and James Johnson Sweeney, that filled me with wonder. *Totems not Taboo* [1958–59] was one such exhibition [Ill. 1]. The presentations showcased the power, the mystery, or the delight of an art object. Later, when I had the good fortune of working with Mrs. de Menil, our collaboration made the wonder of seeing tangible. These encounters sparked my interest in art. I thought it was so engaging; I wanted more.

Mrs. de Menil, who herself moved to Houston from France, surrounded herself with people from around the world. At my home, as well, my family traveled often and we welcomed international visitors regularly. As a young woman, I wanted to be a diplomat and studied international relations in college. I appreciated and nurtured the connection between cultures and the conversations that can happen. Different ways of seeing can be very expansive, and enlarged thinking was one direction that I was already interested in early in life. That was also founder Daniel Terra’s orientation. I felt that was the DNA of this foundation.

**Michael** Could you tell us about the beginning of your tenure at the foundation?

**Elizabeth** From the start, the Terra Foundation board of directors and I agreed that the road to success lay in both responding to requests for support and in proactively creating partnerships.

We understood that if we waited for people to come to us in Chicago, we would not have gotten very far. Our idea was to use the different assets in our portfolio to engage people in our

mission. If our interaction was purely financial support, that’s great. If it was using our collection and our staff, that’s another way to help advance projects. The consistent thread was the mission as put forth by Daniel Terra of expanding enjoyment, appreciation, and understanding of American art. Frankly, it is just as important for people in the United States to engage with international cultures—to understand that every nation has a national story. Talking about these narratives in tandem makes you very aware of differences and similarities.

**Michael** Tell me about your first international exhibition partnership, *American Artists and the Louvre* in 2006.

**Elizabeth** My first conversation with Henri Loyrette [director of the Musée du Louvre, 2001–13] in 2003 was to suggest an exhibition on American art at the Louvre (see p. 16). We assembled the curators, and they developed a wonderful concept. In the 1830s, French artists took cues from American artists in their approach to paintings of contemporary events. Then, in the 1870s and beyond, American artists mined the treasures of the Louvre as a kind of art academy before there were large museums in America.

During this exhibition, we installed our large-scale painting Samuel F. B. Morse’s *The Gallery of the Louvre* in the Salon Carré, which it depicts in some imaginary way. To see this painting in place expanded its vibrancy on many levels.

**Michael** So it started in Chicago, then Paris...

**Elizabeth** Next, we decided that if we wanted to be a foundation with a truly international impact and reach, we needed to extend to and engage with museums in Asia and South America. I had heard about an idea that Thomas Krens [director





1 Installation view of the exhibition *Totems Not Taboo* at the Museum of Fine Arts, Houston (1958–59). Courtesy of Museum of Fine Arts, Houston Archives.

of the Solomon R. Guggenheim Foundation, 1988–2008] had been working on for some time. During the years he traveled to China, he made deep connections, and by the time I came to talk to him about the foundation being involved, Tom had solidly paved the way. Together with the Guggenheim, our curators created a sweeping survey of 300 years of American art, which was presented at the National Art Museum of China, in Beijing, and at the Shanghai Museum (see p. 17). The exhibition laid groundwork for our future engagement in China, and the Chinese-language catalogue has become a standard text.

In addition to our work with Chinese universities and museums, we have created partnerships with museums in Japan, South Korea, and Australia. The way we work remains constant: we meet people and talk to them about how they might engage with our programs and support.

**Michael** What about South America? How did that unfold?

**Elizabeth** I traveled with our team to São Paulo, Rio de Janeiro, and Buenos Aires. At the Pinacoteca in São Paulo, we asked the director and curators about how we might help, and what their ideas were. One curator said, “I’ve always wanted to explore an exhibition on landscape of the Americas: Canada, United States, Central and South America.”

This idea resonated with our team and fit squarely with the Terra Collection (see p. 24). We soon organized an international gathering of voices and approaches with curators from Canada, the United States, Brazil, Mexico, Argentina, and Peru. They explored where the traditions connect and where they diverge. The last line of our mission statement is that we believe that art has the power to distinguish cultures and to unite them. It is an idea we return to constantly.

Our goal in these projects, what we call Terra Collection Initiatives, is to use our financial resources, our curatorial voices, which are our intellectual resources, and our art collection to engage in a different, more collaborative model.

**Michael** That is such a great model. Is it sustainable?

**Elizabeth** Sustainability is something I think about. I often want to speak about a series of exhibitions rather than a single one. In this way we can create a sustained conversation and develop new audiences in a country over time.

For example, I visited Nicholas Penny [director of the National Gallery in London, 2008–15], who I knew was interested in American art. We considered possibilities, and together we came up with the notion of a small focused exhibition of American art every two or three years.

Our curator collaborated with the National Gallery to mount a wonderful exhibition on George Bellows’s work from 1909 and 1910 [Ill. 2]. We try to initiate projects to which the foundation can contribute works from our collection. This plus key loans came together for an eye-opening exhibition, so much so that the National Gallery purchased a beautiful and

2 Visitors viewing the exhibition *An American Experiment: George Bellows and The Ashcan Painters* at the National Gallery, London (March 3–May 30, 2011).



important Bellows painting for its collection. The second exhibition focused on oil sketches by Frederic Church. They connected it more deeply to their own collection by having two facing galleries, one with American and the second with European oil sketches.

Another way we work to sustain this level of interest in American art is to align teaching with the works of art. We build networks of scholarship around American art through museum exhibitions and their associated university teaching.

**Michael** Where would that be?

**Elizabeth** We had one such project at the Art Gallery of Western Australia and at the nearby University of Western Australia. The curators collaborated on a small but meaningful selection of works of American and Australian landscapes from their collection and ours [*Continental Shift: Nineteenth Century American and Australian Landscape Painting*]. There was a complementary university course on landscape painting taught by one Australian and two US professors. All combined to offer dynamic approaches to the subject.

It’s like a portfolio. You invest in many types of subventions, not just one, with the idea that all of this seeding will grow to a forest, whether it’s traveling grants for curators and scholars, teaching fellowships, publication grants, or exhibition support. We’ve always had a preference, which was also Daniel Terra’s, for people engaging in front of works of art. That’s the largest part of our portfolio.

**Michael** What have you learned about people and institutions?

**Elizabeth** I have learned about the power of extended contact and conversation with people. And if they’re not interested today, that’s fine—it’s a big world out there. We don’t have to make



anyone interested. What's key is this sort of openness to saying, "Maybe this isn't the right time, but please come back to us when you feel you want to engage with American art. We're always here. How can we help?"

We do arrive with funding. This is an important incentive. We are contributors on many levels. I believe that meeting people, listening, and not dictating how a project has to be created are all important. One of the points that we underscore is that we're not there to say this is how you have to present American art. We're not here to export American art; we're here to create conversation.

We listen to our partners and talk to them about how their audience relates. What is going to be meaningful to them? When working on the 2018 exhibition *Pathways to Modernism* with the Shanghai Museum (see p. 17), their curator traveled to Chicago and joined our team in front of the art. There was one Terra Foundation painting that had not been pre-selected, *Our Banner in the Sky* by Frederic Church. It's a very small but powerful American Civil War painting. The Chinese team absolutely wanted it in the show, and it was indeed one of the most popular images, as noted in the exhibition report. Our partners know what connections their audience might make, whether it's a formal relationship or a narrative that is familiar. Our goal is to engage in a dialogue by including works that will be meaningful to their audiences.

**Michael** Do you think what you've created is a model that might inspire other foundations?

**Elizabeth** One of the ways in which we're unique is that we're a foundation with a substantial collection. We operate at the intersection of foundation, museum, and collection. I would hope that others might take as an example how we've been able to animate our



3 A young visitor studies Charles Demuth's *Welcome to our City* in the exhibition *Art in America: 300 Years of Innovation* at the National Art Museum of China, Beijing (February 10–April 5, 2007).

collection in significant ways without a bricks-and-mortar museum. We can be a little more fluid in terms of where and how we can make an impact.

**Michael** What do you mean by fluid?

**Elizabeth** Well, take Art Design Chicago, for instance. Art Design Chicago was a yearlong celebration of the vital role Chicago plays as America's crossroads of creativity and commerce. To explore the city's unique art and design legacy, we were able to think broadly about impact. We asked ourselves early and often: who is the audience for this initiative, and where and how can we reach them in the most impactful ways? Instead of one event at one institution, we partnered with over 95 organizations on 46 exhibitions and more than 300 public programs throughout 2018. Our

distinctive positioning allows us that kind of flexibility.

**Michael** How are your audiences different than those of bricks-and-mortar museums?

**Elizabeth** Our primary audience, meaning the group the foundation targets, is the people to whom we give support—museums, scholars, graduate students. It's a different way of thinking. Those people are our direct audience, but not our end users. Our end users are the people our grantees and partners impact—the audience.

**Michael** What are a couple of things that you wanted to do but for one reason or another haven't had time or been able to do?

**Elizabeth** One of the biggest challenges of a foundation is managing opportunity. There are so many ways we can make a difference. We can fund in different program areas, or we can engage with different regions, and we still find ways to experiment. We often test possibilities on smaller projects to see if they work for our longer-term interests.

I think it's important to keep true not only to the founder's intent but to your mission. There are wonderful opportunities everywhere, and you can be stronger if you make a difference in your space.

**Michael** I wonder if there have been moments that come to mind, Liz, which have been more emotional for you. Those moments where you see the ideas in action.

**Elizabeth** When we partner on creating an exhibition I try to stay the next day to see people engaging with the works of art. It is very gratifying when visitors are excited about the works and talking, even though I often can't understand what they're saying. There have also

been a few pictures, photographs of people in exhibitions that have moved me. For example, there is a photograph of a young boy in an exhibition in China drawing in front of one of the foundation's Charles Demuth paintings, really absorbing the work [Ill. 3].

**Michael** What you've done here with your team so well is you've established new routes.

**Elizabeth** I think that there has to be not just a willingness but a desire to reach out to someone. It is a matter of listening and engaging with partners, keeping up with them, and hearing how they best connect to their own audience. It's not a partnership at arm's length. It goes beyond getting works of American art on the wall around the world. It's much deeper. It doesn't have a judgment and engaging hopefully can lead to the next engagement. It never stops.

Making art and the experience of it meaningful, it's more than words. It's action that makes it more meaningful—action between people. Your partners are your colleagues. They love art the same way you do. The capacity to impact a person who's engaged—that is why we all do this work. We seek to find the groups or the people, the individuals, the museums, the institutions, who really would like to connect and share American art with their publics. This is our mission and it is true in Chicago as well as around the globe.

**Michael E. Shapiro** is Senior Advisor of Museums and Private Collections for Hindman Auctioneers. He was previously the director of the High Museum of Art in Atlanta, where he had embarked on multi-year partnerships with museums such as the Musée du Louvre; the Museum of Modern Art in New York; and the National Galleries of Scotland. France awarded Shapiro the Chevalier dans l'Ordre des Arts et des Lettres (Knight of the Order of Arts and Letters) for his partnership with France in the advancement of the arts. He holds a PhD from Harvard University and specializes in nineteenth- and twentieth-century American painting and sculpture.







# Fifteen Years of Grantmaking

In 2005, the Terra Foundation set out to do something truly transformational for the field of American art: create a global platform for engagement that would more fully integrate the art of the United States into conversations worldwide. Inspired by the belief that art has the potential both to distinguish cultures and to unite them, this idea of building an expansive and inclusive community—in Chicago and around the world—guided our thinking about the foundation’s mission of fostering exploration, understanding, and enjoyment of the visual arts of the United States.

Informed by a commissioned research study and indepth exchanges with both national and international professionals in the discipline, we identified needs and challenges. In response, we reimagined our way of working. We created a hybrid model, combining our grantmaking, collection, and initiatives in order to make a significant difference on many fronts.

Structurally, this meant that going forward our work would be designed to seed, populate, and cultivate new possibilities for the study, interpretation, and presentation of American art in regions where such activity was less established, as well as to deepen the reach and encourage fresh thinking in places where American art was firmly rooted. Operationally, it meant being proactive as

well as reactive. It meant going beyond traditional grantmaking by strategically initiating programs and forming unique partnerships.

We set out and here we are now—already 15 years have passed. It has been quite a journey, which we are looking forward to continuing with an ever-expanding network of museum and university partners. The pages that follow illustrate some of the ways the Terra Foundation endeavors to create spirited conversations on the study and presentation of American art around the world. It is a pleasure and privilege to work alongside so many people making what we envisioned years ago possible today. Thank you for being part of the ongoing dialogue.

**Elizabeth Glassman**  
President &  
Chief Executive Officer

**Amy Zinck**  
Executive  
Vice President

# Our Impact at a Glance





# American Art in International Contexts

Belief in the transformational power of firsthand experiences with original works of art has always been a cornerstone of the Terra Foundation's ethos. Beginning in 2005, the foundation began to develop plans for ways to raise awareness of American art both within and beyond the United States. Through grant-making activities and proactively building partnerships with museums, universities, and cultural institutions, the foundation has supported more than 250 exhibitions and a portfolio of diverse academic programs around the world.

In 2006, the Terra Foundation worked with the Musée du Louvre to co-organize *American Artists and the Louvre*, a Terra Collection Initiative exhibition accompanied by an international symposium that shared treasures from the collections of the foundation and several American museums. This marked the first time that the work of American artists had been shown at the Louvre at that scale and it served as a starting point for sustained dialogue between European and American paintings, museums, and curators. Building upon that first experience, the multi-year, internationally touring exhibition series *American Encounters* saw the foundation collaborate once again with the Louvre with additional partners in the United States, the High Museum of Art and the Crystal Bridges Museum of American Art.

This transnational model, with cross-cultural artistic exchanges at its core, exemplifies how we work throughout the world, whether it be in Europe, Australia, or the Americas. Similarly, the Terra Foundation also deepened conversation about American art in Asia and cultivated partnerships and alliances toward this goal. The Terra Collection Initiative exhibition *Art in America: 300 Years of Innovation*, co-organized with the Solomon R. Guggenheim Museum, was a major survey of historical American art presented in China. In recent years the foundation redoubled its commitment in Asia. Twenty grants supported exhibitions in the region, including three co-organized by the foundation, on such artists as Mary Cassatt, Ben Shahn, Marcel Duchamp, Jackson Pollock, Nam June Paik, and Isamu Noguchi. The majority of these exhibitions were presented at venues in Japan, China, South Korea, and Singapore. Seventeen grants fostered academic scholarship on American art in Asia, including symposia, professorships and faculty exchanges, and research travel grants. In 2018, the exhibition *Pathways to Modernism: American Art, 1865–1945*, a Terra Collection Initiative co-organized with the Art Institute of Chicago and the Shanghai Museum, featured 80 paintings, including 43 from the Terra Foundation's collection. Along with *Art in America: 300 Years of Innovation*, these exhibitions and their catalogues have contributed new teaching resources and broadened the study of the art of the United States in Asia.



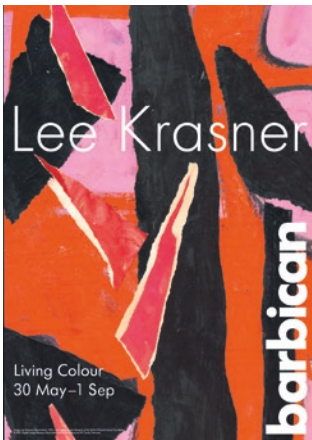


# Since 2005

## Exhibition Grant Program Launches

“It is not just audiences that are having more opportunities to see American art. Curators, museum administrators, and even collectors in other countries are growing increasingly interested in American art... The Terra Foundation name and logo have graced almost every international project of significance.”

Cody Hartley, Director, Georgia O’Keeffe Museum



### Exhibition Grants

266

Exhibitions

28

Countries

329

Venues

35M

Visitors

## 2006–15

### Collaborating with the Louvre

“Europeans now have a better understanding of eighteenth- and nineteenth-century American art... I’m confident that the foundation will continue to play an integral role...in expanding the appreciation of American art throughout Europe.”

Henri Loyrette, former Director, Musée du Louvre

#### Five Exhibitions over Nine Years



2006 >> American Artists and the Louvre

#### Thomas Cole and the Narrative Landscape



2012 >>

#### Anglo-American Portraiture in an Era of Revolution



2014 >>

#### American Encounters



2013 >> Genre Painting and Everyday Life

#### American Encounters

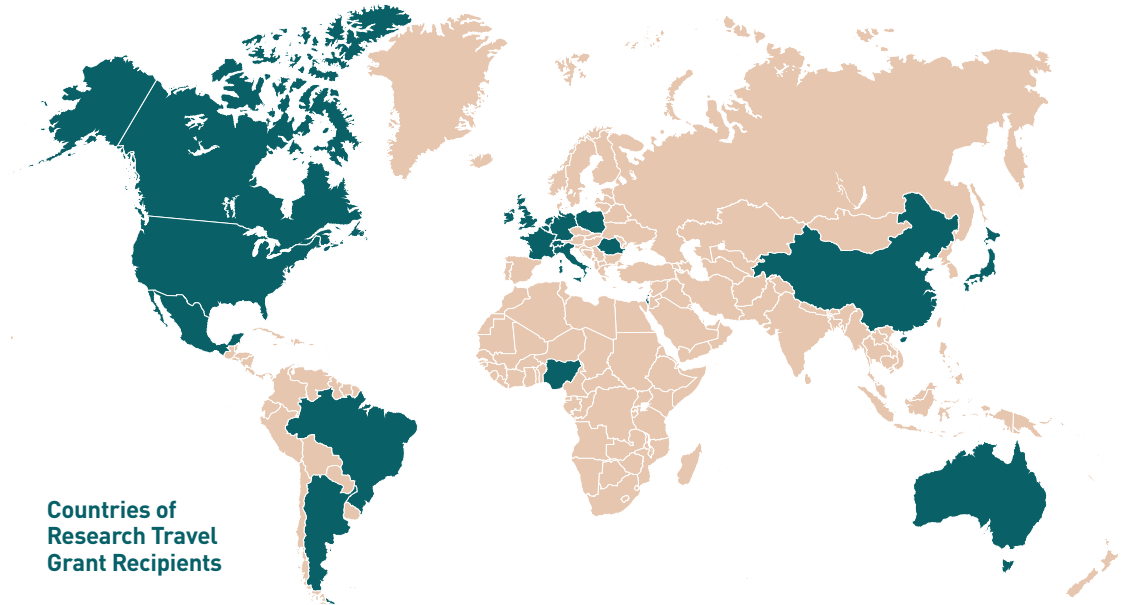


2015 The Simple Pleasures of Still Life

# Since 2012

## Research Travel Grants Program Expands Internationally

131 Research Travel Grants enable scholars to consult resources and visit collections worldwide.



## Since 2007

### Partnerships in China

“During the 2018 exhibition the Terra Foundation launched a workshop with Fudan University. It was a huge success. The students were all scholars of art studies from all over the country. They really gained a deeper understanding of modern American art and thus could spread what they’ve learned and experienced to more people in China.”

Bao Wenwei, Assistant Curator, Shanghai Museum



- 2007 Art in America: 300 Years of Innovation
- 2013 UC Santa Barbara-China Art Academy exchange
- 2015 Fulbright Awards in the History of American Art in China
- 2018–19 Pathways to Modernism: American Art, 1865–1945



# Scholarly Exchange and Global Conversations

An important long-term strategy for expanding the field of American art is to stimulate scholarly exchange around the globe. Today, after a decade and a half of pioneering partnerships, the foundation supports a rich amalgamation of domestic and international fellowships and professorships, research and travel support, publications, workshops and symposia, and resource development and dissemination.

This dialogue was first initiated in 2005 with a symposia series spanning ten years at the Smithsonian American Art Museum that included participants from five continents and explored transnational exchanges. A series of grants, beginning in 2009, supported visiting professorships and postdoctoral teaching fellowships in American art at universities in France, Germany, the United Kingdom, and China. These programs were successful and served as a catalyst for the permanent incorporation of American art in the curricula at several international universities. For example, with Terra Foundation support, the Centre for American Art at the Courtauld Institute of Art was established; it engages in the research and study of American art of all periods.

Two recently inaugurated programs of visiting professorships broaden the scope of

this conversation to Japan and Australia. In Japan, Doshisha University and Kobe University have joined up to offer courses in American art history and to organize annual conferences. In Australia, a teaching and research program at the University of Sydney's Power Institute introduces Native American art to Australian students and initiates research on the connections between the Indigenous cultures of Australia, Asia-Pacific, and North America. In addition, short-term art history courses in conjunction with Terra Collection Initiative exhibitions have been organized in Latin America.

Beginning in 2014, collection research conducted by foundation-supported fellowships at several European museums—the Tate in London, the Museum Ludwig in Cologne, the Rijksmuseum in Amsterdam—each with significant holdings of American art, has shed new light on the American art collections held by these institutions. The museum-based fellowships seed research that will lead to original scholarship on these collections and, by extension, result in associated exhibitions, publications, re-installations, or seminars.





# 2006–2015

## Connecting Scholars at the Smithsonian American Art Museum

“The Terra-funded symposia have been able to connect scholars, curators, and visitors/ viewers from different countries and cul- tures, which in turn encouraged a broader but deeper dialogue on what ‘American art’ means, a dialogue accessible to an interna- tional audience.”

**ShiPu Wang**, Professor of Art History, University of California, Merced

### Five Symposia across Ten Years

- |   |  |   |  |  |
|---|--|---|--|--|
| <b>2006 &gt;&gt;</b><br><b>American Art in a Global Context</b> | <b>2009 &gt;&gt;</b><br><b>East-West Inter- sections in American Art</b> | <b>2011 &gt;&gt;</b><br><b>Encuentros: Artistic Exchange between the US and Latin America</b> | <b>2013 &gt;&gt;</b><br><b>American Art in Dialogue with Africa and its Diaspora</b> | <b>2015</b><br><b>Shifting Terrain: Map- ping a Transnational American Art History</b> |
|---|--|---|--|--|

# Since 2009

## Teaching around the World

“Spending the year in Berlin at Freie Universität helped me understand the national differences in higher education in general and in the field of art history in particular. I’d written about this in a book that considers German expats, but the immersion in another institution helped me clarify what’s distinct about the study of visual arts in the United States.”

**Lauren Kroiz**, Associate Professor, History of Art, University of California, Berkeley; Visiting Professor, Freie Universität Berlin, 2017–18



Yuko Kikuchi and Melody Deusner presenting at the symposium “Shifting Terrain” (2015).

