Terra Summer Residency in Giverny, France

Doctoral Fellows

Mazie Harris, Brown University, Providence, RI, USA
The Portraits and Proprietary Claims of New York Photography Studios on Broadway 1853–1884

Miri Kim, Princeton University, Princeton, NJ, USA
‘Right Matter in the Right Place’: The Paintings of Albert Pinkham Ryder

Roberta Serpolli, Ca’ Foscari University of Venice, Italy
Display of Art in The Panza di Biumo Collection

Catherine Spencer, University of York, UK
Fieldwork: Performing Social Science, 1958–1971

Alex Taylor, Oxford University, UK
Forms of Persuasion: Art and Corporate Enterprise in the 1960s

Tatsiana Zhurauliova, Yale University, New Haven, CT, USA
Arcadia Americana: American Landscape in the Art of Arshile Gorky, Pavel Tchelitchew, and Yasuo Kuniyoshi during World War II

Artist Fellows

Megan Cotts, California Institute of the Arts, Valencia, CA, USA
Sculpture and installation

Florian Fouché, École Nationale Supérieure des Beaux Arts, Paris, France
Sculpture and photography

Julia Klein, Bard College, Annandale on Hudson, NY, USA
Sculpture and publishing

Sophie Lamm, École Nationale Supérieure des Beaux Arts, Paris, France
Drawing and painting
Senior Scholars

Kellie Jones, Associate Professor and Acting Director of MA in Modern Art: Critical and Curatorial Studies, Columbia University, New York, NY, USA


Jean-Philippe Antoine, Directeur de l’école doctorale Esthétique, sciences et technologies des arts, Université Paris 8, Paris, France

*History, Memory Fiction, and Forgetting*

Senior Artists

Ken Gonzales-Day, Artist and Chair, Art Department, Scripps College, Claremont, CA, USA

*Absence, Stasis and Other Non-Decisive Moments*

Ursula Biemann, Artist, Theorist, and Curator

*Videogeographies: Artistic Practice in the Field*

Guest Lecturers

Patricia Hills, Professor, Department of History of Art & Architecture, Boston University, Boston, MA, USA

*Whatever Happened to the 'New Art History'?: Reflections on Theoretical and Methodological Approaches since the 1970s*

Tirza T. Latimer, Chair, Graduate Program in Visual & Critical Studies, California College of the Arts, Oakland, CA, USA

*The Making of Modernism's Origin Myths*

International Essay Prize for American Art, Smithsonian American Art Museum

Edyta Frelik, Maria Curie-Skłodowska University, Lublin, Poland

*Ad Reinhardt: Painter-as-Writer*

Publication Grants

John J. Curley, Wake Forest University, Winston Salem, NC, USA

*A Conspiracy of Images: Andy Warhol, Gerhard Richter, and Cold War Visuality*, Yale University Press

Melissa Dabakis, Kenyon College, Gambier, OH, USA

Roy Lichtenstein
*Ce que je crée, c’est de la forme: Entretiens, 1963–1997*, Éditions du Centre Pompidou

Rolf Lunden, Uppsala University, Sweden
*Man Triumphant: The Divided Life of David Edstrom*, Museum Tusculanum Press, University of Copenhagen

Edward Sullivan, Institute of Fine Arts, New York University, NY, USA
*From San Juan to Paris and Back: Francisco Oller, Caribbean Artist in the Age of Impressionism*, Yale University Press

**Curatorial Travel/Internationally Collaborative Pre-exhibition Convening Grants**

Manuel Fontán del Junco and María Toledo, Fundación Juan March, Joseph Albers

William Hauptman, Fondation de l’Hermitage, 19th-century American painting

Philadelphia Museum of Art, *Paul Strand: Photography and Film for the 20th Century*

**Research Travel Grants to the United States**

**Doctoral Fellows**

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

Patrizia Antonella Munforte, Universität Zurich, Germany
*Interrelations between Private Portraits of the Dead and Memorial Images in the History of Art and Photography of the Nineteenth Century*

Flora Lysen, University of Amsterdam, Netherlands
*Models and Metaphors of the Brain: Interactions between Artists and Scientists in 20th Century Neuroculture*

Laure Poupard, Université Paris IV—Sorbonne, Paris, France
*The Artistic Sources of Propaganda Photographs: Official Photographic Exhibitions in America, 1935–1946*

**Postdoctoral Fellows**

Sébastien Delot, Institut National du Patrimoine, Paris, France
*New York Contemporary Galleries that Made International Avant-Garde: 1943–1993*
Fellowships at the Smithsonian American Art Museum

Senior Fellows

Melissa Dabakis, Kenyon College, Gambier, OH, USA
*A Cultural History of Italo-American Relations, 1760–1900*

Fabiola Martinez, St. Louis University, Madrid, Spain
*The Mexican Connection: Shaping American Modernism in New York*

Predoctoral Fellows

Julia Bailey, University College London, UK
*After the New Deal: American Artists and Soviet Friendship in the Early Cold War*

Luis Vargas-Santiago, University of Texas at Austin, TX, USA
*The Diaspora of Emiliano Zapata: From the Mexican Revolution to the American Imagination*


Ellery Foutch, Ph.D., University of Pennsylvania, Philadelphia, PA, USA


Sarah Archino, Ph.D., City University of New York (CUNY), New York, NY, USA

Visiting Professorships at the Courtauld Institute of Art, London

Spring 2014 (12 weeks)
Julia Bryan-Wilson, University of California, Berkeley, CA, USA

Spring 2015 (1 week intensive)
Daniel A. Barber, University of Pennsylvania School of Design, Philadelphia, PA, USA
Visiting Professorships at the Institut National d’Histoire de l’Art, Paris

Spring 2014 (8 weeks)
Jennifer Greenhill, University of Illinois, Urbana, IL, USA

Spring 2015 (8 weeks)
Wendy Bellion, University of Delaware, Newark, DE, USA

Visiting Professorships at the John F. Kennedy Institute, Freie Universität Berlin

Fall–Winter 2013
Andrew Hemingway, University College of London, UK

Spring–Summer 2014
Kenneth Haltman, University of Oklahoma, Norman, OK, USA

Fall–Winter 2014
Michael Schreyach, Trinity University, San Antonio, TX, USA

Spring–Summer 2015
Michele Bogart, Stony Brook University, Stony Brook, NY, USA