

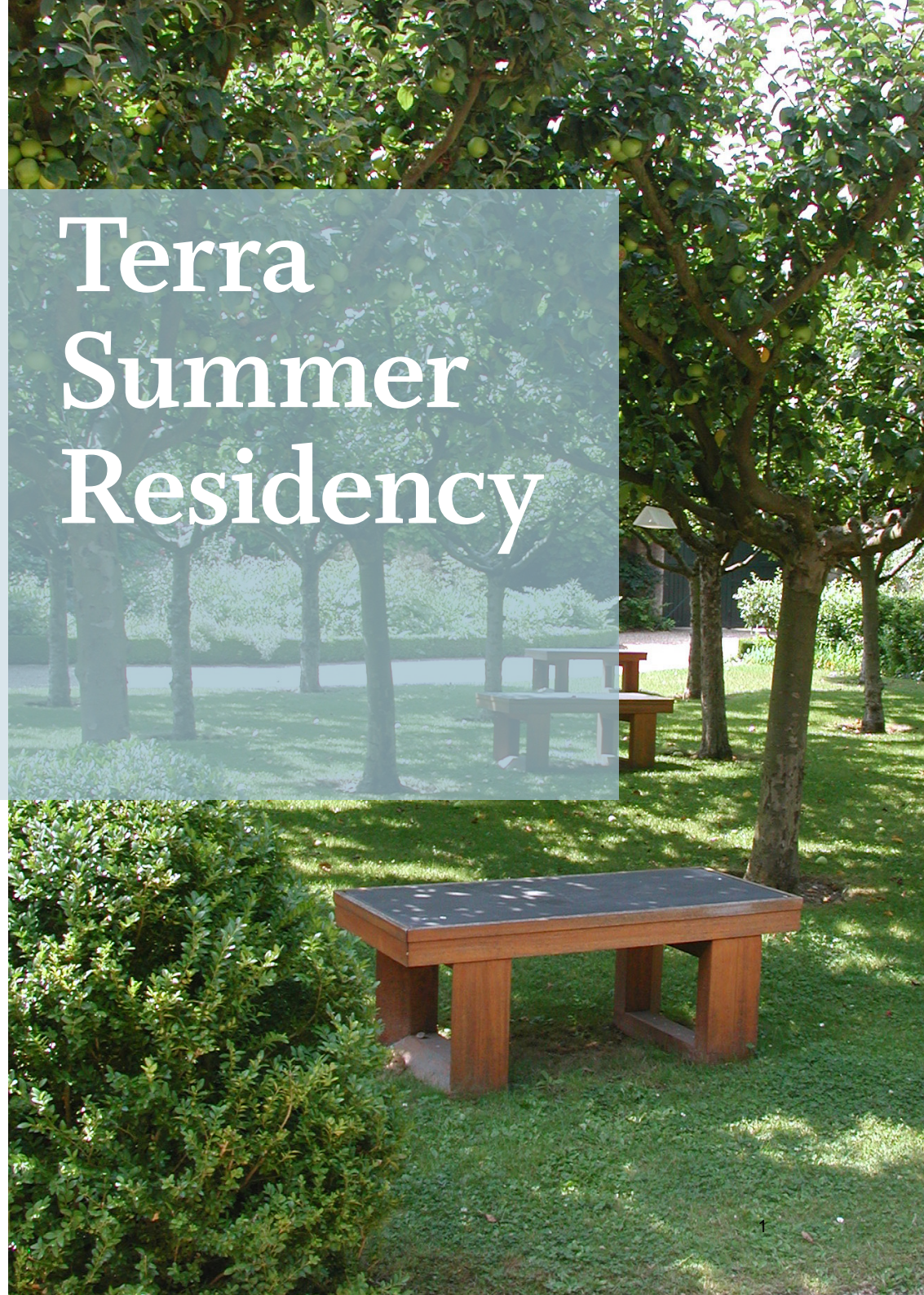
“The Terra Summer Residency is ‘one of the most transformative elements currently shaping (American Studies and) American art history as an international field.’” Senior Scholar “[The program] affords a priceless opportunity for some exceptionally promising young scholars and artists to write, create, and engage in ongoing, ocean-spanning dialogue about American art—past, present, and future.” Senior Scholar “In particular, I found the contact with most of the senior scholars extraordinarily helpful. Their presence built inter-generational collegiality among working Americanists.” 2002 Fellow “The summer residency fostered friendships, a sense of community, and bonds to the Terra Foundation that will last well beyond the end of our stay.” 2009 Fellow “The mix of American and European fellows and scholars is great for expanding cultural and intellectual boundaries and for forging scholarly connection overseas.” 2003 Fellow “I think the presence of artists and art historians is one of the strongest points of the program, and a rare one too.” 2009 Fellow “Coming to Giverny and living and working in the unique environment created here has allowed me the rare chance to pause and reassess my project from a variety of new angles. This experience has both expanded my perspective on my dissertation and reinvigorated my interest in my topic.” 2006 Fellow