52

Visiting Professors and Teaching Fellows

1,910

Students enrolled 2009–2018

143

Public lectures

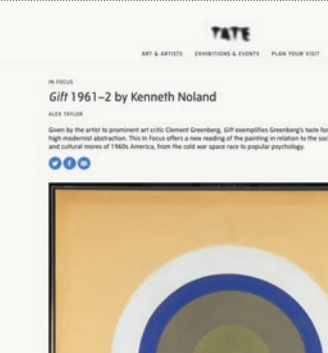
1,420

Audience members attending 22 study days



# Since 2014

## Supporting Research in European Collections



29

Essays on Tate objects published online based on new research

**2014 >>**  
**Research Fellowship in American Art at Tate**



**2018 >>**  
**Collection Research Fellowship in American Art at Museum Ludwig**



**2020**  
**Research Fellowship in American Photography at the Rijksmuseum**



# Since 2016

## Collection and Teaching Partnership with the University of Oxford

Visiting Professors

2016–17  
David W. Lubin

2017–18  
Miguel de Baca

2018–19  
John R. Blakinger

2019–20  
Amy M. Mooney

**2016** Visiting professorship & loans to Ashmolean Museum



**2018** *America’s Cool Modernism*, Terra Collection Initiative



**2019** Terra Collection loan to Ashmolean Museum





# Curatorial and Academic Networks

Aware that advances in any field are predicated on layered knowledge, the Terra Foundation seeks to foster curatorial and academic networks and to offer a point of connection for scholars, curators, students, artists, and organizations, serving as a crossroads where inquiry and exchange occur, information flows easily, and the sphere of opportunity is boundless. For 15 years, the Terra Foundation has worked to provide peers near and far with the means to gather and the tools to share, explore, incubate, hone, and test ideas and theories.

The foundation's Paris Center, open since 2009, serves as the hub of its European activities, connecting scholars via its academic programs, exhibitions and institutional partnerships, and research library—the only one of its kind devoted exclusively to American art in Europe.

The Terra Summer Residency in Giverny, France, is a prime example of the foundation's work to cultivate meaningful cross-cultural dialogues and foster the next generation of scholars. Created in 2001, it was the foundation's first such program and since then it has offered outstanding doctoral students and emerging artists from around the world the rare opportunity to work for nine weeks in a setting conducive to focused independent work and fruitful intellectual exchange among a community of peers.

In addition to providing opportunities for cultural exchange with individual fellowships

like the Terra Summer Residency, the foundation funds conversations and convenings worldwide with its responsive academic grant program. With 106 grants awarded since 2005, symposia, conferences, and public lectures support and strengthen the integration of transnational perspectives in the United States and abroad. The foundation also seeks to encourage the creation of an international network of museum directors and curators, exploring models for partnerships and supporting dialogues on American art. Exhibition research and development grants, for example, deepen research and encourage and enrich international cooperation.

Collaboration is at the heart of Terra Collection Initiatives—exhibitions and programs that further scholarship on the collection developed by the foundation’s curatorial team in concert with institutional partners throughout the world. By mobilizing staff expertise and engaging scholars around the world, these proactive initiatives advance research and scholarship on American art, build international networks, and engage museum and academic collaborators and their audiences. In facilitating international collaboration, they help circulate new models for working cross-culturally, elicit fresh perspectives, and spark new conversations.





# Since 2001

## A Scholarly Community in Giverny

“The Terra Summer Residency [in Giverny] program is probably the single most important and respected predoctoral fellowship in American art history. The contacts made there have been essential to all of my work and professional achievements since.”  
**Jason Hill** (TSR 2009), Associate Professor, University of Delaware



# Terra Summer Residency Fellows

International	96	51
	Doctoral & Artist Fellows	Senior & Guest Lecturers
United States	95	58
	Doctoral & Artist Fellows	Senior & Guest Lecturers



# Since 2005

## Activating the Terra Collection

Our curatorial staff works with partners around the world to develop Terra Collection Initiatives—collaborative exhibitions that further scholarship on the collection and make significant contributions to the study and understanding of US art.



44	62
Terra Collection Initiatives	US & international curatorial collaborators

2015–16: *Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic*



# Since 2005

## Academic Program Grants Foster International Exchange

106 Academic Program Grants worldwide



Instituto MESA, “Flipping Pop”



Dún Laoghaire Institute of Art, Design & Technology and University of Bergen, “Photography as Contact Zones: Migration and Cultural Encounters in America”



Kobe University, “Multi-Locale Pops in the 1960s”

Griffith Centre for Cultural Research, “Broken Images: A Symposium on Early American Photography in the Asia Pacific, 1850–1950”



# Since 2016

## Connecting Curators Globally

The Association of Art Museum Curators Foundation Engagement Program for International Curators offers curators opportunities for international dialogue, exchange, and partnership.

“The exchange provided a rare and valuable opportunity to step off the treadmill—to make meaningful new connections with peers and to reflect on important issues for the sector.” **Nicholas Chambers** (AAMC Foundation Engagement Program for International Curators, 2016–18 International Awardee), Senior Curator, Art Gallery of New South Wales



# Access to Resources

Increased access to primary source materials and unfettered dissemination of scholarship made possible through new technology has been profoundly democratizing and transformational to the field of American art and cultural studies. The Terra Foundation's single largest commitment to this breakthrough has been a decade of support for collections digitization and access, and an endowment at the Smithsonian Institution's Archives of American Art, the most significant resource for primary material related to the art of the United States. To date, over 200 collections, almost 3 million images, and thousands of documents have been digitized and are now accessible online through the Archives' Terra Foundation Center for Digital Collections. The availability of these materials has expanded research possibilities, propelling scholarship on American art both in the United States and internationally. Scholars from Shanghai to San Francisco routinely remark that digitization of the collections has reshaped their research and teaching.

Since its launch in 2010, the foundation's publications program has broadened in scope to include new avenues for publication and translation, accelerating all manner of projects and initiatives that have enhanced access to resources on American art. Books, journals, awards, and digital publication initiatives have increased the flow of important scholarship on American art globally and provided first-time publishing opportunities for scores of scholars. Fifty-four

percent of the combined publications program projects support translations or titles in languages other than English, overcoming language barriers and facilitating international research and collaboration.

To provide a much-needed resource for the teaching, study, and understanding of American visual arts for national and international audiences, Terra Foundation staff launched an initiative to develop the anthology *Art of the United States, 1750–2000: Primary Sources*. Combining a wide-ranging selection of texts with artworks, this sourcebook brings together multiple voices to provide a framework for learning and critical thinking on US art. Published by the Terra Foundation, the English-language edition is scheduled for release in early 2020. Future editions will make these essential sources and documents available in multiple European and Asian languages.

In order to broaden access to its collection, the foundation also published *Conversations with the Collection*, a handbook featuring 114 important works. Essays by leading scholars from 14 countries contextualize each piece, and a responsive digital companion on the foundation's website delivers video and other related content. This new platform for engagement with the Terra Foundation's collection includes an exploration tool, responsive and interactive content based on Online Scholarly Catalogue Initiative standards, and an e-publication.





# Since 2004

## Terra Collection Available Online



Work from the Terra Collection most viewed online: Mary Cassatt’s *Summertime* (1894)

In addition to the website’s collection pages, *Conversations with the Collection*, a handbook with digital components that allow for deeper exploration was released in 2018, showcasing more than 100 paintings from the foundation’s holdings.



35 International authors contributed to *Conversations with the Collection*

# Since 2010

## Supporting Publications around the World



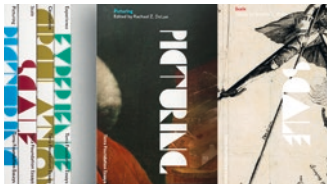
2010 >> International Essay Prize



2012 >> International Publication Grants



2016 >> American Art in Translation Book Prize



2016 >> Terra Foundation Essays



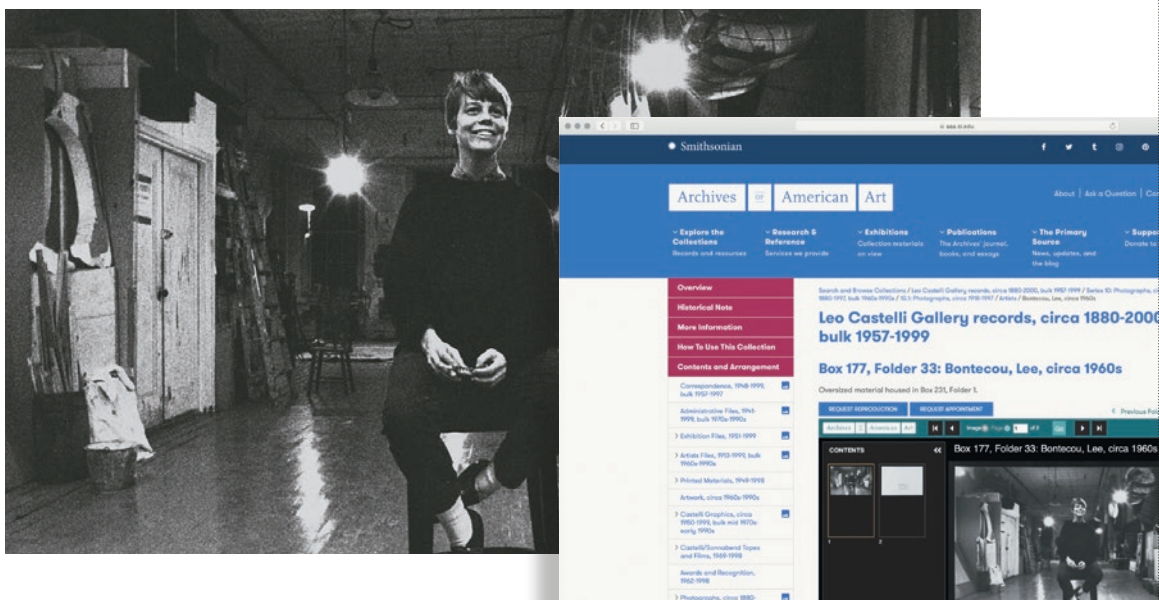
2017 >> Digital Publication Initiatives



2020 Primary Sources Anthologies

# Since 2005

## Terra Foundation Center for Digital Collections at the Archives of American Art



The Collections Digitization and Access Program at the Archives of American Art, Smithsonian Institution, supported over a decade by the Terra Foundation, has greatly expanded who can access the archives, as well as how and when these materials can be used.

Digitized Materials

2.8M Images

5,798 Documents

1,450 Audiovisual items

Access (2004–2018)

6.4M Unique users

8.7M Sessions

27M Pageviews



# Study and Presentation of American Art in the US

Increasing engagement with American art across the United States has remained a priority of the Terra Foundation. Motivated by a desire to add to the scholarship and presentation of American art nationwide, the foundation has sought new pathways for deeper investigations and meaningful exhibitions. An emphasis on exchange, often cross-cultural groups of scholars and curators working together, has enriched the landscape and produced projects that offer new narratives and ways of seeing. Since 2005, more than 171 exhibitions and close to 80 academic programs presented in the United States have received grant support from the foundation, and 250 US-based scholars have benefited from individual fellowship programs.

While artwork from the Terra Foundation's collection travels extensively, the national tour of Samuel F. B. Morse's monumental nineteenth-century masterpiece *Gallery of the Louvre* (1831–33) makes the painting among the most shared of the group. The eight-venue exhibition made stops in regions across the United States, and was prompted by the completion of conservation treatment. A published anthology and accompanying video amplified the exhibition, treating visitors to the fresh insights of academics, curators, and conservators focused on the painting's visual components and cultural contexts.

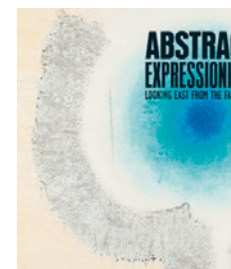
Terra Foundation support helped launch *Seeing America*, a multimedia web-based

teaching and learning resource on American history and art developed and distributed by Smarthistory and a consortium of 16 museums in the United States. With the goal of having users explore the diverse history of the United States through art, the resource gives digital access to the collections of a group of partners. Structured on themes from the International Baccalaureate program, this project is the result of collaboration between educators and museum curators and makes key resources available nationwide and beyond.

In 2017, the Terra Foundation joined forces with the newly formed Art Bridges foundation to expand access to outstanding works of American art across the United States and broaden the relevance of museums in the twenty-first century. The Art Bridges + Terra Foundation Initiative is a unique grant program that supports multi-year, multi-institutional exhibition partnerships among groups that include a metropolitan museum and institutions in primarily non-metropolitan areas. Sharing collections and resources, these cohorts collaborate to create a series of exhibitions custom-designed to engage local communities. To date, 30 arts organizations are part of the Art Bridges + Terra Foundation Initiative, which is slated to generate some 70 American art exhibitions nationwide.







## Since 2005

### Internationalizing the Field in the US

Academic programs, exhibitions, and fellowships in the US support the study of American art in an international context, furthering cross-cultural dialogue.

# 250

US-based fellows supported by academic grants

# 108

Loans of Terra Collection works to US institutions

# 171

Exhibitions supported in the US

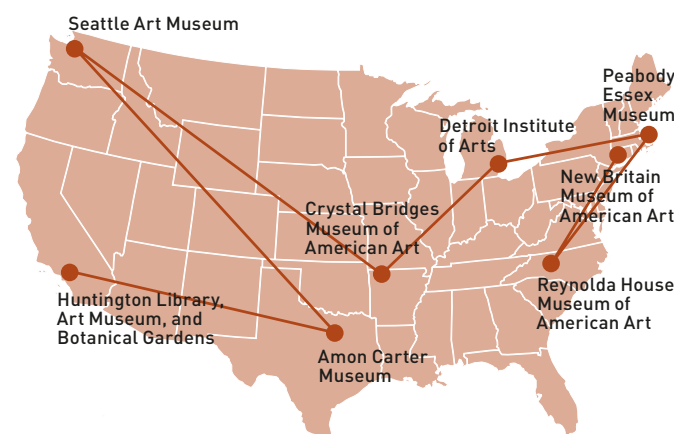
# 78

Academic programs supported in the US

## 2015–17

### Samuel F. B. Morse's "Gallery of the Louvre" and the Art of Invention

The conservation and multi-year exhibition tour of the Terra Collection work, Morse's *Gallery of the Louvre* (1831–33), to 8 US venues was accompanied by an anthology of texts by international academics, curators, and conservators, focusing on the painting's visual components and cultural contexts.



## 2018

### Art Bridges + Terra Foundation Initiative

Nationwide initiative that supports multi-year, collaborative exhibition partnerships among large metropolitan museums and institutions in primarily non-metropolitan areas serving local communities.



### 5 Exhibition Cohorts

**Detroit Institute of Arts**

9 Michigan partners

**Los Angeles County Museum of Art**

4 LA County partners

**Museum of Fine Arts, Boston**

4 New England partners

**Philadelphia Museum of Art**

8 Pennsylvania partners

**Smithsonian American Art Museum**

5 American West partners



## Since 2018

### Seeing America: An Online Multimedia Learning Resource on US History and Art

"It is no exaggeration to state that Terra's support is visionary in several ways. Terra has allowed us to move forward with the ambitious goal of rethinking how American art is taught. ... We believe that projects like *Seeing America* have an important role to play in demonstrating the value of looking and learning more broadly—across collections and across the country and beyond."

**Beth Harris and Steven Zucker,**  
Executive Directors, Smarthistory

**16 Museum Partners** Amon Carter Museum of American Art / Art Institute of Chicago / Brooklyn Museum / Crystal Bridges Museum of American Art / Denver Art Museum / Fine Arts Museums of San Francisco / Los Angeles County Museum of Art / Minneapolis Institute of Art / National Museum of the American Indian, Smithsonian Institution / Newark Museum / Pennsylvania Academy of the Fine Arts / Philadelphia Museum of Art / Portland Art Museum / Smithsonian American Art Museum / Toledo Museum of Art / Wadsworth Atheneum Museum of Art





# Experiences and Scholarship in Chicago

Chicago was Daniel Terra’s city. It was here that he started his chemical company in 1940, lived most of his life, and established his eponymous foundation in 1978. For over 40 years, the Terra Foundation’s commitment to Chicago has been steadfast. It was redoubled in 2005 with the creation of a dedicated Chicago Program, a special allocation for grants within the city, and the gradual introduction of Chicago-specific education and teaching programs. In Chicago, the foundation has been at the nexus of enriched experiences with original works of American art, pioneered new models for teaching that have enlivened the cultural landscape, and introduced new opportunities for the interpretation of the city’s cultural identity.

Since 2005, artworks from the Terra Foundation’s collection have been on loan to the Art Institute of Chicago, enriching the museum’s American art galleries. In addition, the foundation developed American Art at the Core of Learning, which brought together Chicago-based museum educators to share best practices on how to engage students with American art. Classroom teachers and literacy specialists co-created model lessons and teaching tools designed to address the academic standards for literacy used in schools across Chicago and Illinois.

One of the foundation’s boldest undertakings to date in the city was Art Design Chicago. Six years in the making, this initiative

galvanized and mobilized a constellation of cultural partners to examine Chicago’s distinct creative legacy, showcasing artists and designers, organizations, and key moments in Chicago’s cultural history. Forty-six exhibitions, more than 300 public programs, and a robust marketing campaign supported by the initiative united the city’s arts community in sustained activity during 2018. Groundbreaking scholarship is now available in books, such as *Art in Chicago: A History from the Fire to Now*, and in a host of digital resources, such as the searchable online guide to art-related archival materials in 75 Chicago-area collections, developed by the Archives of American Art. In collaboration with the Chicago Humanities Festival and EXPO CHICAGO, international curator Hans Ulrich Obrist conducted his first US marathon interview session with more than 20 innovative and influential Chicagoans, of which the book *Creative Chicago: An Interview Marathon* provides a valuable record. Equally significant, most of Chicago’s major universities developed new courses on the city’s art and design history. Reflecting the overarching goal of the foundation’s engagement in its hometown, Art Design Chicago added to the city’s already lively cultural tapestry, spurring ongoing conversations and reconceptualizing prevailing narratives about Chicago’s artistic and cultural history.





# Since 2005

## Terra Collection Artworks Loaned to the Art Institute of Chicago

76 works from the Terra Collection have been exhibited on a rotating basis at the Art Institute of Chicago since 2005. This longstanding partnership brings together works from both collections to enhance the Art Institute's presentation of American art for local and international audiences.



Walt Kuhn, *Clown with Drum*, 1942



George Bellows, *The Palisades*, 1909



Stuart Davis, *Super Table*, 1925



James McNeill Whistler, *Note in Red: The Siesta*, by 1884



John Singer Sargent, *Dennis Miller Bunker Painting at Calcot*, 1888

## Kindergarten through High School (K-12) Teaching Initiatives

### 2005-13

#### Terra Teacher Lab

Introduced more than 175 teachers from 75 Chicago Public Schools to American art history and strategies for teaching with works of art that promote critical thinking and enliven the study of US history and literature.

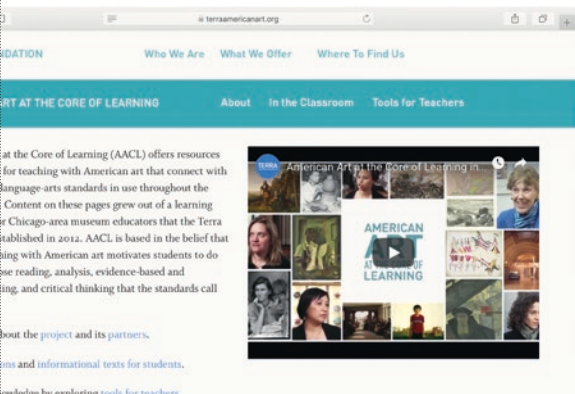


### 2012-14

#### American Art at the Core of Learning

35 Chicago-based museum educators worked with literacy instructors to create classroom resources and shared their best practices in museum teaching that help build literacy skills.

Report 2016-2019



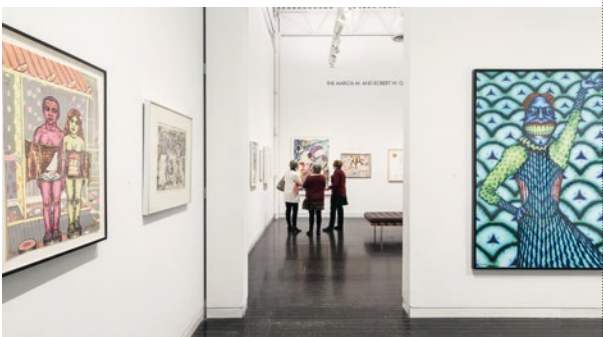
# 2018

## Art Design Chicago

The first large-scale exploration of Chicago's art and design history.

"In one beautifully crafted initiative that engaged scores of partners, the Terra Foundation created a movement around the theme of Art Design Chicago. The rich and varied conversations, exhibitions, public programs, and newly available resources have already changed the landscape and will continue to inform research and projects that examine Chicago's legacy in art and design for decades to come."

**Kim Coventry**, former Executive Director, Richard H. Driehaus Foundation



2.5M  
People attended Art Design Chicago exhibitions and programs

107  
Art Design Chicago grants to 72 partner organizations

46  
Exhibitions

36  
Academic convenings

95  
Participating organizations

300+  
Public programs, tours, and special events

45  
New publications and digital projects





# Grants and Initiatives

Through its programs, 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.

**FY2017**  
**July 1, 2016–June 30, 2017**

## Exhibitions

**Art, Design & Architecture Museum at the University of California, Santa Barbara**

\$170,111  
To support *Chiura Obata: An American Modern*, an exhibition presenting the first survey of the art of Chiura Obata, a Japanese American artist whose work illuminates both Japanese artistic traditions and American modernism. Along with the organizing venue, the exhibition travels to the Utah Museum of Fine Arts, the Smithsonian American Art Museum, the Crocker Art Museum, and the Okayama Prefectural Museum. A catalogue in English- and Japanese-language editions accompanies the exhibition.

**Art Gallery of Ontario**

\$250,000  
To support *Riopelle/Mitchell: Face to Face*, co-organized by the Art Gallery of Ontario and the Musée National des Beaux-Arts du Québec. The exhibition is devoted to the personal and artistic relationship between American Joan Mitchell and Canadian Jean-Paul Riopelle, illuminating the roles these painters played within the Parisian and international abstract movements. The exhibition is accompanied by a catalogue in English and French.

**Berkeley Art Museum and Pacific Film Archive**

\$150,000  
To support *Charles Howard: A Margin of Chaos*, the first US overview of artist Charles Houghton Howard in 60 years and the first scholarly catalogue ever devoted to his work. The exhibition examines Howard’s artistic trajectory and role in cross-pollinating major artistic movements

Installation shot of *Texas Louise* (1971) by Frank Bowling at *Soul of a Nation: Art in the Age of Black Power* at Tate Modern (July 12–October 22, 2017). Photo: Tate, Seraphina Neville.





as they developed in the United States and Europe. The exhibition travels to the Art Gallery of Ontario and is accompanied by a catalogue.

**Centre Pompidou**

\$225,000  
To support *Walker Evans*, a major retrospective on the vernacular work of American photographer Walker Evans that spans the artist’s entire career and features more than 300 photographs and some 100 contextual documents and objects, including drawings and paintings by Evans and his personal postcard collection. The exhibition travels to the San Francisco Museum of Modern Art and is accompanied by an illustrated album in English and French, as well as a French-language catalogue.

**Dulwich Picture Gallery**

\$35,000  
To support *Sargent’s Watercolours: A New Look*, an exhibition of over 80 works that highlights the modernist, experimental nature of John Singer Sargent’s watercolors, demonstrating his bold and idiosyncratic views of the world. The exhibition is accompanied by a catalogue.

**Harvard Art Museums**

\$250,000  
To support *The Philosophy Chamber: Harvard’s Lost Collection, 1766–1820*, an exhibition that re-assembles and re-assesses a collection of over 100 works of art and artifacts that exemplify the intellectual spirit of the Enlightenment. The exhibition travels to the Hunterian Museum and Art Gallery at the University of Glasgow and is accompanied by a catalogue.

**Honolulu Museum of Art**

\$125,000  
To support *Abstract Expressionism: Looking East from the Far West*, an exhibition that brings the contributions of Asian American artists

together with those of artists of the New York School. The exhibition considers the ways in which Eastern traditions from Chinese and Japanese calligraphy to Zen Buddhism advanced Abstract Expressionism’s aesthetic agenda regardless of the artist. The exhibition is accompanied by a catalogue.

**Jewish Museum**

\$200,000  
To support *Florine Stettheimer: Painting Poetry*, an examination of over 50 paintings and drawings, selected costumes and theater designs, photographs, ephemera, and poetry that tell the story of Stettheimer’s personal life and her artistic development. The exhibition travels to the Art Gallery of Ontario—the first-ever solo exhibition of the artist in Canada—and is accompanied by a catalogue.

**Mary and Leigh Block Museum of Art**

\$100,000  
To support *William Blake and the Age of Aquarius*, which explores the impact of British visionary poet and artist William Blake on American artists in the years following the Second World War. The exhibition considers how Blake’s art and ideas were absorbed and filtered through the work of Diane Arbus, Wallace Berman, Jay DeFeo, Robert Frank, Charles Seliger, Clyfford Still, Minor White, and others. The exhibition is accompanied by a catalogue.

**Metropolitan Museum of Art**

\$350,000  
To support *The Irving Penn Centennial*, an exhibition featuring 225 photographs primarily drawn from the Metropolitan Museum’s collection that traces the career of American photographer Irving Penn and marks the centennial of his birth. The exhibition travels to the Galeries Nationales du Grand Palais, the Instituto Moreira Salles, and C/O Berlin. A catalogue in French-,

Portuguese-, German-, and English-language editions accompanies the exhibition.

**Museum Ludwig**

\$300,000  
To support *James Rosenquist: Painting as Immersion*, an exhibition positioning painter James Rosenquist as one of the most influential figures of the Pop art movement in the United States and around the world. Over 30 large-scale works from the late 1950s through the 2000s are featured, with an emphasis on Rosenquist’s output from the 1960s and 1970s. The exhibition travels to the ARoS Aarhus Kunstmuseum and is accompanied by German- and English-language catalogues.

**National Gallery of Australia**

\$250,000  
To support *American Masters: 1940–1980*, a survey of American postwar art and the

profound impact that American artists had on the cultural and artistic lives of Australians. The exhibition includes major works by Mark Rothko, Willem de Kooning, Lee Krasner, Jackson Pollock, Andy Warhol, Claes Oldenburg, and many others. The exhibition is accompanied by a catalogue.

**Phillips Collection**

\$200,000  
To support *10 American Artists: After Paul Klee*, co-organized by the Phillips Collection and the Zentrum Paul Klee. The exhibition examines the artistic impact of Swiss-born artist Paul Klee on the development of Jackson Pollock, Robert Motherwell, Adolph Gottlieb, Bradley Walker Tomlin, Mark Tobey, Theodoros Stamos, William Baziotis, Kenneth Noland, Gene Davis, and Lee Gatch. English- and German-language catalogues accompany the exhibition.

Visitors at *Florine Stettheimer: Painting Poetry* at the Jewish Museum (May 5–September 24, 2017). Photo: © 2017 Scott Rudd.





**Royal Academy of Arts**

\$175,000

To support *Jasper Johns: Something Resembling Truth*, the first major retrospective of Jasper Johns in the UK since 1964. The exhibition charts the artist’s development from the 1950s onward, examining both his thematic interests and the many techniques and materials employed in his artistic practice throughout his career. The exhibition travels to the Broad Museum and is accompanied by a catalogue.

**Schirn Kunsthalle Frankfurt**

\$170,610

To support *Peter Saul*, the first German retrospective exhibition of the artist, whose idiosyncratic style draws on Pop art, Surrealism, Abstract Expressionism, Chicago Imagism, and California Funk in its explorations of American politics and pop culture.

The exhibition brings together 60 major works with a focus on Saul’s early work from the 1950s and 1960s. The exhibition travels to Sammlung Falckenberg at Deichtorhallen Hamburg and is accompanied by English- and German-language catalogues.

**Tate Modern**

\$250,000

To support *Soul of a Nation: Art in the Age of Black Power*, an exhibition of leading African American artists working between 1963 and 1983. Bringing together more than 150 works from private and public collections, the exhibition features paintings, collage, photographs, prints, and sculpture from Norman Lewis, Romare Bearden, Elizabeth Catlett, Betye Saar, Faith Ringgold, Sam Gilliam, and many others. The exhibition travels to the Crystal Bridges Museum of American Art, the Broad, and the Brooklyn Museum and is accompanied by a catalogue.



Installation view of James Rosenquist: *Painting as Immersion* at Museum Ludwig, Cologne (November 18, 2017–March 4, 2018). Photo: Rheinisches Bildarchiv Köln, Cologne/Rico Burgmann.

**Academic Programs**

For additional FY2017 academic programs, see Initiatives & Partnerships (pp. 51–53)

**Courtauld Institute of Art**

\$51,800

To support the Centre for the Study of American Art, an initiative which establishes a national, European, and international nexus for the study of historical American art at the Courtauld Institute of Art.

**Deutsches Forum für Kunstgeschichte Paris**

\$24,740

To support “Networks, Museums, and Collections: Surrealism in the United States,” an international conference organized by the Deutsches Forum für Kunstgeschichte Paris in collaboration with the Université Paris Ouest Nanterre La Defense; Universität Leipzig; and Texas Christian University. The conference, focused on the development of Surrealism in the United States between 1930 and 1950, is hosted in Paris.

**Dún Laoghaire Institute of Art, Design & Technology**

\$24,155

To support “Photography as Contact Zones: Migration and Cultural Encounters in America,” a workshop and symposium co-organized by the Dún Laoghaire Institute of Art, Design & Technology and the University of Bergen. The programs investigate the impact of geographic migration within the practice of American photography and bring into dialogue the aesthetics and cultural politics of American photography from 1850 to 1980.

**Institut National d’Histoire de l’Art**

\$44,713

To support the seventh edition of the Festival de l’Histoire de l’Art, France’s annual gathering

devoted to art history that takes place in the château and town of Fontainebleau. The United States is the country of honor for the festival’s 2017 edition. During the three days of the festival, more than 300 conferences, debates, tours, concerts, exhibitions, films, lectures, and workshops are offered to the public by museum curators, artists, and scholars.

**Miriam and Ira D. Wallach Art Gallery**

\$25,000

To support “Posing Modernity: The Black Muse from Manet to Matisse, Bearden and Beyond,” a symposium held at Columbia University’s Wallach Art Gallery. The symposium offers presentations and discussions to build awareness of the black presence in the social and artistic circles of French artists and explores how African American artists associated with the Harlem Renaissance were in close dialogue with their white European and American peers.

**University of Kent**

\$9,345

To support “The Cartographic Imagination: Art, Literature, and Mapping in the United States, 1945–1980,” a conference co-organized by the University of Kent and the Université de Strasbourg. The two-day event provides a forum for interdisciplinary dialogue between the fields of art history and literary studies, focusing on how space is constructed, imagined, reconfigured, displaced, and questioned in various artistic forms.

**University of Nottingham**

\$25,734

To support “Rethinking Regionalism: The Midwest in American Art History,” a two-day intensive workshop and symposium that investigates the ways in which accounts of American cultural production have been informed by an unacknowledged “invisible middle” from the late nineteenth century to the present.



University of Sydney

\$24,500  
To support “Transatlantic Gardens and Enlightenment Ideas in American Art,” a two-day international symposium co-organized by the University of Sydney and the University of Southampton. Ten speakers investigate how ideas about and representations of landscapes developed and were transmitted across the Atlantic in the eighteenth century. The event is hosted at the Robert H. Smith International Center for Jefferson Studies at Monticello, Thomas Jefferson’s Virginia estate.

University of Texas at Dallas

\$17,000  
To support “György Kepes’s *Vision + Value* Series and the History of Cybernetic Art,” presented by the Edith O’Donnell Institute for Art History. The program explores the role that Hungarian-American artist and writer György Kepes played in the development of digital and cybernetic art internationally.

Chicago K–12 Programs

Crystal Bridges Museum of American Art

\$25,000  
To support a planning convening of approximately 24 educators and American art curators from 10 museums around the United States as the initial step in the development of *Seeing America*, an ambitious interdisciplinary online resource on the history of American art developed by Smarthistory, producer of online essays and videos on art and cultural history.

Intuit: The Center for Intuitive and Outsider Art

\$25,000  
To support the creation of a free online curriculum resource for middle- and high-school

teachers about Chicago outsider artist Henry Darger, released in conjunction with a year-long series of programs and exhibitions at Intuit commemorating the 125th anniversary of the artist’s birth.

Newberry Library

\$15,600  
To support a new teacher and student program about the art and visual culture of World War II. Chicago Public Schools high-school teachers attending a one-day seminar, led by an art historian, explore a range of primary and secondary sources from the Newberry’s collection of WWII material and learn techniques for teaching with and about these sources in the classroom. The program also includes student field trips to the Newberry Library.

Smarthistory

\$486,500  
To support *Seeing America*, a multi-year project to create a free, comprehensive, web-based learning resource on the history of American art, developed and distributed by Smarthistory in partnership with a consortium of museums. Smarthistory is a widely used resource for the study of art and cultural heritage, with a growing collection of object-centered videos and essays available on smarthistory.org.

Chicago Public Programs

Art21

\$10,000  
To support a free public panel discussion and video screening at the Art Institute of Chicago with artist and graphic novelist Chris Ware on the role of comics in American art, organized in conjunction with the presentation of Art21’s documentary series *Art in the Twenty-First Century* on PBS.

Visitors at African American Designers in Chicago: Art, Commerce, and the Politics of Race at the Chicago Cultural Center (October 27, 2018–March 3, 2019). Photo: Jon Shaft.



Art Design Chicago

Exhibitions, Academic and Public Programs, and Publications

Art Institute of Chicago

\$35,000  
To support Block Party, a large-scale public program consisting of short talks, tours, interactive experiences, and performances. The program activates the entire museum over the course of one day and provide visitors with opportunities to participate in meaningful conversations and creative activities in response to the museum’s Chicago-related collections and exhibitions.

Art Institute of Chicago

\$200,000  
To support *Hairy Who?*, an exhibition that coincides with the 50th anniversary of the final Hairy Who exhibition at the Hyde Park Art Center and speaks

dynamic exhibition history of the collective and the greater character of Chicago itself. Artists include Jim Falconer, Art Green, Suellen Rocca, Gladys Nilsson, Jim Nutt, and Karl Wirsum. The exhibition is accompanied by a catalogue.

Art Institute of Chicago

\$150,000  
To support *Charles White: A Retrospective*, co-organized by the Art Institute of Chicago and the Museum of Modern Art, which explores the life and work of Charles White, one of the pre-eminent artists during the Black Chicago Renaissance of the 1930s and 1940s. The exhibition travels to both co-organizing institutions and to the Los Angeles County Museum of Art, and is accompanied by a catalogue.

Caxton Club

\$7,000  
To support the production of *Chicago by the Book: 101 Publications that Shaped the City and its Image*,





Art Green, Gerald Williams, Suellen Rocca, and Hans Ulrich Obrist during “Creative Chicago: An Interview Marathon” at Navy Pier (September 29, 2018). Photo: David T. Kindler, courtesy of the Chicago Humanities Festival.

published by the University of Chicago Press in fall 2018. Spanning 1844 through 2015, this volume surveys 101 publications that illuminate the diverse elements, such as historic events and key individuals and institutions, that have shaped the distinctive identity and reputation of a major American city.

#### Chicago Cultural Alliance

\$16,000

To support a collaborative program series highlighting the cultural contributions of immigrant artists and designers in Chicago and ways in which they intersected. Collaborative partners include the Swedish American Museum, Chinese American Museum, American Indian Center, National Museum of Puerto Rican Arts and Culture, and Bronzeville Historical Society, among others. The site-specific programs examine murals, decorative sculpture, architecture, monu-

ments, and other art forms developed in several Chicago neighborhoods.

#### Chicago Department of Cultural Affairs and Special Events

\$125,000

To support *African American Designers in Chicago: Art, Commerce, and the Politics of Race*, an exhibition that explores how the city’s African American designers worked across different media and practices to define a role for African Americans in the design professions. The exhibition highlights the diverse array of design styles and practices that were innovated and how, over the course of the twentieth century from the Great Migration to the 1980s, Chicago became a national center for African American design.

#### Chicago Design Museum

\$15,000

To support *Keep Moving: Designing Chicago’s Bicycle Culture*, an exhibition about Chicago’s role in shaping

the visual and material culture of American bicycling. With a look at objects and ephemera associated with bicycling, this exhibition explores the significant role of Chicago’s artists and designers in developing the look, feel, and mythos of America’s popular bicycling phenomenon.

#### Chicago History Museum

\$200,000

To support *Modern by Design: Chicago Streamlines America*, an exhibition about Chicago’s influence on the look and feel of modern daily life in America. Featuring nearly 300 photographs, printed materials, and industrial and household objects from the 1930s to 1950s, *Modern by Design* examines how Chicago designers and manufacturers brought modern design to the American marketplace on an unprecedented scale by producing affordable, mass-produced streamlined products. The exhibition is accompanied by a multi-author book published by the Chicago Art Deco Society.

#### Chicago Humanities Festival

\$300,000

To support a series of public programs on Chicago’s history of art and design during the multi-week Fallfest, a citywide celebration of the humanities staged at venues throughout Chicago annually. Fallfest features performances and presentations by nationally and internationally recognized artists, scholars, writers and journalists, scientists, politicians, and other influential thinkers.

#### Chicago Parks Foundation

\$10,000

To support the “Art in the Park Tour Series,” bus and walking tours highlighting the exceptional art and design collection found in the city’s green spaces, including sculpture, fountains, monuments, murals, and landscape design.

#### Chicago Public Library Foundation

\$49,170

To support the Chicago Teen Printmaking Project, a program focused on the history of printmaking and printing in Chicago and its applications today. This 12-week mentor-led experience, offered by the library’s YOUmedia program, culminates in traveling teen-created exhibitions and printmaking workshops at library branches around the city.

#### DePaul Art Museum

\$160,000

To support *Someday, Chicago: Yasuhiro Ishimoto and the Institute of Design*, an exhibition that examines the legacy of American-born Japanese photographer Yasuhiro Ishimoto through the lens of Chicago—the artist’s home for more than a decade, which he revisited throughout his career. The project explores how Ishimoto helped to spread his modernist vision, developed while studying and working in Chicago, into an international arena. The exhibition is accompanied by a catalogue.

#### DuSable Museum of African American History

\$70,000

To support *The Art and Influence of Dr. Margaret T. Burroughs*. This exhibition explores the art and legacy of celebrated Chicago artist, writer, and cultural leader Margaret Burroughs during the 1960s and 70s, whose practice, activism, and philosophies continue to have a profound influence on institutions and artists to this day.

#### Elmhurst College

\$18,445

To support “The Figure, Humor, and the Chicago Imagists,” a program that explores the subjects and sensibility of the Chicago Imagists. Organized by artist and curator Suellen Rocca (an original member of the Hairy Who), the program also highlights the college’s art collection,



comprising work by Chicago artists from the 1950s to the present.

**Frances Young Tang Teaching Museum and Art Gallery**  
\$100,000  
To support *The Imagist Object: New Dimensions in Chicago Art, 1964–1980*, an exhibition that examines the little-known sculptural work and dimensional paintings made in the 1960s and 1970s by artists commonly identified as Chicago Imagists—Karl Wirsum, Art Green, Suellen Rocca, Jim Nutt, Christina Ramberg, Barbara Rossi, Roger Brown, Ed Paschke, and several others—and by artists closely affiliated with the Imagists, including Don Baum, Ray Yoshida, and H. C. Westermann. The exhibition is accompanied by a catalogue.

**Graham School of Continuing Liberal and Professional Studies at the University of Chicago**  
\$25,000  
To support “Art Speaks,” a public programming series composed of nine free programs that highlight key themes across and connections between Art Design Chicago exhibitions and programs.

**Illinois Executive Mansion Association**  
\$75,000  
To support *Art of Illinois*, an exhibition of paintings, sculptures, and decorative arts that showcases the creative achievements of artists and artisans working in Chicago and other parts of Illinois from the mid-nineteenth century to the present. The exhibition is presented at the state’s historic Executive Mansion in Springfield as part of the state bicentennial celebration.

**Illinois Humanities**  
\$35,000  
To support the public programming series “Everyone’s a Designer/Everyone’s Design,”

which highlights the role of vernacular design and interior design in the lives of everyday Chicagoans. This interactive, community-based program includes a digital documentation project, community exhibitions and public programs in neighborhoods around Chicago, and a culminating exhibition in downtown Chicago.

**Jane Addams Hull-House Museum**  
\$30,000  
To support the public programming series “Participatory Arts: The Legacy of Chicago’s Hull-House Artists,” which focuses on Hull-House settlement artists and arts programs and the ways in which they influenced Chicago’s art and design history. The series explores this history through public discussions, art and artifact collections, and immersive workshops at the museum.

**Koehline Museum of Art, Oakton Community College**  
\$20,000  
To support *Sculpting a Chicago Artist: Richard Hunt and his Teachers: Nelli Bar and Egon Weiner*, an exhibition on three closely linked sculptors who met through the School of the Art Institute of Chicago. The exhibition includes approximately 45 sculptures, drawings, and prints, along with historical photographs of the artists and video of Hunt reflecting on his teachers. The exhibition is accompanied by a catalogue.

**Mary and Leigh Block Museum of Art**  
\$180,000  
To support *Designers in Film: Avant-Garde and Commercial Cinema in Mid-Century Chicago*, an exhibition and digital catalogue that examines the Chicago-based design firm Goldsholl Design Associates and its national impact on design, advertising, and commercial film from

the 1950s to 1970s. Goldsholl Design Associates pioneered work in print, packaging, identity design, and commercial film at a time when Chicago rose to prominence as the leading center for industrial and educational film production in the country.

**Museum of Contemporary Art Chicago**  
\$80,000  
To support *Picture Fictions: Kenneth Josephson and Contemporary Photography*, an exploration of the role Kenneth Josephson played in shaping the history of photography while teaching at the School of the Art Institute of Chicago, and the ways in which his ideas pervade image-based culture and art practices today.

**Museum of Contemporary Photography**  
\$130,000  
To support *The Many Hats of Ralph Arnold: Art, Identity, and Politics*, an exhibition of photographic collages of the 1960s and 1970s by prolific Chicago artist Ralph Arnold. Arnold’s multi-layered identity as a black gay Korean War veteran, activist, prominent teacher, and member of Chicago’s art community is reflected in his vivid and complex visual arrangements, incorporating photomontage, painting, and text, with appropriated and mass-media imagery. A catalogue accompanies the exhibition.

**Museum of Modern Art**  
\$150,000  
To support *Charles White: A Retrospective*, co-organized by the Art Institute of Chicago and the Museum of Modern Art, which explores the life and work of Charles White, one of the preeminent artists to emerge during the Black Chicago Renaissance of the 1930s and 1940s. The exhibition travels to both co-organizing institutions and to the Los Angeles County Museum of Art, and is accompanied by a catalogue.

**National Museum of Mexican Art**  
\$150,000  
To support *Arte Diseño Xicágo: Mexican Inspiration from the World’s Columbian Exposition to the Civil Rights Era*, an exhibition surveying the artistic activity of Mexican travelers and immigrants in Chicago starting in the nineteenth century. The exhibition assembles photographs, objects, and artworks from the years between the World’s Columbian Exposition in 1893 and the Civil Rights Era of the 1970s. A catalogue in English and Spanish accompanies the exhibition.

**National Public Housing Museum**  
\$28,400  
To support the creation of interactive content for *Homecoming: Public Art for a Public Museum*, a re-installation and interpretation of the large-scale public-sculpture ensemble Animal Court, commissioned in the 1930s for the Jane Addams Homes (site of the future museum) and designed by Edgar Miller. Removed for conservation several years ago, the sculptures were an important gathering place for community members.

**Newberry Library**  
\$16,330  
To support an interdisciplinary scholarly seminar series “Chicago: City of Design and Commerce, 1890–1990.” The seminars focus on Chicago’s contributions to design history and offer a forum for scholars to gather, share works-in-progress, and engage in conversation and debate.

**Newberry Library**  
\$16,425  
To support the “American Art and Visual Culture Seminar” during the 2017/18 and 2018/19 academic years, which have a special emphasis on Chicago’s art and visual-culture history in alignment with Art Design Chicago. The seminars convene a diverse community of local and regional Americanists for intellectual



exchange and provide a forum for presenting current research.

**Newberry Library**

\$22,000

To support a series of three public programs that showcase aspects of Chicago art and design history that are also well represented by the library’s collections. The three programs consist of dialogue between experts followed by an open discussion.

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

\$149,950

To support *The Time is Now! Art Worlds of Chicago’s South Side, 1960–1980*. This exhibition reveals the dynamism of the art scene on Chicago’s South Side during the 1960s and 70s, which gave rise to influential movements, collectives, and practices, including the Community Mural Movement, AfriCOBRA, and the Hairy Who; and to individuals who charted new artistic paths, challenged the political status quo, created new spaces for art, and reimagined the future.

**South Side Community Art Center**

\$50,000

To support *Change the Canvas, Change the World: A Landscape of Cultural Discovery*, an exhibition highlighting the South Side Community Art Center’s early history and a group of influential artists who were closely linked to the institution during its formation, including Margaret Burroughs, Eldzier Cortor, Gordon Parks, Elizabeth Catlett, and Charles White. Art from SSCAC’s collection is the centerpiece of the exhibition, which features approximately 40 objects.

**Spertus Institute for Jewish Learning and Leadership**

\$50,000

To support *Todros Geller: Strange Worlds*, an exhibition on the multifaceted work of Todros Geller,

an influential Chicago artist and central figure in the history of modern American Jewish art. In addition to paintings, prints, and works on paper, the exhibition features items from the Spertus’ extensive archive of Geller’s personal materials, encompassing preparatory sketches, letters, books, postcards, periodicals, news articles, photographs, posters, book illustrations, and bookplates.

**UChicago Arts**

\$20,000

To support a series of public programs on Italian-born sculptor Virginio Ferrari, whose practice has been deeply embedded in Chicago since he made the city his home in the mid-1960s. Ferrari was one of the most widely commissioned sculptors in postwar Chicago, and his monumental works can be found throughout the city, in other US cities, and around the globe. The series includes public conversations, lectures, art tours, K–12 programs, and family programs.

**Ukrainian Institute of Modern Art**

\$35,000

To support *LIONS: Founding Years of UIMA in Chicago*, an exhibition and documentary film project that examines the history of the Ukrainian Institute of Modern Art and the artists and patrons who helped to found it. The project explores the influence and interactions of Ukrainian artists in Chicago, as practitioners, scholars, and teachers, and draws from UIMA’s collection.

**University of Chicago Center in Paris**

\$17,000

To support “The Black Metropolis, Between Past and Future: Race, Urban Planning, and African-American Culture in Chicago,” a three-day colloquium, co-hosted and organized with faculty at Université Paris Diderot and

Visitors at *Pathways to Modernism: American Art, 1865–1945* at the Shanghai Museum (September 23, 2018–January 6, 2019).



Université Paris Sorbonne. The colloquium focuses on the cultural contributions of Chicago’s South and West Sides, the role of Chicago artists in defining an African American identity nationally, and the Black Chicago Renaissance as distinct from the Harlem Renaissance.

**Video Game Art Gallery**

\$50,000

To support *Chicago New Media, 1973–1992*, the first exhibition to survey Chicago’s role in the history of new media and digital art. The exhibition, at the University of Illinois at Chicago’s Gallery 400, chronicles the contributions of artists at the Electronic Visualization Lab at UIC and at the School of the Art Institute of Chicago, with video game artifacts, historical photographs, game stills, playable video game consoles, and more. A catalogue accompanies the exhibition.

**Initiatives & Partnerships**

**American Academy in Rome**

\$309,000

To support a residential fellowship at the American Academy in Rome for postdoctoral or senior scholars conducting research on American art and visual culture. The fellowship allows scholars to pursue their work in an atmosphere conducive to intellectual and artistic freedom, interdisciplinary exchange, and innovation.

**Art Institute of Chicago / Terra Foundation for American Art**

\$819,860

To support *Pathways to Modernism: American Art, 1865–1945*, a major Terra Collection Initiative exhibition partnership between the Art Institute of Chicago and the Terra Foundation, featuring paintings and works on paper by American



masters such as Winslow Homer, James McNeill Whistler, Mary Cassatt, Georgia O’Keeffe, Edward Hopper, and Jackson Pollock. The exhibition opens at the Shanghai Museum and is accompanied by a Chinese-language catalogue (see p. 98).

**Ashmolean Museum of Art and Archaeology / Terra Foundation for American Art**

\$400,000  
To support *America’s Cool Modernism: O’Keeffe to Hopper*, a Terra Collection Initiative exhibition co-organized by the Ashmolean Museum and the Terra Foundation that is devoted to American modernism and focuses on a specific set of aesthetic characteristics and theoretical questions related to emotional detachment, removal, and absence in American art during this period. The exhibition is accompanied by a catalogue, an academic conference, and public lectures (see p. 98).

**Association of Historians of Nineteenth-Century Art**

\$50,000  
To support “American Art History Digitally,” an online publishing initiative in partnership with *Nineteenth-Century Art Worldwide*. The series of six digital art history articles on various aspects of nineteenth-century American art culminates in a special issue devoted to the symposium “The Multisensory Interior in Nineteenth-Century America” held in spring 2019.

**British Museum / Terra Foundation for American Art**

\$161,570  
To support *The American Dream*, an exhibition co-produced by the British Museum, Fondation Custodia, and Terra Foundation. Drawn from the British Museum’s exhibition *The American Dream: Pop to the Present*, this smaller, reconfigured exhibition at the Fondation Custodia presents select prints created by leading American artists between 1960 and 1980.

**Clark Art Institute**

\$14,200  
To support a workshop co-organized by the Clark Art Institute and the Terra Foundation that gathers international scholars to consider how the attribution of artistic value to artworks in American and European contexts has been paired with value systems that operate within the domains of economy, law, and ethics.

**College Art Association**

\$336,665  
To support a three-year renewal of the Terra Foundation International Publication Grants program, which advances and internationalizes scholarship on American art and provides individuals outside the United States with greater access to resources in the field. The grants encourage the publication of book-length scholarly manuscripts in the history of pre-1980 American art, visual studies, and related subjects that are under contract or consideration for publication.

***Conversations with the Collection***

\$265,815  
To produce the Terra Foundation Publication *Conversations with the Collection*, a handbook with digital companion that features approximately 100 important works from the Terra Foundation’s art collection. The publication emphasizes the unique ways the collection has been used to advance the Terra Foundation’s mission of initiating international dialogue and cross-cultural exchange through engagement with original works of American art (see p. 28).

**Doshisha University**

\$474,630  
To establish a visiting professorship shared by Doshisha University and Kobe University through which three American art historians reside in Kyoto for one year each, offering four courses annually in pre-1980 American art history.

**Institut National d’Histoire de l’Art**

\$185,920  
To support the creation of an annual research fellowship for post-doctoral candidates at the Institut National d’Histoire de l’Art (INHA), the central art historical institute in France, for three years. During the residency at INHA, fellows will advance their postdoctoral research and work towards the completion of a book manuscript. Additionally, fellows will have access to local libraries and archives, including the INHA library, one of the largest art history libraries in the world.

**Terra Foundation International Museum Partnerships Fund**

\$330,000  
To support the continuation of the International Museum Partnerships Fund to encourage the creation of an international network of museum directors and curators and to explore models for international partnerships. Awardees have included such institutions as the Association of Art Museum Curators.

**Terra Foundation Essays**

\$29,440  
To support international study days in Paris and London for the third and fourth volumes of Terra Foundation Essays, which are *Circulation* and *Experience*, respectively. The Terra Foundation Essays series consists of volumes that explore themes of critical importance to the history of American art through a series of innovative commissioned essays.

**Université Paris Nanterre**

\$206,500  
To support the creation of a four-year teaching program in American art starting in fall 2018, hosted by the Université Paris Nanterre and the Université Paris Diderot. The program consists of a combination of two-year postdoctoral teaching and research fellowships supported by

the Terra Foundation and short-term visiting professor fellowships funded by the host institutions’ regular programs of fellowships for invited international researchers. The grant also supports a one-semester course on the history of American art within the master’s program in art history in fall 2017.

**University of Edinburgh**

\$184,850  
To support an anthology on European writing on the art of the United States (1945–1990) led by the editorial team of *Art in Translation*. The volume is the second part of a collaborative research and publication project that focuses on the reception of American visual arts in the writings of European art historians, artists, and critics between 1945 and 1990.

**University of Oxford**

\$477,840  
To support the renewal of the annual Terra Foundation for American Art Visiting Professorship at the University of Oxford for three years, starting fall 2018 and ending spring 2021. The professor teaches courses at the master’s and undergraduate levels, supervises master’s students, and gives a series of public lectures on campus and elsewhere.

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**FY2018**  
**July 1, 2017–June 30, 2018**

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**Exhibitions**

**Barbican Centre Trust**

\$350,000  
To support *Lee Krasner*, a retrospective featuring approximately 100 paintings, drawings, and collages set in context by film and photography from the postwar period. The exhibition travels to



the Schirn Kunsthalle, Zentrum Paul Klee, and Guggenheim Bilbao. A catalogue accompanies the exhibition.

**Berkeley Art Museum and Pacific Film Archive**

\$200,000  
To support *Harvey Quaytman: Against the Static*, a retrospective focused on the four-decade career of the abstract painter. Quaytman’s work reveals the interplay between earlier strands of European modernism and American postwar abstraction, pushing the formal and conceptual boundaries of abstract painting. The exhibition is accompanied by a catalogue.

**Heard Museum**

\$200,000  
To support *Yua: Henri Matisse and the Inner Arctic Spirit*, an exhibition that presents masks and drawings by Alaskan Natives alongside the work

of Matisse, whose fascination with Inuit people and culture inspired many of his works. The exhibition draws attention to the contributions of Native art to modern art. A catalogue in English and Central Yup’ik with some texts in French accompanies the exhibition.

**Isamu Noguchi Foundation and Garden Museum**

\$350,000  
To support *Changing and Unchanging Things: Noguchi and Hasegawa in Postwar Japan*, a collaborative exhibition by the Noguchi Museum and the Yokohama Museum of Art that focuses on the brief but impactful friendship between Isamu Noguchi and Saburo Hasegawa. The exhibition documents the artists’ exploration of Japanese art, design, and culture through approximately 80 works. Presented at the partnering institutions, the exhibition then travels to the Asian Art Museum in San Francisco. A catalogue accompanies the exhibition.



The American Dream: Pop to the Present. Prints from the British Museum at the Fondation Custodia (June 2–September 2, 2018). Photo: Philip Provily.

**Jeu de Paume**

\$100,000  
To support *Dorothea Lange: Politics of Seeing*, which presents the documentary photography of Lange and demonstrates how she used photography as an instrument for social change. The exhibition features over 100 vintage prints, supplemented by a selection of large-format prints digitized from Lange’s original negatives. A catalogue in French and English accompanies the exhibition.

**Kettle’s Yard, University of Cambridge**

\$80,000  
To support *New Beginnings: Richard Pousette-Dart*, an exhibition reassessing Pousette-Dart’s contributions to the development of Abstract Expressionism while also examining the artist’s over 40-year friendship with Kettle’s Yard founder, Jim Ede, whose collection forms the basis of the museum. The exhibition is accompanied by a catalogue.

**Kunstmuseum Basel**

\$200,000  
To support *The Music of Color: Sam Gilliam, 1964–1973*, the first monographic exhibition in Europe of Gilliam focusing on the artist’s early and most radical work produced in the 1960s and 1970s. German- and English-language catalogues accompany the exhibition.

**Ludwig Forum für Internationale Kunst**

\$177,000  
To support *Pattern and Decoration: Ornament as Promise*, an exhibition co-organized by and presented at the Ludwig Forum and the Museum Moderner Kunst Stiftung Ludwig Vienna. This comprehensive survey of the US movement that emerged among artists committed to feminist causes showcases 65 works with wallpaper-like patterns, decorative ornamentation, and colorful compositions. German- and English-language catalogues accompany the exhibition.

**Mead Art Museum**

\$40,000  
To support *Dimensionism: Modern Art in the Age of Einstein*, an exhibition that explores the impact of groundbreaking scientific discoveries on American and European artists in the twentieth century. The traveling exhibition opens at the Berkeley Art Museum and Pacific Film Archive and is accompanied by a catalogue.

**Musée des Beaux-Arts de Montréal**

\$350,000  
To support *Radical Inventor: A Retrospective of Alexander Calder*, an exhibition that includes over 100 key works by Calder, illuminating a career focused on developing novel approaches to a range of media. The exhibition travels to the National Gallery of Victoria and the Smithsonian American Art Museum, and is accompanied by a catalogue in English- and French-language editions.

**Musée d’Orsay**

\$150,000  
To support *The Water Lilies: American Abstract Painting and the Last Monet*, an exhibition at the Musée de l’Orangerie in celebration of the 100th anniversary of Claude Monet’s gift of the *Waterlilies* series to the French State. The exhibition considers the modernity of the work and its legacy by focusing on 20 works by American abstract artists working in the 1950s. The exhibition is accompanied by a French-language catalogue.

**Museu de Arte de São Paulo**

\$150,000  
To support *Afro-Atlantic Histories*, co-organized by the Museu de Arte de São Paulo and the Instituto Tomie Ohtake and presented simultaneously at both venues to mark the 130th anniversary of the abolition of slavery in Brazil. The exhibition highlights paintings that explore the sometimes



under-recognized and often divided history of one of the largest forced population migrations in world history, and includes US art from the nineteenth and twentieth centuries to reflect on the legacy of slavery in the Western Hemisphere. A catalogue in Portuguese and English accompanies the exhibition.

**Museum Folkwang**

\$132,400  
To support *Nancy Spero Retrospective*, an in-depth examination of the artist’s depictions of primarily female figures to raise fundamental questions about feminism, gender, and violence. The exhibition travels to the Nordic Watercolour Museum, the Louisiana Museum of Modern Art, and the Lillehammer Art Museum, and is accompanied by German- and English-language catalogues.

**Museum of Contemporary Art Chicago**

\$50,000  
To support *Howardena Pindell: What Remains to be Seen*, an inaugural survey of the New York-based, multidisciplinary artist which spans the course of her 50-year career. The exhibition travels to the Virginia Museum of Fine Arts and is accompanied by a catalogue.

**National Gallery of Art (Washington, DC)**

\$150,000  
To support *The American Pre-Raphaelites: Radical Realists*, an exhibition that explores the profound influence of John Ruskin on artists associated with “American Pre-Raphaelitism,” a movement that peaked between 1857 and 1867 and espoused that artists draw and paint outside in nature in precise detail. The exhibition is accompanied by a catalogue.

**National Gallery Singapore**

\$200,000  
To support *Minimalism: Space, Light, Object*, an exhibition that introduces local audiences to

Minimalism, an influential postwar movement most strongly associated with the United States, and considers the international practice and manifestations that continue to shape contemporary art and culture today. A catalogue accompanies the exhibition.

**National Museum of Modern Art, Tokyo**

\$100,000  
To support *A Retrospective of Gordon Matta-Clark*, the first Asian retrospective of the American conceptual artist who opened new horizons in sculpture and photography. The exhibition re-evaluates Matta-Clark’s pioneering site-specific and installation works from a contemporary standpoint. A catalogue in Japanese and English accompanies the exhibition.

**Nationalmuseum (Stockholm)**

\$200,000  
To support *John Singer Sargent*, a monographic exhibition featuring career highlights of Sargent’s landscapes, formal and informal portraits, figure studies, and genre scenes. The exhibition launches with the reopening of the Nationalmuseum after a five-year renovation and features the Sargent painting *A Parisian Beggar Girl* from the Terra Foundation’s collection. A catalogue in Swedish- and English-language editions accompanies the exhibition.

**Philadelphia Museum of Art**

\$350,000  
To support *The Essential Duchamp*, the first comprehensive, monographic exhibition on Marcel Duchamp presented in Asia. The exhibition travels to three international venues: the Tokyo National Museum; the Art Gallery of New South Wales; and the National Museum of Modern and Contemporary Art in South Korea. A catalogue in English-, Japanese-, and Hangul-language editions accompanies the exhibition.

**Serpentine Galleries**

\$50,000  
To support *Christo and Jeanne-Claude ‘Barrels,’* an exhibition focused on Christo and Jeanne-Claude’s work with barrels, presenting the completed *The Mastaba*, an installation 50 years in the making. A catalogue accompanies the exhibition.

**Sidney and Lois Eskenazi Museum of Art**

\$300,000  
To support *Americans Abroad: Landscape and Artistic Exchange, 1800–1920*, an inaugural collaboration between the Sidney and Lois Eskenazi Museum of Art at Indiana University and the Tsinghua University Art Museum in Beijing. The exhibition presents approximately 50 landscape paintings largely drawn from the Eskenazi Museum’s collection along with key supplemental loans, including seven from the Terra Foundation. The exhibition is accompanied by a Chinese-language catalogue with supporting texts in English.

**Smithsonian American Art Museum and Renwick Gallery**

\$200,000  
To support *Artists Respond: American Art and the Vietnam War, 1965–1975*, an exhibition of 80 works by 55 artists that explores how American artists responded to international conflict during the 1960s and 1970s, and how art about the war influenced contemporary art practice. The exhibition travels to the Minneapolis Institute of Art and is accompanied by a catalogue.

**Tate Modern**

\$250,000  
To support *Anni Albers*, a retrospective co-presented by Tate Modern and Kunstsammlung Nordrhein-Westfalen (K20) that brings together important works by Albers to examine and

redefine her contributions to twentieth-century art and design, and to explore how her practice relates to contemporary movements in painting and textile practice. The exhibition is accompanied by a catalogue in English and German.

**University of Queensland Art Museum**

\$269,276  
To support *Robert Smithson: Time Crystals*, the first exhibition in Australia to focus on sculptor, photographer, and pioneering land artist Robert Smithson. The exhibition travels to the Monash University Museum of Art and is accompanied by a catalogue.

**Academic Programs**

For additional FY2018 academic programs, see Initiatives & Partnerships (pp. 63–65)

**Instituto MESA**

\$20,000  
To support “Flipping Pop,” a seminar held in conjunction with the 50th anniversaries of two key moments in postwar Brazilian art. The seminar, hosted by the Museu de Arte de São Paulo, considers both American Pop art and Brazilian vanguard practices, focusing on popular, political, and cultural contexts to shed new light on how American art was interpreted and used by Brazilian artists, critics, and activists in their work.

**Johannes Gutenberg-Universität Mainz**

\$15,000  
To support “Sublimation: Matter, Mind, Concept in Art After Modernism,” a three-day public conference featuring an interdisciplinary group of scholars exploring the implications of the notion of “sublimation” in art, specifically with regard to conceptualism and other experimental art practices in the United States from the late 1950s through the 1970s. A volume of peer-reviewed papers will be published following the conference.



**Power Institute Foundation for Art and Visual Culture, University of Sydney**  
\$19,415  
To support “Economic Thinking and the Work of Art: Mining Value,” a symposium that explores relationships among artists, art objects, the material resources used to create art, and the concept of value. Papers re-evaluate artworks in terms of how they use or consume material resources and at the same time produce goods/materials of high economic value—mining museums to excavate meaning.

**Smith College**  
\$20,000  
To support “Pacific America: Art, Travel, and Collecting, ca. 1750–1850,” two scholarly workshops organized by Smith College in collaboration with the University of Warwick that focus on the Indigenous art and material culture of the American Pacific Rim region. The workshops are hosted at the de Young Museum and the University of Warwick.

**Texas A&M Research Foundation**  
\$25,000  
To support “American Art of the Sixties: The Meanings of Visual and Material Forms in a Transnational Context,” a two-day symposium on American art of the 1960s that brings together national and international scholars with the goal of presenting research that bridges what has been called the “Americanist-Modernist” divide.

**University of Delaware**  
\$25,000  
To support “In Search of Global Impact of Asian Aesthetics on American Art and Material Culture,” a symposium and workshop presented by the University of Delaware in partnership with the Winterthur Museum, Garden and Library and focused on the complex

and less-examined circulation of designs and design techniques in Asian art that has influenced American art and material culture.

**Winterthur Museum, Garden and Library**  
\$25,000  
To support “Image, Copyright, and the Public Domain in the Long Nineteenth Century,” two international symposia co-presented by the Winterthur Museum and the Laboratoire de Recherches sur les Cultures Anglophones, a research unit of Université Paris Diderot. The program examines the changes in the methods of production and the expanded circulation of pictures, raising new questions about the ownership and use of images. Three publications will be produced in conjunction with the symposia.

**Chicago K–12 Programs**

**Art Institute of Chicago**  
\$150,000  
To support the “Terra Foundation American Sources Program: Teachers Using Artworks as Primary Sources” for the 2018/2019 and 2019/2020 academic years. This intensive program uses American art to build teachers’ and students’ skills in historical inquiry, source analysis, and visual literacy. Primary activities include professional development for teachers, curriculum development, and museum visits for students.

**Intuit: The Center for Intuitive and Outsider Art**  
\$70,000  
To support the Teacher Fellowship Program for the 2017/2018 and 2018/2019 school years. The program provides professional development about American outsider art and artists for approximately 24 Chicago Public Schools teachers at 12 schools each year, serving an

estimated 600 students annually. At the culmination of the program, student artworks, inspired by outsider art and artists, are exhibited at Intuit and the teachers’ lesson plans are published on Intuit’s website.

**Art Design Chicago**  
**Exhibitions, Academic and Public Programs, and Publications**

**6018North**  
\$25,000  
To support *Living Architecture*, an immersive interdisciplinary exhibition inspired by the immigrant designer Richard Bock, whose decorative elements are original to the historic home that houses 6018North’s exhibitions in Chicago’s Edgewater neighborhood. This project showcases approximately 50 Chicago-based immigrant and/or first-generation

American artists commissioned to create or submit original artworks referencing the legacy of Chicago’s immigrant artists and designers.

**Center for Urban Education at the DePaul University School for New Learning**  
\$100,500  
To support the Art Design Chicago Field Trip Program, serving approximately 50 Chicago Public Schools, 4,500 students, and 150 teachers, giving access to Art Design Chicago exhibitions and enhancing the classroom curriculum. The project includes free buses for field trips, professional development for teachers, and curriculum resources to help teachers incorporate the field trip and works of art into their instruction.

**Chicago Design Museum**  
\$15,000  
To support “Great Ideas of Humanity: Art Design Chicago,” a poster design series inspired by the

Curator Juarez Hawkins and visitors to *Bill Walker: Urban Griot* at the Hyde Park Art Center (November 5, 2017–April 8, 2018). Photo: Jon Shaft.





iconic Great Ideas of Western Man advertising campaign of the Container Corporation of America from 1950 to 1975, exhibited at the Chicago Design Museum.

**Chicago Film Archives**

\$24,300

To support “Designed to be Seen: Art and Function in Chicago Mid-Century Film,” a film series exploring the distinct genres and modes of production that characterize the history of cinema in Chicago and shed new light on ways in which art, design, and commerce intersected in the city. The four screenings reveal Chicago as a powerhouse of industrial, corporate, educational, and sponsored filmmaking from the late 1940s through the 1970s and highlight the city’s artists, studios, and interconnected histories of commercial and artistic film production.

**Chicago History Museum**

\$29,785

To support “Uncovering Art and Design in Chicago,” a professional-development program for middle- and high-school teachers that leverages Art Design Chicago exhibitions to build participants’ knowledge of Chicago’s history, art, and design, while also enhancing their teaching practices. Over 10 sessions, 15 teachers engage with content and materials from the exhibitions and ways to bring these resources into their history instruction.

**Chicago Park District**

\$40,000

To support “The Art of Flocking: Cultural Stewardship in the Parks,” an intergenerational public-program and exhibition series that celebrates the legacy of community-based art practice nurtured within the Chicago Park District. The initiative provides art-making experiences inspired by Chicago’s mural tradition and sculpture in the parks.

**DePaul Art Museum**

\$15,000

To support *Barbara Jones-Hogu: Resist, Relate, Unite 1968–1975*, the first solo museum exhibition and publication to highlight the work of Jones-Hogu, who was a central figure of the Black Arts Movement. A founding member of AfriCOBRA, Jones-Hogu was also a contributor to the groundbreaking Wall of Respect mural on Chicago’s South Side. A catalogue accompanies the exhibition.

**Edgar Miller Legacy**

\$35,000

To support “Edgar Miller, Pioneer of Art in Design in Chicago,” a program series focused on Chicago artist Edgar Miller and his impact on a wide range of art practices in the city and region. The series increases awareness of an under-recognized artist integral to Chicago’s art and design legacy, and jumpstarts research on a scholarly compilation of essays charting Miller’s life and work.

**Floating Museum**

\$25,000

To support the *Cultural Transit Assembly*, a public art project on and along Chicago’s CTA Green Line, to include a modified train car art gallery space and art installations in Chicago Park District sites adjacent to the train route. The installations interpret objects related to Chicago’s art and design history, with connections elucidated through signage, walking tours, and other interpretive programs.

**Glass Curtain Gallery, Columbia College Chicago**

\$37,650

To support “Where the Future Came From,” a collective research project on the integral role of feminism and women-run art activities throughout Chicago’s history. This project documents and contextualizes the role of women and feminism within Chicago’s art history, from the late nineteenth century to the present, and includes

symposia, a participatory-research space within an installation environment, and a series of programs, all documented via a publication and an archive produced through the project.

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

\$20,000

To support an international convening for scholars and the general public, organized in conjunction with the exhibition *Chicago Calling: Art Against the Flow*. Proceedings include panel discussions, participant workshops, and tours to Chicago-area sites and collections of interest. The program explores the theme and idea of place in relation to outsider art, considering the artists’ influences on places in which they worked, and how locality and sense of place have influenced the presentation of non-mainstream art nationally and internationally.

**Jane Addams-Hull House Museum**

\$50,000

To support *Participatory Arts: Crafting Social Change at Hull-House*, an exhibition in conjunction with the programming series “Participatory Arts: The Legacy of Chicago’s Hull-House Artists,” which highlights the Hull-House settlement as home to Chicago’s first public art gallery, opened in 1891. A publication accompanies the exhibition.

**Minneapolis Institute of Art**

\$47,300

To support *New to Mia: Art from Chicago*, a public programming series and special installation featuring works by Chicago artists from the museum’s permanent collection. An introduction to key figures in Chicago’s art history, the installation features approximately 30 works of photography, painting, collage, screen-printing, and more. Three public programs—a panel discussion, film screening, and artists’ discussion—provide context for the works on display.

**Museum of Contemporary Photography at Columbia College Chicago**

\$21,965

To support “‘Say It with Pictures’ Then and Now: Chicago’s African American Photographers from 1890 through the 1930s,” a multi-tiered academic project exploring the under-recognized impact of African American communities in Chicago on the history of commercial photography in the United States. This program jumpstarts a collaborative research project charting the role of African American photographers, studios, and media in Chicago from 1890 through the 1930s in shaping and disseminating a black modern subjectivity nationally and internationally.

**Museum of Vernacular Arts and Knowledge**

\$30,000

To support “Art Moves: Chicago’s Innovative Structures of Address,” an innovative program series inspired by a grass-roots model from the late 1960s and 1970s for disseminating information about black artists to residents on the South Side of Chicago. Enlisting a diverse team of experienced community educators, MoVAK expands art history lessons beyond the walls of institutions.

**Opendox**

\$25,000

To support *The New Bauhaus*, a documentary film exploring the artistic practice, legacy, and ongoing relevance of László Moholy-Nagy, with particular focus on his time spent as founder and director of the New Bauhaus in Chicago during the 1930s and 1940s. The film traces the impact of the New Bauhaus on design and commerce in the United States, and features archival and contemporary interviews; images of archival material, artworks, and ephemera; and a graphic aesthetic drawing from Moholy-Nagy’s artistic style.





Avery R. Young performs at the Museum of Contemporary Art Chicago, 2018. Photo: Jon Shaft.

#### Project Osmosis

\$35,000

To support the program “Inclusion by Design: Celebrating the Contributions of African American/Black Professionals in Chicago,” which exposes middle- and high-school students to careers and working professionals in design and the applied arts. This program focuses on design practices represented in several Art Design Chicago exhibitions, expanding youth engagement with ADC content and providing participants with meaningful career-related experiences and connections in the art and design world.

#### Rebuild Foundation

\$70,000

To support *A Johnson Publishing Story*, an immersive installation created in response to the legacy of the Johnson Publishing Company, publisher of *Jet* and *Ebony* magazines.

Presented at the Stony Island Arts Bank, the exhibition conveys the influence and aesthetic of JPC in its prime, demonstrating the company’s role in defining a black aesthetic and disseminating popularized images of black culture to national and international audiences. The exhibition is accompanied by a publication.

#### Sixty Inches from Center

\$18,900

To support “Chicago Archives + Artists Project: Art Design Chicago Edition,” a two-day public symposium highlighting Chicago archives and special collections to raise awareness of these resources, and to grow Chicago’s current archival holdings by documenting and archiving the personal papers of contemporary Chicago artists. As part of the project, Sixty Inches from Center is commissioning original artwork from three contemporary Chicago artists in response to a Chicago-focused archival collection.

#### South Side Projections

\$5,250

To support “Chicago’s Black Arts Movement on Film,” a film series presented at various locations exploring Chicago’s Black Arts Movement of the 1960s and 1970s. The program screens films that highlight the intersections between art and artists, music, and literature in Chicago.

#### University of Chicago, Department of Art History

\$23,575

To support “The Revolutionary Imagination: Chicago Surrealism from Object to Activism,” a two-day, multi-venue program exploring the reception and practice of Surrealism in Chicago and the city’s role in both the history and historiography of the movement. The program is held in conjunction with the Arts Club of Chicago’s Art Design Chicago exhibition, *A Home for Surrealism*.

#### University of Southern California

\$15,000

To support “Expanding Outliers in American Art,” a symposium in conjunction with the exhibition *Outliers and the American Vanguard* at the Los Angeles County Museum of Art. The symposium, co-organized by the University of Southern California and the University of California, Santa Barbara, amplifies and expands on issues represented in the exhibition, examining topics related to diversity and difference, class and race, canon formation, the art market, and histories of overlooked regionalism in the United States.

### Initiatives & Partnerships

#### Art of the United States, 1750–2000

\$445,000

To support the production of the Terra Foundation Publication, *Art of the United States, 1750–2000: Primary Sources*, an anthology that presents

the history of three centuries of US art through a wide range of historical voices, bringing together period documents and artworks. The publication will be released in multiple language editions, including English, French, German, and Spanish.

#### Courtauld Institute of Art

\$66,600

To support the Terra Foundation Immersion Semesters in American Art History, a new academic program in partnership with four major European universities: the Courtauld Institute of Art, Humboldt-Universität zu Berlin, Université Paris Diderot, and Université Paris Nanterre—all of which have previously collaborated with the Terra Foundation on teaching programs.

#### Humboldt-Universität zu Berlin

\$66,600

To support the Terra Foundation Immersion Semesters in American Art History, a new academic program in partnership with four major European universities: the Courtauld Institute of Art, Humboldt-Universität zu Berlin, Université Paris Diderot, and Université Paris Nanterre—all of which have previously collaborated with the Terra Foundation on teaching programs.

#### Museu de Arte Contemporânea da Universidade de São Paulo / Terra Foundation for American Art

\$84,670

To support *Atelier 17 e a gravura moderna nas Américas / Atelier 17 and Modern Printmaking in the Americas*, a Terra Collection Initiative exhibition produced in collaboration with the Terra Foundation. The exhibition of approximately 60 prints drawn from the collections of both co-organizers, along with key loans from select US collections, examines the influence of artist and printmaker Stanley William Hayter on the evolution of printmaking in the United States and Brazil during the first half of the twentieth century. A catalogue in English





Visitors to *Atelier 17 e a gravura moderna nas Américas / Atelier 17 and Modern Printmaking in the Americas* at the Museu de Arte Contemporânea da Universidade de São Paulo, Brazil (March 23–June 2, 2019). Photo: Ding Musa 04/2019.

and Portuguese accompanies the exhibition (see p. 98).

**Museum Ludwig**

\$213,950

To support the Terra Foundation Collection Research Fellowship on American Art over a two-year period and focused on the Museum Ludwig’s permanent collection, which includes close to 200 works by American Pop artists and deep holdings of Abstract Expressionism. The fellow works closely with museum curators to re-install up to five galleries, share research and findings through a museum blog, participate in a lecture series, and network with European scholars specializing in postwar American art.

**Paul Mellon Centre for Studies in British Art**

\$49,500

To support the creation of postdoctoral research fellowships over a three-year period. The Paul

Mellon Centre, in partnership with the Yale Center for British Art, hosts fellows exploring the history of the artistic relationships between the United States and Britain in a global context. Fellows have the opportunity to conduct research at various institutions and present findings at the Paul Mellon Centre.

**Smithsonian American Art Museum and Renwick Gallery**

\$580,399

To support the Terra Foundation Fellowships in American Art at the Smithsonian American Art Museum over a three-year period. First introduced in 2005, this fellowship program supports significant international scholarship on American art and its global context, providing scholars the opportunity to pursue independent research closely related to the Smithsonian’s collections.

**Terra Summer Residency**

\$723,098

To support the Terra Summer Residency program in 2019, 2020, and 2021. Founded by the Terra Foundation in 2001, the Terra Summer Residency 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.

**Université Paris Diderot**

\$66,600

To support the Terra Foundation Immersion Semesters in American Art History, a new academic program in partnership with four major European universities: the Courtauld Institute of Art, Humboldt-Universität zu Berlin, Université Paris Diderot, and Université Paris Nanterre—all of which have previously collaborated with the Terra Foundation on teaching programs.

**Université Paris Nanterre**

\$66,600

To support the Terra Foundation Immersion Semesters in American Art History, a new academic program in partnership with four major European universities: the Courtauld Institute of Art, Humboldt-Universität zu Berlin, Université Paris Diderot, and Université Paris Nanterre—all of which have previously collaborated with the Terra Foundation on teaching programs.

**Yale University Press**

\$80,000

To support the second cycle of the American Art in Translation Book Prize. Launched in 2015 and presented every three years, the prize awards a non-US author whose published work contributes significantly to scholarship on American art with an English translation of

the publication by Yale University Press. The prize recipient also receives a cash award and is invited to present a public lecture at Yale University upon the translated book’s release.

**Art Bridges + Terra Foundation Initiative**

**Detroit Institute of Arts**

\$416,456

To support phase one of a model statewide exhibition series serving up to 11 Michigan-based partners over a three-year period. This series works to bridge the gap between Michigan’s largest city center and other cultural organizations in the state by featuring works of art from the Detroit Institute of Art’s Manoogian Collection of American Art at partnering venues. This exhibition partnership is made possible by the Art Bridges + Terra Foundation Initiative, a joint program of Art Bridges and the Terra Foundation for American Art.

**Los Angeles County Museum of Art**

\$12,836

To support research and development for the implementation of an Art Bridges + Terra Foundation Initiative exhibition program. Grant funds support staff travel to Los Angeles-area art museums that may serve as potential partners and also convening expenses once the partners have been determined.

**Museum of Fine Arts, Boston**

\$1,991,117

To support three phases of a six-year regional collection-sharing consortium organized by the Museum of Fine Arts, Boston. The MFA will collaborate with four museums in the New England region to develop a series of American art exhibitions to be presented at partner venues. This multi-year, multi-institutional



exhibition partnership is made possible by the Art Bridges + Terra Foundation Initiative, a joint program of Art Bridges and the Terra Foundation for American Art.

**Philadelphia Museum of Art**

\$9,640

To support research and development for the implementation of an Art Bridges + Terra Foundation Initiative exhibition program. Grant funds support staff travel to art museums in Pennsylvania that may serve as potential partners and also convening expenses once the partners have been determined.

**Philadelphia Museum of Art**

\$702,000

To support phases one and two of a statewide exhibition consortium organized by the Philadelphia Museum of Art. PMA will develop the first two phases of a three-phase, collections-sharing initiative with eight partner museums in Pennsylvania, with the goal of broadening public access to American art in smaller cities with diverse populations while addressing different cultural and educational needs. This multi-year, multi-institutional exhibition partnership is made possible by the Art Bridges + Terra Foundation Initiative, a joint program of Art Bridges and the Terra Foundation for American Art.

**Smithsonian American Art Museum and Renwick Gallery**

\$10,400

To support research and development for the implementation of an Art Bridges + Terra Foundation Initiative exhibition program. Grant funds support staff travel to museums in Western states that may serve as potential partners and also convening expenses once the partners have been determined.

**FY2019**

**July 1, 2018–June 30, 2019**

**Exhibitions**

**Art Institute of Chicago**

\$75,000

To support *Signs and Wonders: The Photographs of John Beasley Greene*, an exhibition presenting a survey of nineteenth-century photographer John Beasley Greene alongside selected works from the Ancient and Byzantine Department at the Art Institute of Chicago. Through 100 salted paper prints, the exhibition traces Greene’s career from his formative years in France to his documentation of excavation sites in Egypt and Algeria. The exhibition travels from the San Francisco Museum of Modern Art to the Art Institute of Chicago and is accompanied by a catalogue.

**Chicago Department of Cultural Affairs and Special Events**

\$150,000

To support *Art and Race Matters: The Career of Robert Colescott*, the first comprehensive retrospective of multifaceted American artist Robert Colescott, who through his work attempted to deconstruct art and history; grapple with current events, cinema, and the media; and question standards of beauty and identity. The exhibition is organized by the Contemporary Arts Center in Cincinnati and is also presented at the Portland Art Museum. A catalogue accompanies the exhibition.

**Fondation Henri Cartier-Bresson**

\$146,000

To support *Wright Morris*, an exhibition of the work of photographer and writer Wright Morris, an understudied and rarely exhibited American

artist. The complexity and diversity of Wright’s artistic practice is demonstrated through vintage photographs, handwritten and typed texts, and documents. A French-language catalogue accompanies the exhibition.

**Kunstmuseum Basel**

\$200,000

To support *Charmion von Wiegand: Coloring Modernism*, a retrospective which brings together von Wiegand’s paintings and collages from 1930 to 1960, both published and unpublished writings, material documenting her critical and curatorial work, as well as a select number of works by other artists, including those of von Weigand’s contemporaries and Tibetan and Chinese works ranging from the ninth to the nineteenth century. The exhibition travels to the Peggy Guggenheim Collection and is accompanied by a catalogue in German and English.

**KW Institute for Contemporary Art**

\$128,000

To support *The Making of Husbands, Christina Ramberg in Dialogue*, the first substantial monographic presentation outside the United States of the work of artist and educator Christina Ramberg. The exhibition explores Ramberg’s association with the Chicago Imagists and highlights her body of comical, formally elegant, and erotically sinister paintings. The exhibition travels to three additional European venues and is accompanied by a catalogue.

**Les Abattoirs Musée d’Art Moderne et Contemporain–FRAC Occitanie Toulouse**

\$140,000

To support *Peter Saul, Pop, Funk, Bad Painting and More*, an exhibition devoted to the work of artist Peter Saul that explores his engagement with sensitive issues of the

Public event during the Art Bridges + Terra Foundation Initiative exhibition *Thomas Cole and the Garden of Eden* at the Fenimore Art Museum (May 25–September 30, 2018). Photo: Fenimore Art Museum.





twentieth and twenty-first centuries. Covering Saul’s career since the late 1950s to the present day, the exhibition brings together more than 70 paintings, many previously unseen, as well as a collection of archival material. The exhibition travels to the House of Culture in Belgium and is accompanied by a catalogue in English and French.

**Louisiana Museum of Modern Art (Denmark)**  
\$246,000

To support *Marsden Hartley*, the largest exhibition of the work of American artist Marsden Hartley in Europe to date. The exhibition pays particular attention to works of various media that have often been overlooked, including paintings, works on paper, and poetry, framing these works as paths that led Hartley to his most iconic achievements. A catalogue published in Danish and English accompanies the exhibition.

**McMaster Museum of Art**  
\$77,000

To support *Peripheral Vision(s): Perspectives on the “Indian” Image by 19th-century Northern Plains Warrior-artists, Leonard Baskin, and Fritz Scholder*, an exhibition that examines the complexities and contradictions embedded in the history of the “Indian” image. By bringing together the work of twentieth-century artists Leonard Baskin and Fritz Scholder with Lakota ledger drawings, the exhibition examines the complicated attempts artists have made to dislodge representations of Indigenous peoples in North America stuck in stereotype, cliché, and the trope of Manifest Destiny. A catalogue accompanies the exhibition.

**Milwaukee Art Museum**  
\$350,000

To support *Scandinavian Design and the United States, 1890–1980*, the first major exhibition to examine the impact of Scandinavian design on American material culture and, conversely, the

influence of American design in Scandinavia. The exhibition expands the canonical history of American decorative arts and design history to include the extensive influence of Scandinavian design and designers. The exhibition travels to the Los Angeles County Museum of Art, the exhibition co-organizer, as well as the Nationalmuseum in Stockholm and the Nasjonalmuseet in Oslo. A catalogue accompanies the exhibition.

**Museo de Arte Moderno de Medellín**  
\$150,000

To support *Dan Flavin. Light and Space*, an exhibition that presents 18 of Flavin’s fluorescent-tube artworks, made between 1963 and 1974. Together, these works trace the evolution of the artist’s developing interests in this commercially produced medium. A catalogue in Spanish and English accompanies the exhibition.

**Museu de Arte de São Paulo**  
\$75,000

To support *Picture Gallery in Transformation: MCA Chicago at MASP*, which is part of a series to bring works of art by non-Brazilian artists from the Museum of Contemporary Art Chicago’s collection to MASP for integration into the exhibition displays of MASP’s own collection.

**Richard H. Driehaus Museum**  
\$100,000

To support *Eternal Light: The Sacred Stained-Glass of Louis Comfort Tiffany*, an exhibition that examines ecclesiastical windows created by Louis Comfort Tiffany and his workshops between 1880 and 1920. Commissioned by churches across the United States, these works—varying from intimate portraits to monumental triptychs—feature imagery drawn from the Christian religious tradition, illustrated in the figurative style contemporary to the time. A catalogue accompanies the exhibition.

**Smithsonian American Art Museum and Renwick Gallery**  
\$200,000

To support *Alexander von Humboldt and the United States: Art, Nature, and Culture*, which positions Prussian naturalist’s Alexander von Humboldt’s ties to the United States as a crucial factor in the construction of American cultural identity and visual arts. The exhibition examines Humboldt’s century-long influence on five spheres of American cultural development: visual arts, sciences, literature, politics, and exploration. A catalogue accompanies the exhibition.

**Tate Modern**  
\$475,000

To support *Nam June Paik: The Future is Now* at all five venues: Tate Modern, Stedelijk Museum, Museum of Contemporary Art Chicago, San Francisco Museum of Modern Art, and National Gallery Singapore. The exhibition is the first of its scale to present the Korean American artist Nam June Paik as a key figure of the twentieth-century avant-garde movement. English- and Dutch-language catalogues accompany the exhibition.

**Whitney Museum of American Art**  
\$250,000

To support *The Impact of the Mexican Muralists on Artists in the United States, 1920–1950*, which focuses on the impact of the “Mexican Vogue” on American art made between 1920 and 1950, a period defined by frequent travel of Mexican and American artists and intellectuals between the two countries. The exhibition brings together approximately 180 works by some 65 different artists from the United States and Mexico. A catalogue accompanies the exhibition, which will also be presented at the McNay Art Museum and the Detroit Institute of Arts.

**Yorkshire Sculpture Park**  
\$200,000

To support *David Smith in Yorkshire*, the largest exhibition on David Smith to take place in the United Kingdom outside of London. Smith was a key figure in the history of twentieth-century sculpture, and the exhibition includes approximately 40 sculptures, drawn from four decades, beginning with Smith’s earliest experimental works from the 1930s and ending with his large-scale sculptures of the 1960s, along with a selection of drawings. A catalogue accompanies the exhibition.

**Academic Programs**

For additional academic programs, see **Initiatives & Partnerships (pp. 74–77)**.

**École Nationale Supérieure d’Arts de Paris-Cergy and the École Supérieure d’Art et de Design TALM-Angers, Art by Translation**  
\$17,640

To support “Mel Bochner on Translation,” a one-day symposium exploring the career and legacy of artist Mel Bochner, paying particular attention to how his work engages with linguistic and translation theories and highlighting the relationship between Bochner’s work and the theories of Jean-Paul Sartre, Jacques Derrida, Roland Barthes, Martin Heidegger, and Walter Benjamin.

**Asian/Pacific/American Institute, New York University**  
\$25,000

To support “Activism and Diaspora: American Art Histories,” a program that brings together scholars from the overlapping fields of diasporic art and American art for a two-day workshop. The program expands the conception of American art to include activist art. It explores activist art produced by Asian



American, Latinx, African American, Asian, and Indigenous artists, and also considers the ways in which art by some Asian American artists addresses domestic and global concerns.

**Center for Italian Modern Art**

\$12,500

To support “Methodologies of Exchange: MoMA’s Twentieth-Century Italian Art Exhibition (1949),” a program that examines the Museum of Modern Art’s 1949 exhibition *Twentieth-Century Italian Art* and how this shaped American artists’ views of Italian modernism. To study those involved in the MoMA show and those directly affected by its consequences, the program is divided into two main sections: the first half looking at the reception of Italian art and artists in the United States, and the second half focused on American artists.

**Chicano Studies Research Center,  
University of California Los Angeles**

\$25,000

To support “Art in the Global 18th–20th Centuries at California’s Missions: Expanding ‘American’ Art to Incorporate the Legacy of Conquest,” a two-and-a-half-day program that expands the view of American art to account for the art collections at California’s missions and the effects of conquest on Indigenous makers.

**University College London,  
Department of History of Art**

\$24,995

To support “Anni Albers and the Modernist Textile,” a two-day conference that gathers 16 scholars from academic institutions in the United Kingdom, the United States, Chile, Mexico, and Europe to discuss the critical significance of textiles within the modernist project. Focusing on the work of the twentieth-century weaver Anni Albers, the conference

examines the afterlife of a Bauhaus weaving aesthetic as it was transformed across transnational networks of dialogue and dissemination.

**Institut für Kunstgeschichte  
der Universität Wien**

\$17,300

To support “Untimely Media/Domestic Techniques: The 60s and 70s between New York and Vienna,” a two-day symposium examining how artists working in New York and Vienna in the 1960s and 1970s turned to “untimely media”—such as textile, wallpaper, and outmoded technologies—as well as “domestic techniques,” artistic engagement with intimate spaces that investigated the domestic sphere. Speakers represent methodologies informed by other fields, from the histories of craft to cultures of display and feminist and queer theory.

**Obama Institute for  
Transnational American Studies**

\$9,975

To support “Once Upon a Time in America,” a program consisting of a one-day conference with art historians, curators, and academics from Europe and the United States and a one-day workshop for undergraduate and graduate students, half spent in dialogue with the conference presenters and half a lightning round of student papers. The gatherings bring together Americanist scholars from North America and Europe in conversation around transatlantic perspectives on new developments in the field of early American studies.

**Universidad de Los Andes**

\$25,000

To support “Landscape Art of the Americas: Sites of Human Intervention across the Nineteenth Century,” a three-day program examining landscape art of the Americas produced in the long nineteenth century. Considering landscapes

Installation shot of Anni Albers at Tate Modern (October 11, 2018–January 27, 2019). Photo: Tate, Seraphina Neville.



from across the Western Hemisphere, the program explores themes such as Indigenous sites, deforestation and ecology, ports and commerce, modern technology, and women intervening in the land.

**Chicago K–12 Programs**

**National Museum of Mexican Art**

\$22,000

To support “Nuestras Historias: Teaching through Art,” including professional development for teachers, curriculum development, field trips for participants’ students, and artist residencies in the classroom. The program highlights works by Mexican American artists in NMMA’s collection exhibition and serves 30 Chicago Public Schools teachers and approximately 900 students.

**Chicago Public Programs**

**Chicago Architecture Biennial**

\$50,000

To support a series of American art- and design-focused public programs as part of the third Chicago Architecture Biennial, in 2019. The programs are intended to stimulate dialogue about contemporary topics related to the built environment, each re-evaluating the historical impact and significance of American art, design, and related archival materials.

**Chicago Humanities Festival**

\$90,000

To support a three-year grant for the annual Terra Foundation Lectures on American Art at the Chicago Humanities Festival’s Fallfest, a multi-week celebration of the humanities across Chicago. For more than a decade, the



Terra Foundation Annual Lectures have featured respected scholars, critics, and artists who speak about American art topics related to the annual festival theme.

**Design Museum of Chicago**

\$7,000  
To support “Raising Products,” a public programming series that explores the impact and history of African American and Latinx artists and designers on product, fashion, furniture, and brand design in the United States. The project is produced in collaboration with blkHaUS studios, a socially focused creative studio that aims to uplift and transform marginalized communities through design projects at the neighborhood level.

**Elmhurst Art Museum**

\$15,000  
To support programming and the development of a guidebook associated with the exhibition *What Came After: Figurative Painting in Chicago 1978–98*, which surveys the legacy of Chicago Imagism and the next generation of artists who responded to it. Programming includes a panel discussion; two public lectures; gallery tours with artist and exhibition curator, Phyllis Bramson; family day programs; and a student program.

**National Veterans Art Museum**

\$25,000  
To support programming offered in conjunction with the inaugural National Veterans Art Museum Triennial, featuring a survey exhibition exploring 100 years of veteran art, from World War I to the present day. Public programming includes gallery tours, public dialogues, and workshops.

**Art Design Chicago**  
**Exhibitions, Academic and Public Programs, and Publications**

**Art Institute of Chicago**

\$65,000  
To support a publication growing from the Terra Foundation-supported exhibition *Never a Lovely So Real: Photography and Film in Chicago, 1950–1980*. Like the exhibition, the publication showcases the work of artists and filmmakers who captured the life of their Chicago communities or those to which they were granted intimate access. The multi-author publication features original essays addressing photography’s relationship to the Black Arts Movement and the role of film in activism, among other topics; transcribed interviews and statements by photographers represented in the exhibition; and related primary sources.

**Creative Chicago: An Interview Marathon**

\$56,000  
To support the production of the Terra Foundation Publication *Creative Chicago: An Interview Marathon*, based on the 2018 Terra Foundation-funded public program, “Creative Chicago Interview Marathon,” produced by the Chicago Humanities Festival, and presented during the international art fair EXPO Chicago. The daylong program brought 23 prominent artists, designers, architects, writers, and other creatives into conversation with one another and prominent curator and interviewer Hans Ulrich Obrist before a live audience. The richly illustrated publication includes interview texts, reproductions of artists’ works, and event documentation.

**De La Warr Pavilion**

\$45,000  
To support the traveling exhibition *How Chicago! Imagists 1960s & 70s*, which explores the formative years of the network of Chicago artists known as the Imagists. This exhibition frames the artists’ creative output within the particular Chicago context in which it was produced, highlighting place-based influences on the group’s aesthetics and

subject matter. The exhibition travels from Goldsmiths Centre for Contemporary Art to De La Warr Pavilion and is accompanied by a multi-author catalogue.

**Elmhurst Art Museum**

\$15,000  
To support *The Figure and the Chicago Imagists: Selections from the Elmhurst College Art Collection*, an exhibition drawn from the celebrated Elmhurst College collection, featuring works by prominent Chicago artists dating from the mid-twentieth century to the early twenty-first century, with a particular concentration of Imagist works.

**Goldsmiths Centre for Contemporary Art**

\$45,000  
To support the traveling exhibition *How Chicago! Imagists 1960s & 70s*, which explores the formative years of the network of Chicago artists known as the Imagists. This exhibition frames the artists’ creative output within the particular Chicago context in which it was produced, highlighting place-based influences on the group’s aesthetics and subject matter. The exhibition travels from Goldsmiths Centre for Contemporary Art to De La Warr Pavilion and is accompanied by a multi-author catalogue.

**Hayward Gallery Touring**

\$60,000  
To support the traveling exhibition *How Chicago! Imagists 1960s & 70s*, which explores the formative years of the network of Chicago artists known as the Imagists. This exhibition frames the artists’ creative output within the particular Chicago context in which it was produced, highlighting place-based influences on the group’s aesthetics and subject matter. The exhibition travels from Goldsmiths Centre for Contemporary Art to De La Warr Pavilion and is accompanied by a multi-author catalogue.

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

\$75,000  
To support costs associated with presenting the exhibition *Chicago Calling: Art Against the Flow* at four venues in Europe. Featuring the work of 10 prominent non-mainstream Chicago artists, the exhibition travels to Halle Saint Pierre, Paris; Kunsthaus Kaufbeuren, Germany; Collection de l’Art Brut, Lausanne; and Outsider Art Museum, Amsterdam.

**Los Angeles County Museum of Art**

\$10,000  
To support the presentation in Los Angeles of the Terra Foundation-supported exhibition *Charles White: A Retrospective*, co-organized by the Art Institute of Chicago and the Museum of Modern Art. The exhibition explores the life and work of Charles White, beginning with his emergence as a force in Chicago and tracing his career as artist, activist, and educator in New York and Los Angeles. A catalogue accompanies the exhibition.

**Museo Nacional Centro de Arte Reina Sofía**

\$175,000  
To support *H. C. Westermann: Goin’ Home*, a retrospective consisting primarily of sculptures—the art form for which Westermann is best known—and including paintings, lithographs, drawings, and archival materials. Across these media, the exhibition considers themes and concerns embedded in Westermann’s work. Spanish- and English-language catalogues accompany the exhibition.

**Museum of Contemporary Art, North Miami**

\$75,000  
To support the exhibition *AfriCOBRA: Nation Time*, presented in Italy in conjunction with the 2019 Venice Biennale. The project features 45 works of art along with archival materials



about the artist collective AfriCOBRA, formed in Chicago in 1968. The exhibition is presented at the venue Ca' Faccanon as part of the Biennale's Collateral Events. A catalogue accompanies the exhibition.

**University of Chicago Press**

\$7,000

To support the second edition of *Chicago Apartments: A Century of Lakefront Luxury*, by cultural historian Neil Harris and originally published by Acanthus Press. The book provides social, cultural, economic, and design context for the luxurious multi-unit lakefront housing constructed between the late nineteenth and twenty-first centuries. The new edition includes coverage of a dozen additional buildings, a new preface, additions to the bibliography, and an emphasis on interior design contemporary with the dates of the buildings.

**Initiatives & Partnerships**

**Art of the United States, 1750–2000**

\$186,000

To support phase three of the Terra Foundation Publication *Art of the United States, 1750–2000: Primary Sources* and the production of the anthology in Japanese and Chinese languages. This book presents the history of three centuries of US art through a wide range of historical voices, bringing together period documents and artworks.

**Ashmolean Museum of Art and Archeology / Terra Foundation for American Art**

\$32,000

To support a multi-year loan of the Terra Foundation's painting *Autumn Afternoon, the Wissahickon* of 1864 by American artist Thomas Moran for integration into a gallery devoted to British landscape painting of the nineteenth

century. This extended loan to the Ashmolean Museum complements the Terra Foundation Visiting Professorships in American Art at the University of Oxford (2016–2021).

**Cape Ann Museum / Terra Foundation for American Art**

\$38,100

To support *Our Souls are by Nature Equal to Yours: The Life and Legacy of Judith Sargent Murray*, a Terra Collection Initiative exhibition co-organized by the Cape Ann Museum, Sargent House Museum, and Terra Foundation. This focused exhibition examines the life and lasting contributions of writer and early women's rights advocate Judith Sargent Murray, centering on the Terra Foundation's portrait of Murray by John Singleton Copley and uniting the portrait with Murray's writings for the first time.

**College Art Association**

\$552,030

To support the Terra Foundation Research Travel Grants for a three-year period. Administered by the College Art Association, two types of grant support are available to individuals for research on topics concerning American art prior to 1980: Research Travel Grants to the United States and International Research Travel Grants for US-based Scholars. These grants encourage direct contact between international scholars and collections, resources, and experts in the US, and allow US-based scholars the opportunity to consult archival collections, trace the trajectory of their objects of study, and discuss their findings with local art historians.

**Courtauld Institute of Art**

\$275,000

To support the programs of the Centre for American Art at the Courtauld Institute of Art. Founded in 2016, the Centre is the only art

history program in Europe exclusively devoted to the teaching and study of American art prior to 1980. A special unit within the Courtauld, the Centre promotes research and education for undergraduate and graduate students with a wide range of scholarly programs.

**Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México**

\$50,325

To support "Mountain Aesthetics and Ecology: The Conceptual Heritage of Alexander von Humboldt in the Americas," a colloquium co-organized by the Instituto de Investigaciones Estéticas and the Terra Foundation. An international array of scholars of art history, geology, and urban studies, as well as artists and philosophers interested in the ecological aesthetics of landscape representation, will discuss and share their perspectives on the work of Alexander von Humboldt and his contributions to environmental research, stimulating dialogue between the sciences, humanities, and visual arts.

**Louisiana Museum of Modern Art / Terra Foundation for American Art**

\$16,070

To support an academic conference co-organized by the Louisiana Museum of Modern Art (Denmark) and the Terra Foundation to accompany the Terra Foundation-supported exhibition *Marsden Hartley*. The conference focuses on gender issues, spirituality, and Hartley's influence on contemporary art in relation to American modernism.

**Musée des Impressionnismes Giverny / Terra Foundation for American Art**

\$275,000

To support *The Studio of Nature: Landscapes from the Terra Foundation for American Art*, a Terra Collection Initiative exhibition developed



Art Design Chicago partner convening at the Chicago History Museum, 2019. Photo: Jon Shaft.



Visitors to the Art Bridges + Terra Foundation Initiative exhibition *Thomas Hart Benton: A Visiting Masterpiece from the Museum of Fine Arts, Boston* at the Michele and Donald D'Amour Museum of Fine Arts (June 19–December 30, 2018). Photo: Diana West.

in partnership with and presented at the Musée des Impressionnismes Giverny and additional European venues. Through a selection of 60 paintings and prints from the Terra Foundation's collection, the exhibition explores the evolution of American landscape depiction from 1860 to 1910. A French-language catalogue accompanies the exhibition.

**Power Institute Foundation for Art and Visual Culture, University of Sydney**  
\$556,300

To support a three-year visiting professorship and research program devoted to Native American art at the Power Institute Foundation. The program introduces Native American art to Australian students and initiates research on connections between the Indigenous cultures of Australia, Asia-Pacific, and North America.

**Rijksmuseum**  
\$165,000

To support the Terra Foundation Research Fellowship in American Photography at the Rijksmuseum in Amsterdam (2020–2022) to spearhead research on works in the museum's permanent collection. Two fellows will be selected for one year each to conduct in-depth research on selected works, photographers, and/or themes based on the fellows' individual research.

**Tate**  
\$200,000

To support "Terra Foundation for American Art Series: New Perspectives," a series of 10 events that develop original research, generate debate, promote the exchange of ideas, and contribute to an expanded view of American art and artists. The series amplifies a suite of seven recent and forthcoming American art

exhibitions throughout the various Tate institutions, and provides an opportunity for audiences to engage with American art and artists.

**Terra Foundation Exhibition Research and Development Fund**  
\$360,000

To support the Terra Foundation's Exhibition Research and Development Fund from 2020 to 2022. This fund provides a variety of grants designed to encourage international curators to learn more about historical American art and present exhibitions of American art at their home institutions, and to encourage US curators of American art to conduct research internationally and/or partner with international institutions. Additionally it supports pre-exhibition convenings of US and non-US partners. During fiscal years 2017–2019, the foundation awarded grants to 28 organizations totaling \$283,854 in research and development project support.

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**Art Bridges + Terra Foundation Initiative**

**Los Angeles County Museum of Art**  
\$1,893,082

To support the Los Angeles County Museum of Art's six-year collaborative exhibition consortium with two university galleries and two regional museums in the Greater Los Angeles area, with a goal of broadening access to American art. Three exhibitions in development reframe and broaden the traditional idea of American art, while allowing the public to access and engage with important segments of LACMA's collection. This multi-year, multi-institutional exhibition partnership is made possible by the Art Bridges + Terra Foundation Initiative, a joint program of Art Bridges and the Terra Foundation for American Art.

**Smithsonian American Art Museum and Renwick Gallery**  
\$1,997,029

To support the Smithsonian American Art Museum's American West exhibition consortium over five years with five partners from the Western region of the United States in order to present American art and implement object-centered learning opportunities in ways that deeply connect with the lives and regional histories of audiences in the West. This multi-year, multi-institutional exhibition partnership is made possible by the Art Bridges + Terra Foundation Initiative, a joint program of Art Bridges and the Terra Foundation for American Art.



# 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.

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## RESEARCH

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### Terra Summer Residency in Giverny, France

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#### 2017

##### Doctoral Fellows

**Jennifer Chuong**, Harvard University  
“Surface Experiments in Early America”

**John Vincent Decemvirale**, University of California, Santa Barbara  
“Knowing Your Place and Making Do: Radical Art Activism in Black and Latino Los Angeles, 1960 to Present”

**Carolín Görden**, Université Paris Diderot

“Regional Aesthetics for National Legitimization: The California Camera Club, 1890–1915”

**Matthew Holman**, University College London  
“Frank O’Hara Abroad: Transnational Poetics & The Idea of Europe”

**Ashley Lazevnick**, Princeton University  
“Precisionism in the Long 1920s”

**Levi Prombaum**, University College London  
“Portraits of James Baldwin, 1945–1965”

##### Artist Fellows

**Przemysław Branas**, Academy of Fine Arts, Krakow  
Photography, installation, and performance

**Rebecca Digne**, École Nationale Supérieure des Beaux-Arts de Paris  
Film

2017 Terra Summer Residency fellows in Giverny, France.  
Photo: Bruno Le Hir de Fallois.





**Jose Figueroa**,  
University of California, Berkeley  
Drawing and painting

**Eeva Siivonen**, Syracuse University  
Video

**Senior Scholars**  
**Alan Braddock**, College of William & Mary

**Arnauld Pierre**, Université Paris-Sorbonne  
(Paris IV); Centre André Chastel

**Senior Artists**  
**Simon Faithfull**, Berlin and London

**Coco Fusco**, New York City

**Guest Lecturer**  
**Tanya Sheehan**, Colby College

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## 2018

**Doctoral Fellows**  
**Eliane de Larminat**, Université Paris Diderot  
“‘The Buildings and the Families’: On the Part  
Played by Photographic Representations  
in the History of Public Housing in Chicago  
(1937–2000)”

**Jonathan Dentler**, University of Southern  
California  
“Wire Service Photography and the Globalization  
of the Spectator, 1920–1955”

**Ellen Feiss**, University of California, Berkeley  
“Maximum Feasible Participation: Art and the  
War on Poverty, NYC, 1960–1968”

**Morgan Labar**, Université Paris 1  
Panthéon-Sorbonne  
“The Aesthetic of ‘Bêtise’ in the Arts since 1965”

**Pierre-Jacques Pernuit**, Université Paris 1  
Panthéon-Sorbonne  
“In Media Res: Light as Intermedia in American  
Art, 1911–1952”

**Hannah Yohalem**, Princeton University  
“Movement and Arrest: Jasper Johns,  
1954–1968”

**Artist Fellows**  
**Maricruz Alarcón López**, Parsons School  
of Design  
Drawing, video, and writing

**Gaetano Cunsolo**, Nuova Accademia di  
Belle Arti  
Installation and sculpture

**Matthew Wilson**, Columbia University  
Sculpture and video

**Senior Scholars**  
**Rachael Z. DeLue**, Princeton University

**Hiroko Ikegami**, Kobe University

**Senior Artists**  
**Malala Andrialavidrazana**, Paris

**Silvia Kolbowski**, New York City

**Guest Lecturer**  
**James Meyer**, National Gallery of Art  
(Washington, DC); Johns Hopkins University;  
Dia:Beacon

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## 2019

**Doctoral Fellows**  
**Jessica Bardsley**, Harvard University  
“Fluid Materialisms in Contemporary Art  
(1960s–present)”

**Freya Field-Donovan**,  
University College London  
“A Strange American Funeral: Dance and  
Technology in 1930s USA”

**James Horton**, École Normale Supérieure  
“‘There Is No Guide No Voice No Word’: The  
Cut-up and Its Practitioners, History and  
Poetics of an International Underground,  
1959–1975”

**Laura Aimé Iglesias Lukin**, Rutgers  
University  
“This Must Be the Place’: Latin American  
Artists in New York, 1965–1975”

**Michaela Rife**, University of Toronto  
“Public Art, Private Land: Settler Colonialism,  
Art, and Land Use on the Great Plains”

**Taylor Walsh**, Harvard University  
“Medium at the Margins: Bruce Nauman at the  
End of the Sixties”

**Artist Fellows**  
**Juan Gugger**, Universidad Torcuato Di Tella  
Sculpture

**Clara Jo**, Universität der Künste Berlin  
Film and installation

**Byron Peters**, California College of the Arts  
Mixed media and video

**Emily Shanahan**, California Institute of  
the Arts  
Video

**Senior Scholars**  
**Briony Fer**, University College London

**Jonathan D. Katz**, University of Pennsylvania;  
State University of New York at Buffalo

**Senior Artists**  
**Pascal Frament**, Paris

**Zoe Leonard**, New York City

**Guest Participants**  
**Sébastien Pluot**, École Supérieure des Beaux-  
Arts TALM Angers

**Elisa Schaar**, University of Oxford

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## Research Travel Grants to the United States

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## 2017

**Doctoral Fellows**  
**Iliaria Grando**, University of York  
“Visualizing Aids: Re-Codify the Body to  
Re-Codify Society”

**Nicolas Heimendinger**, Université Paris 8–  
Vincennes, Saint-Denis  
“Avant-Gardes and Public Art Institutions,  
1964–1981: A Paradoxical Reconciliation”

**Lola Lorant**, Université Rennes 2  
“The New Realists: Arman, Christo  
and Niki de Saint-Phalle in the United  
States During the Cold War from the  
Late 1950s to the Late 1980s”

**Helena Rapp**, Johannes Gutenberg Universität,  
Mainz  
“([Inter-])Cultural Strategies of the 20th & 21st  
Century—Cultural Broker[age] by the Example  
of Visual Arts”

**Laura Valette**, Université Paris 1  
Panthéon-Sorbonne  
“Whistlerism in Europe (1878–1905)”



**Helena Vilalta**, University College London  
“Beyond ‘Information’: Embodied Conceptualism circa 1970”

**Postdoctoral and Senior Fellows**

**Adeyemi Akande**, University of Lagos  
“Extra Ezra: Understanding Modernism through the Photography of Ezra Stoller”

**Kornelia Boczkowska**, Adam Mickiewicz University in Poznań  
“Gazing Through Distorted Lenses: Landscape and Travelogue Forms in Selected Works of American Avant-garde and Experimental Film and Video (1950–1980)”

**Kirill Chunikhin**, New Europe College  
“Exhibiting American Visual Art in the USSR during Détente: Defining Strategies, Patterns, and Impacts”

**Katarzyna Cytlak**, National University of San Martin  
“Mapping a Feminist Criticism: Lucy R. Lippard’s Impact and Legacy in Non-Western Contexts”

**Noriko Murai**, Sophia University  
“Visualizing Transformation: East Asian-Inspired Images of Water in the Work of John La Farge”

**Magdalena Nieslony**, Universität Stuttgart  
“Points of View: Post-Modernist Art in the Wake of Mass Media”

**Gretchen Stolte**, Australian National University  
“Our Own Story: Developing the First Survey of Nez-Perce-Specific Beadwork”

**Eva Wattolik**, Friedrich-Alexander-Universität Erlangen-Nürnberg  
“T. W. Ingersoll: Foreign Views through the Stereoscope around 1900”

**2018**

**Doctoral Fellows**

**Camille Balenieri**, Université Paris 1 Panthéon-Sorbonne  
“Protest Photographs: Chauncey Hare’s Photographic Work and Career”

**Jacob Birken**, Universität Kassel  
“That Californian Institution: Western World-Views, ca. 1906”

**Madeleine Harrison**, Courtauld Institute of Art  
“‘The Finding of One Another’: Migration, Community, and Identity in Aaron Douglas’ Graphic Work, Paintings, and Murals, 1925–37”

**Matthew Holman**, Freie Universität Berlin  
“Frank O’Hara Abroad: Curatorship, Cosmopolitanism, and the Cold War”

**Stella Jungmann**, Universität Zürich  
“Imaging Japan in the US, 1850–1865”

**Robin Lynch**, McGill University  
“Packaging the Environment: Art and Industry 1937–1960”

**Irene Revell**, University of the Arts London  
“Performing ‘Womens Work’ (1975–78): What Constitutes a Feminist Performance Score and How Does It Extend Our Understandings of Contemporary Art Practices?”

**Jonathan Vernon**, Courtauld Institute of Art  
“Brancusi, Sidney Geist, and the End of Modernism: Writing against Nation and Appropriation in Post-War America and Communist Romania”

**Postdoctoral and Senior Fellows**

**Layiwola Adepeju**, University of Lagos  
“Tracing Transatlantic Connections to Africa:

Melvin Edwards, Jean Kennedy, and Richard Wolford in Focus”

**Lucy Bradnock**, University of Nottingham  
“Whatever Happened to the Frontier? Regionalism and American Art since 1950”

**Justin Carville**, Dún Laoghaire Institute of Art, Design & Technology  
“The Ungovernable Eye: Photography, Race, and the Global Irish”

**Özlem Dagoglu**, independent scholar  
“Mihri Rasim (1885–1954), A Turkish-American Female Portraitist and Her US Network”

**Amelia Groom**, Universiteit van Amsterdam  
“Turning to Stone: Beverly Buchanan’s Built Rocks and Constructed Ruins”

**Ruth Iskin**, independent scholar  
“Mary Cassatt’s Transatlantic Career, Legacy, and Afterlife”

**Elizabeth Johnson**, Birkbeck, University of London  
“Spectres of the Future: Bruce Nauman and the Holographic Figure”

**Ed Krcma**, University of East Anglia  
“Robert Rauschenberg’s Unstudied Solvent Transfer Drawings from 1958”

**Kaja Marczevska**, University of Westminster  
“Print Workshops and Self-Publishing in the Visual Arts (1971–1979)”

**Richard Read**, University of Western Australia  
“Ecology and Perception in British and American Landscape Painting and Aesthetic Writing”

**Devon Smither**, University of Lethbridge  
“All Who Care Enough to Want to See and

Understand’: The Whitney Women and American Modern Art, 1905–1930”

**Elvan Zabunyan**, Université Rennes 2  
“Traces, Lines, Trajectories. Contemporary Art History and the Memory of Slavery”

**Mengyang Sunny Zhang**, Tsinghua University  
“Presenting Blackness in Projects: African-American Art and State Funding in the New Deal”

**2019**

**Doctoral Fellows**

**Sequoia Barnes**, University of Edinburgh  
“Patrick Kelly is a Designer-Artist: Fashioning Pleasure in Disgust and Queering the Post-Black Ethos”

**Gloria Boeri**, University of Oxford  
“‘The Most Invisible of Photographers.’ Ugo Mulas and the Documentation of Art and Artists, 1954–1973”

**Tiffany Charlotte Boyle**, Birkbeck, University of London  
“Black Box and Desertscares: Conceptual Revisions to Reading the Work of Donald Locke, 1969–1980”

**Valeria Espitia**, Universidad Nacional Autónoma de México  
“Where Art is Joy? The Historiography of ‘Primitive’ Art as Cultural Colonization”

**Freya Field-Donovan**, University College London  
“A Strange American Funeral: Dance and Technology in 1930s USA”

**Jennifer Jäger**, Justus-Liebig-Universität Giessen  
“Kay Sage—Silent Worlds: Imagery and

Perception of a Female Surrealist Artist (1938–58)”

**Adiva Lawrence**, University of Hull  
“Curating the History of Slavery: The Evolving Roles of Art and Archives”

**Ariadna Lorenzo Sunyer**, Université de Lausanne; Universitat de Girona  
“Artists’ Talks with Slide Shows in the USA 1940–1970”

**Martyna Ewa Majewska**, University of St Andrews  
“Reclaiming Representation, Resisting Overdetermination: African American Artists Performing for the Camera since 1970”

**Danielle Nastari**, Universidade de São Paulo  
“The Reception of Candido Portinari’s Work in the United States: Beginnings, Ascension, Apex, 1935–1945”

**Kimberly Schreiber**, University College London  
“Still Lives in Changing Times: Prison Photography in the American South, 1959–1979”

**Francesca Wilmott**, Courtauld Institute of Art  
“Far Out California: Regionalism in American Art of the 1960s and ’70s”

**Postdoctoral and Senior Fellows**  
**Judy Annear**, University of New South Wales  
“Allan Sekula and Australia: A Focused Research Project into the Sekula Archive at the Getty Research Institute”

**Deborah Bürgel**, independent scholar  
“Marcel Duchamp’s Rrose Sélavy: Complete Works and Collected Writings, 1920–1968”

**Valérie Da Costa**, Université de Strasbourg  
“Paul Thek in Italy (1963–1977)”

**Freya Gowrley**, University of Edinburgh  
“Collage before Modernism: Art and Identity in Britain and North America, 1680–1912”

**Eleanor Roberts**, University of Roehampton  
“Imposters: Art, Performance, Theatricality in the Work of Charlotte Moorman”

**Amy Tobin**, University of Cambridge  
“Sisterhood: Art and Feminist Politics in Britain and the United States, 1968–80”

**Jordan Elizabeth Troeller**, independent scholar  
“Ruth Asawa at Home: Sculpture and Domesticity in Postwar San Francisco”

**Rachel Warriner**, Courtauld Institute of Art  
“Feminist Arts-Activism, New York: Collectives, Actions, Agitations”

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**International Research Travel Grants for US-based Scholars**

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**2017**

**Doctoral Fellows**  
**Nisa Ari**, Massachusetts Institute of Technology  
“Cultural Mandates: Art and Political Parity in Early Twentieth Century Palestine”

**Julia Neal**, University of Texas at Austin  
“Who Taught You To Think (Like That): Benjamin Patterson’s Conceptual Aesthetic”

**William Schwaller**, Temple University  
“Arte de Sistemas in Argentina and Beyond: Theories of Systems Esthetics and the Centro de Arte y Comunicación’s International Network”

**Elizabeth Doe Stone**, University of Virginia  
“Cosmopolitan Facture: John Singer Sargent and Anders Zorn, 1871–1915”

**Karli Wurzelbacher**, University of Delaware  
“Reverse Painting on Glass: Seeing Through the Surface of American Modernism”

**Postdoctoral and Senior Fellows**  
**Monica Bravo**, Yale University  
“Picturing Greater America: US Modernist Photography and the Mexican Cultural Renaissance, 1920–1945”

**Jill Bugajski**, Art Institute of Chicago  
“American-Russian Art Dialogues, as Viewed from Moscow”

**Margaretta Lovell**, University of California, Berkeley  
“Itinerant Paintings: John Singleton Copley, Imperial Britain and the Scottish Diaspora”

**Amy Lyford**, Occidental College  
“Dorothea Tanning’s Embodied Surrealism”

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**2018**

**Doctoral Fellows**  
**Susan Eberhard**, University of California, Berkeley  
“American Silver, Chinese Silverwares, and the Global Circulation of Value”

**Natalia Vieyra**, Temple University  
“Beyond the City of Light: Impressionists in the Americas and the Caribbean”

**Postdoctoral and Senior Fellows**  
**Maggie Cao**, University of North Carolina at Chapel Hill  
“New Media in the Age of Sail”

**Jennifer Greenhill**, University of Southern California  
“The Commercial Imagination: American Illustration and the Advent of the Pictorial Advertising Age”

**Lauren Lessing**, Colby College Museum of Art  
“Great Nature’s Theatre: Landscape Painting and Melodrama in Antebellum New York”

**ShiPu Wang**, University of California, Merced  
“The Brush of Swords: US Cold War Cultural Diplomacy, American Art, and Taiwan’s Postcolonial Visuality”

**Tatsiana Zhurauliova**, University of Chicago  
“Witnessing War: Yasuo Kuniyoshi and W. Eugene Smith in Dialogue”

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**2019**

**Doctoral Fellows**  
**Caroline Gillaspie**, City University of New York  
“‘Delicious Libations’: Representing the Nineteenth-Century Brazil–US Coffee Trade”

**Serena Qiu**, University of Pennsylvania  
“The ‘Far East’ Nearby: Constructing China and Japan at American World’s Fairs, 1870s–1910s”

**Alba Campo Rosillo**, University of Delaware  
“The Portraiture of George Peter Alexander Healy in Europe”

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**Fellowships at the Smithsonian American Art Museum**

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**2017**  
**Postdoctoral Fellow**  
**Jennifer Noonan**, Caldwell University



“1970 Venice Biennale: The Politics of Display, Politics on Display Abroad and At Home”

Predoctoral Fellows

**Alexander Jackson**, University of East Anglia  
“Critical Mass: Art Writing and Popular Periodicals, 1877–1913”

**Lauren Richman**, Southern Methodist University  
“The Mediating Lens: American Cultural Occupation and German National Identity in West Berlin, 1949–1968”

2018

Postdoctoral Fellows

**Paisid Aramphongphan**, Leicester School of Art  
“Paul Thek: Body Mass Index”

**Alison Boyd**, Kunsthistorisches Institut in Florenz, Max-Planck-Institut  
“‘Your Country? How Came It Yours?’: Divergent Artistic and Political Claims for the ‘Soil’ in America in the 1930s–1940s”

**Sarah-Neel Smith**, Maryland Institute College of Art  
“Exhibiting the Middle East: The Lost History of America’s Cultural Exchanges”

Predoctoral Fellows

**Clarisse Fava-Piz**, University of Pittsburgh  
“Sculpting Beyond Borders: George Grey Barnard and Andrew O’Connor during the Age of Rodin”

**Helena Vilalta**, University College London  
“From Information to Incorporation: Embodied Conceptualism in New York, c. 1970”

2019

Postdoctoral Fellows

**Hanna Hölling**, University College London  
“Fluxus and the Material Legacy of Intermediality”

**Caroline Riley**, University of California, Davis  
“MoMA Goes to Paris in 1938: Building and Politicizing American Art”

Predoctoral Fellows

**Heather Caverhill**, University of British Columbia  
“Mutable Modernisms: An Art Colony in Blackfoot Territory and the Lives of its Works”

**Josie Johnson**, Brown University  
“Photography Under Construction: Margaret Bourke-White and 1930s Russia”

**Robin Lynch**, McGill University  
“Packaging Environments: The Art and Design Program at the Container Corporation of America”

Terra Foundation for American Art-Paul Mellon Centre Fellowship

**Alison Clarke**, University of Liverpool; National Gallery (London) (2018–2019)

**Amy Tobin**, University of Cambridge (2019–2020)

Terra Foundation-Affiliated Fellowship in Rome

**David Ogawa**, Union College (2018–2019)

**Melanie Sherazi**, California Institute of Technology (2019–2020)

Terra Foundation Postdoctoral Research Fellowship in Paris

**Enrico Camporesi**, Université Sorbonne Nouvelle–Paris 3 / Università di Bologna (2017–2018)

**Emilie Blanc**, Université Rennes 2 (2018–2019)

**Morgan Labar**, Université Paris 1 Panthéon-Sorbonne (2019–2020)

Terra Foundation Collection Research Fellowship in American Art at the Museum Ludwig

**Janice Mitchell**, University of the Arts London (2018–2020)

TEACHING

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

**Janetta Benton**, Pace University  
Teaching at China Academy of Art (2017–2018)

**Katherine Hoffman**, St. Anselm College  
Teaching at Radboud University Nijmegen (2017–2018)

**Rachel Sailor**, University of Wyoming  
Teaching at Universiteit vu Lëtzebuerg (2017–2018)

Visiting Professorship at the University of Oxford

**Miguel de Baca**, Lake Forest College (2017–2018)

**John R. Blakinger**, University of Southern California (2018–2019)

**Amy M. Mooney**, Columbia College Chicago (2019–2020)

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

**Lauren Kroiz**, University of California, Berkeley (2017–2018)

**Laura Katzman**, James Madison University (2018–2019)

**Joshua Shannon**, University of Maryland (2019–2020)

Visiting Professorship at Doshisha University and Kobe University

**Caroline Blinder**, University of London (2019–2020)

Postdoctoral Teaching Fellowship at Université Paris Nanterre and Université Paris Diderot

**Tatsiana Zhurauliova**, University of Chicago (2018–2020)

Postdoctoral Teaching Fellowship at Humboldt-Universität zu Berlin

Andrew Witt, University College London (2018–2020)

Immersion Semesters Student Fellowships

2018 Yonit Aronowicz, Université Paris Diderot

Lucie Grandjean, Université Paris Nanterre

Madeleine Harrison, Courtauld Institute of Art

Laura Vielmetter-Diekmann, Humboldt-Universität zu Berlin

2019 Max Böhner, Humboldt-Universität zu Berlin

Francesca Wilmott, Courtauld Institute for Art

Martyna Zielinska, Université Paris Diderot

PUBLICATIONS

International Essay Prize (administered by Smithsonian American Art Museum)

2017 Susanneh Bieber, Texas A&M University “Going Back to Kansas City: The Origins of Judd’s Minimal Art”

2019 Paisid Aramphongphan, Leicester School of Art “An Artist in the Secular World: Paul Thek’s Relics”

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

2018 Benoît Buquet, Graphics: Art & Design Graphique aux États-Unis dans les Années 1960 et 1970 (Presses Universitaires François-Rabelais)

International Publication Grants (administered by College Art Association)

2017 Philippe Artières, Attica, USA, 1971 (Le Point du Jour)

Emily Burns, Transnational Frontiers: The Visual Culture of the American West in the French Imagination, 1867–1914 (University of Oklahoma Press)

Sophie Cras, L’Économie à l’Épreuve de l’Art. Art et Capitalisme dans les Années 1960, translated into English (Yale University Press)

Kenji Kajiya, Formless Modernism: Color Field Painting and 20th-Century American Culture, translated into Japanese (University of Tokyo Press)

Kate Lemay, Triumph of the Dead: The American War Cemeteries in France (University of Alabama Press)

ShiPu Wang, The Other American Moderns (Penn State University Press)

2018 Benoît Buquet, Graphics: Art & Design Graphique aux États-Unis dans les Années 1960 et 1970 (Presses Universitaires François-Rabelais)

Judy Chicago, Through the Flower—My Struggle as a Woman Artist, translated into French by Sophie Taam (Les Presses du Réel)

Patricia Hills, Modern Art in the USA: Issues and Controversies of the 20th Century, translated into Chinese by Qiao Hu (Jiangsu Phoenix Fine Arts Publishing)

Frank Mehring, Riding on the Tidal Wave of Modernism: (Trans)National Approaches to the Artwork of Winold Reiss (Deutscher Kunstverlag)

Tanya Sheehan, Study in Black and White: Photography, Race, Humor (Pennsylvania State University Press)

Gloria Sutton, Stan VanDerBeek’s Movie-Drome: An Experience Machine, translated into French (Éditions B2)

K. L. H. Wells, Weaving Modernism: Postwar Tapestry Between Paris and New York (Yale University Press)

2019 Anni Albers, On Weaving, translated from English to French (Les Presses du Réel)

Anna Arabindan-Kesson, Black Bodies, White Gold: Art, Cotton, and Commerce in the Atlantic World (Duke University Press)

François Brunet, La Naissance de l’Idée de Photographie, translated from French to English (Ryerson Image Centre)

Julia Bryan-Wilson, Art Workers: Radical Practice in the Vietnam War Era, translated from English to Korean (Youlhwadang Press)

Eddie Chambers, ed., The Routledge Companion to African American Art History (Taylor & Francis)

Julia Drost, ed., Networks, Museums, and Collections: Surrealism in the US, translated from French to English (Deutsches Forum für Kunstgeschichte Paris)

Natilee Harren, Fluxus Forms: Scores, Multiples, and the Eternal Network (University of Chicago Press)

Eliane de Larminat, Houses and Homes. Photographier la maison américaine (Le Point du Jour)

Jody Patterson, Modernism for the Masses: Painters, Politics, and Public Murals in New Deal New York (Yale University Press)

Laurence Schmidlin, La Spatialisation du Dessin dans l’Art Américain des Années 1960 et 1970 (Les Presses du Réel)



# Paris Center Events

Since 2009, the Terra Foundation Paris Center has served as the hub of our European activities, welcoming an 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.

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

### “American Painting in the 1930s”

September 27, 2016

**Laurence Bertrand-Dorléac**, Sciences-Po, Paris

**Laurence des Cars**, Musée de l’Orangerie

### “The Color Line”

October 10, 2016

**Richard J. Powell**, Duke University

**Daniel Soutif**, independent curator

### “Grand Illusions: American Art and the First World War”

December 8, 2016

**Laurent Le Bon**, Musée National Picasso-Paris

**David Lubin**, Wake Forest University

### “Undoing Borders between Art, Craft, and Design in the Museum Today”

March 13, 2017

**Glenn Adamson**, Yale Center for British Art

**Olivier Gabet**, Musée des Arts Décoratifs

### “Painting Artists’ Studios in the Late Nineteenth Century: William Merritt Chase (1849–1916)”

May 18, 2017

**Alain Bonnet**, Université Grenoble Alpes

**James Glisson**, Huntington Library, Art Museum, and Botanical Gardens

### “A Different Way to Move: Minimalisms, New York, 1960–1980”

September 28, 2017

**Marcella Lista**, Musée National d’Art Moderne, Centre Pompidou

**Valérie Mavridorakis**, Haute École d’Art et de Design-HEAD-Genève

Ruth Fine and Jim Dine speaking during the conference “Art, Life & Politics: American Printmaking from the 1960s to Today” (June 4–5, 2018). Photo: Bruno Le Hir de Fallois.





**“Women Inside and Outside the Grid: New Approaches to Modernist Sculpture”**

November 16, 2017

**Jo Applin**, Courtauld Institute of Art  
**Miguel de Baca**, Lake Forest College

**“Terra Foundation Research Workshop”**

December 7, 2017

**Pierre-Jacques Pernuit**, Université Paris 1  
Panthéon-Sorbonne  
**Sara Tarter**, University of Birmingham  
**Étienne Tornier**, Université Paris Nanterre  
**Hadrien Viraben**, Université de Rouen

**“Clement Greenberg Translated”**

February 6, 2018

**Caroline A. Jones**, Massachusetts  
Institute of Technology  
**Katia Schneller**, École Supérieure d’Art et  
Design Grenoble-Valence

**“A Conflicted Geography: African American Artists & African Diaspora”**

March 29, 2018

**Anne Lafont**, École des Hautes Études  
en Sciences Sociales  
**Steven Nelson**, University of California, Los Angeles

**“Framing Environmental Dimensions in American Art”**

April 5, 2018

**Isabelle Gapp**, University of York  
**Susann Köhler**, Georg-August-Universität  
Göttingen  
**Nina Leger**, Université Paris 8  
**Bénédicte Ramade**, Université de Montréal

**“Art, Life & Politics: American Printmaking from the 1960s to Today”**

June 4–5, 2018

**Stephen Coppel**, British Museum  
**Jacqueline Francis**, California College of the Arts



Élisabeth Lebovici presents “Matter(s) of Fact” during the conference “Art, Life & Politics: American Printmaking from the 1960s to Today” (June 4–5, 2018). Photo: Bruno Le Hir de Fallois.

**Élisabeth Lebovici**, independent scholar  
**Laurence Schmidlin**, Musée Cantonal des  
Beaux-Arts de Lausanne  
**Richard Shiff**, University of Texas at Austin  
**Susan Tallman**, School of the Art Institute of  
Chicago  
**Hervé Vanel**, American University of Paris

**“Dorothea Lange, Photographe Documentaire”**

September 27, 2018

**Abigail Solomon-Godeau**, University of  
California, Santa Barbara  
**Pia Viewling**, Jeu de Paume

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

**““Local Color in Art’: Nationalism and  
Impressionism in the United States,  
Australia, and France”**

June 7, 2016

American Studies Center, University of  
Warsaw

**“Impression as Nation: Impressionism  
and Local Color in the United States,  
Australia, and France”**

June 8, 2016

Institute of Art History,  
Jagiellonian University

**“Seeing Through: Negotiating the Photograph”**

June 8–9, 2016

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

**“Un Portrait Intérieur, le Musée Imaginaire  
des Impressionnistes”**

September 7–8, 2016

Musée des Beaux-Arts de Rouen

**“The Textures of Work”**

September 26–30, 2016  
Terra Foundation Giverny

**“Regarding Nicolas Calas: An International  
Symposium”**

October 21–22, 2016

Athens School of Fine Arts

**“Conversations on Culture: Henri Loyrette  
and Michael E. Shapiro”**

October 26, 2016

Mona Bismarck American Center

**“Picturing a Nation” [series of four lectures]**

May 3–24, 2017

University of Oxford

**“From Washington to Trump: Political  
Humor in American Art”**

May 24, 2017

Institute of Art History, Jagiellonian University

**“Border Control: On the Edges of  
American Art”**

May 25–26, 2017

Tate Liverpool

**“No Representation without Circulation:  
An Alternative History of American  
Visual Culture”**

June 7–8, 2017

Collège Franco-Britannique

**“At Home and Abroad: Movement, Influence,  
and Circulation in North American Art”**

June 28–29, 2017

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

**“Experience and American Art”**

March 23–24, 2018

Courtauld Institute of Art



**“Distinguished W. E. B. Du Bois Lecture:  
Faith Ringgold”**  
April 23, 2018  
Humboldt-Universität zu Berlin

**“The Body of a Nation” [series of  
four lectures]**  
May 2–23, 2018  
University of Oxford

**“Eccentric, Realist, Populist, Procedural:  
The Politics of Figuration in American Art,  
1929–1980”**  
May 18–19, 2018  
Humboldt-Universität zu Berlin

**“Empathy, Intimacy, and Ethics in  
American Art”**  
June 5–6, 2018  
John F. Kennedy Institute for North American  
Studies, Freie Universität Berlin

**“Video Art and the Public Sphere in the US:  
1965–1980”**  
June 18, 2018  
LUX

**“Annette Michelson and the ‘Radical  
Aspiration’ of Criticism”**  
January 17, 2019  
Institut National d’Histoire de l’Art

**“Exile Modernism”**  
February 6, 2019  
Humboldt-Universität zu Berlin

**“‘Art Knows No Geographical Lines’:  
The Influence of Edwardian British  
Artists on Pittsburgh’s Carnegie  
International Exhibitions”**  
February 27, 2019  
Paul Mellon Centre for Studies  
in British Art



John R. Blakinger, 2018–19 Terra Foundation Visiting Professor at the University of Oxford, at the Institute of Art History, Hungarian Academy of Sciences for the lecture “György Kepes: Undreaming the Bauhaus” (June 21, 2019). Photo: John R. Blakinger.

**“‘Luminism’: Museums and the Production  
of Knowledge”**  
March 7, 2019  
Södertörn University

**“American Art in the 1940s: Global Currents,  
Local Tides”**  
April 16–17, 2019  
Institut National d’Histoire de l’Art and  
Université Paris Diderot

**“A Contest of Images: American Art as  
Culture War” [series of four lectures]**  
May 8–29, 2019  
University of Oxford

**“György Kepes: Undreaming the Bauhaus”**  
June 21, 2019  
Institute of Art History, Research Centre for the  
Humanities, Hungarian Academy of Sciences

**“1898: Imag(in)ing the Caribbean in the  
Age of the Spanish-American War”**  
June 25, 2019  
John F. Kennedy Institute for North American  
Studies, Freie Universität Berlin

**“Arts Patronage in Modern America”**  
June 26–28, 2019  
Rothermere American Institute, University  
of Oxford

# Terra Collection: Initiatives, 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 767 paintings, prints, drawings, photographs, and sculptures spanning 1750–1980. We work to ensure the collection is widely accessible, creating collaborative exhibitions with museum partners around the globe, lending artworks to exhibitions worldwide, and maintaining a comprehensive database of the collection online.

## Terra Collection Initiatives

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

### *Samuel F. B. Morse's "Gallery of the Louvre" and the Art of Invention*

Terra Foundation for American Art (organizer); Huntington Library, Art Museum, and

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

### *William Merritt Chase*

Terra Foundation for American Art (co-organizer); Phillips Collection (co-organizer),

*Spring Flowers (Peonies)* (by 1889) from the Terra Collection on view during the exhibition *William Merritt Chase at the Museum of Fine Arts*, Boston (October 9, 2016–January 16, 2017).





June 4–September 11, 2016; Museum of Fine Arts, Boston (co-organizer), October 9, 2016–January 16, 2017; Ca’ Pesaro (Fondazione Musei Civici Venezia) (co-organizer), February 11–May 28, 2017  
6 works, including:  
William Merritt Chase, *The Olive Grove*, c. 1910  
William Merritt Chase, *Ready for a Walk*, c. 1885  
William Merritt Chase, *Spring Flowers (Peonies)*, by 1889

**Continental Shift: Nineteenth Century American and Australian Landscape Painting**  
Terra Foundation for American Art (co-organizer); Art Gallery of Western Australia (co-organizer), July 30, 2016–February 5, 2017; Ian Potter Museum of Art (co-organizer), March 14–June 11, 2017  
15 works, including:  
Thomas Cole, *Landscape with Figures: A Scene from “The Last of the Mohicans,”* 1826  
Sanford Robinson Gifford, *Hunter Mountain, Twilight*, 1866  
John La Farge, *Paradise Valley*, 1866–68

**Bellows and the Body: The Real, The Ideal, and the Nude**  
Barber Institute of Fine Arts (organizer), October 21, 2016–January 22, 2017  
George Bellows, *Nude Girl, Miss Leslie Hall*, 1909

**America’s Cool Modernism: O’Keeffe to Hopper**  
Terra Foundation for American Art (co-organizer); Ashmolean Museum of Art and Archaeology (co-organizer), March 23–July 22, 2018  
27 works, including:  
Patrick Henry Bruce, *Peinture*, 1917–18  
Arthur Dove, *Boat Going through Inlet*, c. 1929  
Edward Hopper, *Dawn in Pennsylvania*, 1942

**Pathways to Modernism: American Art, 1865–1945**  
Art Institute of Chicago (co-organizer); Terra Foundation for American Art (co-organizer); Shanghai Museum, September 28, 2018–January 6, 2019  
43 works, including:  
Romare Bearden, *After Church*, 1941  
Frederic Edwin Church, *Our Banner in the Sky*, 1861  
Arthur Dove, *Boat Going through Inlet*, c. 1929  
Marsden Hartley, *Painting No. 50*, 1914–15

**Atelier 17 e a gravura moderna nas Américas / Atelier 17 and Modern Printmaking in the Americas**  
Terra Foundation for American Art (co-organizer); Museu de Arte Contemporânea da Universidade de São Paulo (co-organizer), March 23–June 2, 2019  
14 works, including:  
John Ferren, *Sea Forms*, 1937  
Stanley William Hayter, *Cinq Personnages*, 1946  
Armin Landeck, *Studio Interior No. 1*, 1935  
Blanche Lazzell, *Still Life*, 1919 (block cut), 1931 (printed)

Multi-year Loans

**Art Institute of Chicago**, 2005–present  
76 works have been exhibited, including:  
Thomas Cole, *Landscape with Figures: A Scene from “The Last of the Mohicans,”* 1826  
William Stanley Haseltine, *Rocks at Nahant*, 1864  
Fitz Henry Lane, *Brace’s Rock, Brace’s Cove*, 1864  
Edward Hicks, *A Peaceable Kingdom with Quakers Bearing Banners*, c. 1829–30  
Lilly Martin Spencer, *The Home of the Red, White, and Blue*, c. 1867–68

**Musée des Impressionismes Giverny**, March–November, 2016; March–November, 2017  
John Leslie Breck, *Morning Fog and Sun*, 1892

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

**Ashmolean Museum of Art and Archeology**, October 2016–July 2018; March 2019–December 2020  
Charles Courtney Curran, *In the Luxembourg (Garden)*, 1889  
Childe Hassam, *French Peasant Girl*, c. 1883  
Maurice Brazil Prendergast, *The Luxembourg Garden, Paris*, c. 1890–94  
Thomas Moran, *Autumn Afternoon, the Wissahickon*, 1864

Exhibition Loans

**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

**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

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

**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

**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

**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

**Stuart Davis: In Full Swing**  
Whitney Museum of American Art (co-organizer), June 10–September 25, 2016; National Gallery of Art, Washington, DC (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 1, 2018  
Stuart Davis, *Super Table*, 1925

**Mary Cassatt–Retrospective**

NHK, Tokyo and NHK Productions, Tokyo (co-organizers); Yokohama Museum of Art (co-organizer), June 25–September 11, 2016; National Museum of Modern Art, Kyoto (co-organizer) September 27–December 4, 2016  
Mary Cassatt, *Jenny and Her Sleepy Child*, c. 1891–92

Mary Cassatt, *Summertime*, 1894  
Mary Fairchild MacMonnies (later Low), *The Breeze*, 1895

**JapanAmerica: Points of Contact, 1876–1970**

Herbert F. Johnson Museum of Art (organizer), August 27–December 18, 2016; Crocker Art Museum, February 12–May 21, 2017  
Childe Hassam, *The White Kimono*, 1915  
Edmund Tarbell, *In the Orchard*, 1891

**The Color Line: African-American Artists and Segregation**

Musée du Quai Branly, October 4, 2016–January 22, 2017  
Jacob Lawrence, *Bar-b-que*, 1942  
Archibald J. Motley, Jr., *Between Acts*, 1935

**Icon of Modernism: Representing the Brooklyn Bridge, 1883–1950**

Georgia Museum of Art, September 17–December 11, 2016  
Ernest Lawson, *Brooklyn Bridge*, 1917–20  
John Marin, *Sailboat, Brooklyn Bridge, New York Skyline*, 1934  
John Marin, *Brooklyn Bridge, No. 6*, 1913  
Arnold Rönnebeck, *Brooklyn Bridge*, 1925

**Wild Spaces, Open Places: Hunting and Fishing in American Art**

Dixon Gallery and Gardens, October 23, 2016–January 15, 2017; Joslyn Art Museum (organizer), February 12–May 7, 2017; Shelburne Museum, June 4–August 27, 2017;

Amon Carter Museum of American Art, October 7, 2017–January 7, 2018  
Richard La Barre Goodwin, *Two Snipes*, c. 1880–1902

**World War I and American Art**

Pennsylvania Academy of the Fine Arts (organizer), November 4, 2016–April 9, 2017; New-York Historical Society, May 26–September 3, 2017 (as *World War I Beyond the Trenches*); Frist Center for the Visual Arts, October 6, 2017–January 21, 2018  
Lyonel Feininger, *Denstedt*, 1917

**American Watercolor in the Age of Homer and Sargent**

Philadelphia Museum of Art, March 1–May 14, 2017  
Winslow Homer, *Apple Picking*, 1878  
Winslow Homer, *A Garden in Nassau*, 1885

**Charles Sheeler: Fashion, Photography, and Sculptural Form**

James A. Michener Art Museum, March 18–July 9, 2017  
Charles Sheeler, *Flower Forms* (gelatin silver print), between 1917 and 1926

**In Concert: Musical Instruments between the 1860s and the 1910s**

Musée des Impressionnismes Giverny, March 24–July 2, 2017  
Joseph DeCamp, *The Violinist*, c. 1902

**Georgia O’Keeffe**

Tate Modern (organizer); Art Gallery of Ontario, April 22–July 30, 2017  
Georgia O’Keeffe, *Red Amaryllis*, 1937

**John Graham: Maverick Modernist**

Parrish Art Museum, May 7–July 23, 2017  
John Graham, *The Green Chair*, 1928

**Henry James and American Painting**

Morgan Library & Museum (organizer), June 9–September 10, 2017; Isabella Stewart Gardner Museum, October 19, 2017–January 21, 2018  
Lilla Cabot Perry, *The Green Hat*, 1913

**Monet’s Etretat: Destination and Motif**

Timken Museum of Art, September 7–December 31, 2017  
George Inness, *Sunset, Etretat*, 1892  
William Henry Lippincott, *The Cliffs at Etretat*, 1890

**California Mexicana: Missions to Murals, 1820–1930**

Laguna Art Museum, October 15, 2017–January 14, 2018  
William S. Jewett, *The Promised Land — The Grayson Family*, 1850

**Jane Peterson: At Home and Abroad**

Mattatuck Museum (organizer), November 19, 2017–January 28, 2018; Long Island Museum of Art, February 11–April 22, 2018; Columbia Museum of Art, May 13–July 22, 2018; Hyde Collection, August 5–October 14, 2018  
Jane C. Peterson, *Marché aux Fleurs*, 1908

**Coming Away: Winslow Homer in England**

Worcester Art Museum (co-organizer), November 11, 2017–February 4, 2018; Milwaukee Art Museum (co-organizer), March 2–May 20, 2018  
Winslow Homer, *The Nurse*, 1867  
Winslow Homer, *Perils of the Sea*, 1888

**Picturing Mississippi, 1817–2017: Land of Plenty, Pain, Promise**

Mississippi Museum of Art, December 9, 2017–July 8, 2018  
George Caleb Bingham, *The Jolly Flatboatmen*, 1877–78

William S. Jewett’s *The Promised Land—The Grayson Family* (1850) on view during the exhibition *California Mexicana: Missions to Murals, 1820–1930* at the Laguna Art Museum (October 15, 2017–January 14, 2018).





**Mary Cassatt: An American Impressionist in Paris**

Musée Jacquemart-André, March 9–July 23, 2018  
Mary Cassatt, *Jenny and Her Sleepy Child*, c. 1891–92  
Mary Cassatt, *Summertime*, 1894

**John Singer Sargent and Chicago's Gilded Age**

Art Institute of Chicago, June 28–September 30, 2018  
Dennis Miller Bunker, *The Mirror*, 1890  
John Singer Sargent, *A Parisian Beggar Girl*, c. 1880

**Winslow Homer and the Camera: Photography and the Art of Painting**

Bowdoin College Museum of Art, June 23–October 28, 2018  
Winslow Homer, *On Guard*, 1864

**Americans Abroad: Landscape and Artistic Exchange, 1800–1920**

Sidney and Lois Eskenazi Museum of Art (co-organizer); Tsinghua University Art Museum (co-organizer), September 21, 2018–March 17, 2019  
Karl Anderson, *Tennis Court at Hôtel Baudy*, 1910  
John Leslie Breck, *Garden at Giverny*, c. 1887–91  
Lyonel Feininger, *Denstedt*, 1917  
Childe Hassam, *Montmartre: July 14*, 1889  
Robert Henri, *Street Corner in Paris*, 1896  
Winslow Homer, *Haymakers*, 1867  
John H. Twachtman, *Road near Honfleur*, c. 1885

**Nature's Nation: American Art and Environment**

Princeton University Art Museum (organizer), October 13, 2018–January 6, 2019; Peabody Essex Museum, February 2, 2019–May 5, 2019; Crystal Bridges Museum of American Art, May 25, 2019–September 9, 2019  
Sanford Robinson Gifford, *Hunter Mountain, Twilight*, 1866

Martin Johnson Heade, *Newburyport Marshes: Approaching Storm*, c. 1871

**John Singer Sargent**

Nationalmuseum (Stockholm), October 13, 2018–January 13, 2019  
John Singer Sargent, *A Parisian Beggar Girl*, c. 1880

**William J. Glackens and Pierre-Auguste Renoir: Affinities and Distinctions**

NSU Art Museum Fort Lauderdale (organizer), October 21, 2018–May 5, 2019; Hunter Museum of American Art, June 21–September 21, 2019  
William Glackens, *Julia's Sister*, c. 1915

**Once Upon a Time in America: Three Centuries of American Art**

Wallraf-Richartz Museum & Fondation Corboud, November 23, 2018–March 24, 2019  
Sanford Robinson Gifford, *Morning in the Hudson, Haverstraw Bay*, 1866  
John Haberle, *One Dollar Bill*, 1890  
Robert Henri, *Figure in Motion*, 1913  
Samuel F. B. Morse, *Gallery of the Louvre*, 1831–33

**Documenting Change: Our Climate (Past, Present and Future)**

CU Art Museum, University of Colorado, Boulder, February 7–July 20, 2019  
Frederic Edwin Church, *The Iceberg*, c. 1875



Acquisition  
**Yasuo Kuniyoshi**  
***Boy with Cow*, 1921**

Oil on canvas, 16 1/8 × 20 in. (41 × 50.8 cm)  
Terra Foundation for American Art, Daniel J. Terra Art Acquisition Endowment Fund, 2017.1

Inspired by the landscape and vernacular architecture of Maine, where Yasuo Kuniyoshi summered at the Ogunquit artists' colony, *Boy with Cow* is one of several images he painted

of the subject during the 1920s. With its simplified geometric forms, stylized rendering of anatomy, and high horizon, the painting fuses Kuniyoshi's interests in European modernism, American folk art, and Japanese prints. Despite harsh treatment by the United States government during World War II, Kuniyoshi had a firmly established reputation as a leading contemporary artist and teacher; *Boy with Cow* was featured in subsequent retrospectives by gallerist Edith Halpert and the Whitney Museum of American Art.




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Acquisition  
**Robert Henri**  
*Sylvester*, 1914

Oil on canvas, 32 × 26 in. (81.2 × 66 cm)  
 Terra Foundation for American Art, Daniel J.  
 Terra Art Acquisition Endowment Fund, 2017.2

Robert Henri's *Sylvester* belongs to a group of portraits that the artist made in California during the summer of 1914. The painting depicts a local African American newsboy

named Sylvester Cunningham Smith, whom Henri remembered as a "great youngster" and "irresistible" subject. While in California, Henri painted three portraits of Sylvester, although only the Terra Foundation's version features the colorful, bold setting characteristic of Henri's La Jolla portraits. Joining four other works by Henri in the foundation's collection, *Sylvester* is representative of his best work in child portraiture, a major focus of his career from about 1900 until his death in 1929.




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Acquisition  
**Ed Paschke**  
*Topcat Boy*, 1970

Acrylic on canvas, 71 × 51 in. (180.3 × 129.5 cm)  
 Terra Foundation for American Art, Daniel J.  
 Terra Art Acquisition Endowment Fund, 2017.3

Garish, flamboyant, and at times futuristic, Ed Paschke's imagery of the 1970s traffics in the chunky, distended forms and glitter of the period aesthetic known as Glam. An

early large-scale masterwork from the most internationally known of the Chicago Imagists, *Topcat Boy* is vividly colored and visually arresting, drawing clearly from Paschke's fascination with life on the social fringe in the sleazy nightclubs of Chicago and New York. In addition to extending the chronological breadth of the Terra Foundation's collection, the acquisition of *Topcat Boy* celebrates and amplifies the successful 2018 Art Design Chicago initiative.





Acquisition  
**Charles Burt**  
*The Signing of the Death Warrant of Lady Jane Grey, 1848*

Engraving on paper, 17 × 21 ¾ in. (43 × 55 cm)  
 Terra Foundation for American Art, Gift of Wendy Greenhouse, 2018.1.

This engraving by Charles Burt after Daniel Huntington's painting of the same title depicts Catholic Mary Tudor signing the death warrant

of Lady Jane Grey, the Protestant holder of the English throne. The painting reproduced in this exquisite engraving was exhibited and distributed through the American Art-Union's annual lottery drawing in late 1848. Despite her short rule and beheading in 1554, Lady Jane Grey came to represent a Protestant stand against Catholic tyranny in antebellum America, which resonated with anti-Catholic and nativist sentiment prevalent during these years. This generous gift from Wendy Greenhouse enhances the strength and nuance of the Terra Foundation's pre-Civil War holdings.



Acquisition  
**Beauford Delaney**  
*Untitled (Village Street Scene), 1948*

Oil on canvas, 29 × 40 in. (73.7 × 101.6 cm)  
 Terra Foundation for American Art, Daniel J. Terra Art Acquisition Endowment Fund, 2018.2

The facades, lampposts, and general activity of Greenwich Village were the focus of many works that Beauford Delaney made in New York City between 1940 and 1952, including

*Untitled (Village Street Scene)*. Captivated by the urban landscape, Delaney sought to visually interpret the energy of modern life through brilliant colors, thickly applied paint, and bold, animated lines. Straddling two worlds—the Harlem Renaissance movement and the avant-garde circles of Greenwich Village—Delaney developed a spirited, energetic style for his figural work and cityscapes. *Untitled* is a seminal work by the artist, and represents the first work by Delaney to enter the Terra Foundation's collection.



Acquisition  
**Roger Brown**  
*The Big Jolt, 1972*

Oil on canvas, 71 ¼ × 48 in. (181 × 121.9 cm)  
 Terra Foundation for American Art, Daniel J.  
 Terra Art Acquisition Endowment Fund, 2019.1

An integral work in Roger Brown’s acclaimed *Disaster* series, *The Big Jolt* is one of the strongest examples of Brown’s career-long

exploration of natural disasters. With a black sky above a glowing yellow horizon line, the painting possesses major stylistic and thematic qualities of Brown’s *Disaster* series: ominous in its cataclysmic activity and absurd in its precise, almost mechanical, portrayal of chaos. Of the 22 *Disaster* paintings recorded, only eight depict scenes similar to *The Big Jolt*, making this one of the most desirable paintings by Brown and among the best Chicago Imagist works.

# Financial Information

Condensed Consolidated Statements of Financial Position (unaudited) for the years ended June 30, 2017, June 30, 2018, and June 30, 2019

	2019	2018	2017
Cash and Investments	\$379,240,314	\$382,339,286	\$368,193,721
Other Assets	\$5,915,112	\$2,997,832	\$445,187
Fixed Assets, Net of Depreciation	\$8,210,237	\$8,679,404	\$9,101,661
Art Collection	\$184,507,025	\$185,253,840	\$184,501,340
<b>Total</b>	<b>\$577,872,688</b>	<b>\$579,270,362</b>	<b>\$562,241,909</b>
<b>Liabilities &amp; Net Assets</b>			
Accounts Payable and Accrued Expenses	\$18,103,258	\$14,645,500	\$15,355,077
Net Assets	\$559,769,430	\$564,624,862	\$546,886,832
<b>Total</b>	<b>\$577,872,688</b>	<b>\$579,270,362</b>	<b>\$562,241,909</b>

Condensed Consolidated Statements of Activity (unaudited) for the years ended June 30, 2017, June 30, 2018, and June 30, 2019

	2019	2018	2017
<b>Revenues</b>			
Investment Income (Loss), Net of Related Expenses	\$10,346,830	\$32,676,006	\$45,579,120
Other	\$4,863,128	\$4,541,018	\$411,926
<b>Total Revenues</b>	<b>\$15,209,958</b>	<b>\$37,217,024</b>	<b>\$45,991,046</b>
<b>Expenses</b>			
Grants, Exhibitions, and Education Programs	\$15,326,769	\$15,098,449	\$14,222,986
Collection Support	\$684,883	\$593,230	\$566,506
Foundation Operations	\$4,053,738	\$3,787,315	\$3,973,885
Total Grants and Operating Expenses	\$20,065,390	\$19,478,994	\$18,763,377
<b>Increase (Decrease) in Net Assets</b>	<b>(\$4,855,432)</b>	<b>\$17,738,030</b>	<b>\$27,227,669</b>



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We thank current and former members of our Board of Directors for their leadership, serving and shaping the foundation since 2005.

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**Terra Foundation for American Art  
Report July 2016–June 2019**

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Robert Henri, *Sylvester* (detail), 1914. Oil on canvas, 32 × 26 in. (81.2 × 66 cm). Terra Foundation for American Art, Daniel J. Terra Art Acquisition Endowment Fund, 2017.2





# TERRA

FOUNDATION FOR AMERICAN ART

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