Front cover:
Orchard of Le Hameau with
Gary Simmons' *Bench Markers* (2000)
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TERRA
FOUNDATION FOR AMERICAN ART

Terra Summer Residency



The Terra Foundation for American Art

actively supports and initiates historical American art exhibitions, scholarship, and programs in Chicago, the United States, and throughout the world. We accomplish our mission through our worldwide grant program, international partnerships and initiatives, the dynamic use of our collection of American art, and the activities of our staff in Chicago and Paris. Through responsive grants and proactive partnerships, the foundation has made it a priority to bring works of American art, scholarly resources, and educational materials to audiences worldwide in order to foster global perspectives on the visual arts of the United States. The Terra Foundation's collection of American art, which spans 1740 to 1945, is generously loaned and continues to grow. By engaging audiences throughout the world in a dialogue on historical American art, we hope to both enhance and strengthen the understanding and enjoyment of the visual arts of the United States. Implicit in such activities is the belief that art has the potential both to distinguish cultures and to unite them.



REFLECTIONS

Over the past ten years, more than one hundred scholars and artists have gathered in Giverny, France, for productive discussions, writing, and art-making. Envisioned as an experience that would enrich the fellows' development as artists and art historians, the Terra Summer Residency has come to be recognized as a rich, competitive residency, invented and reinvented by the fellows and the senior scholars who have participated in it. Fellows who have spent a summer in this small community, international at its core, leave with an awareness of the role played by geographical location and varying cultural models. They ask questions about the ways in which cultural history is written and know the importance of a comparative approach when discussing the artworks they are studying or creating. The Terra Summer Residency's role has been called transformative because it has helped open the geographical boundaries of the study of American art and culture and created a collaborative network of young, engaged, international scholars and artists who will help shape the future of American art history. Such engagement widens our horizons and allows us to make deeper connections and to ask more complex questions that open the discourse to international scholars and diverse points of view.

The picturesque village of Giverny welcomed hundreds of artists between 1885 and 1915. Many stayed for long periods and gathered at the Hôtel Baudy, painted outdoors, purchased homes and studios, and ultimately transformed the village into an international artists' colony. When Daniel J. Terra, founder of the Terra Foundation for American Art, acquired several houses in Giverny in the early 1990s, the idea of reviving this colony was born. By creating a research center for

Theodore Robinson, *Étude pour "Vallée de la Seine, vue des hauteurs de Giverny,"* 1892. Oil on canvas, 58.1 × 73.3 cm. Terra Foundation for American Art, Chicago. Daniel J. Terra Collection (1992.9)



TERRA SUMMER RESIDENCY IN GIVERNY, 2001–2010

American art infused with the presence of young artists, this idea was realized in 2001.

Veerle Thielemans's dedication to academic rigor and her recognition of the value of interdisciplinary and international exchange gives the Terra Summer Residency its character as well as its resonance; she has worked tirelessly to welcome each class of fellows. This experiment would not have been possible without her commitment and the support of dedicated staff members and the Terra Foundation Board of Directors. We would also like to thank the senior scholars and artists who guided the fellows in their work and fully embraced the spirit of the Terra Summer Residency over the past decade. The nature of this residency, coming as it does at a unique moment in the fellows' careers, and offering deep engagement with international colleagues, senior scholars and artists, has resulted in scholarly and artistic achievement, energetic discussions, and productive collaboration. The legacy of the Terra Summer Residency's network of scholars and artists will be distinctive in its collaborative spirit and significant in its contribution to the study of American art history.

Elizabeth Glassman
*President and
Chief Executive Officer*

Amy Zinck
*Vice President
Deputy Director, Terra Foundation
for American Art Europe*

The Terra Summer Residency's mission is to provide a transatlantic scope and context for the study of American art and visual culture. As such, the Terra Summer Residency participates in the recent interest in transnational and cross-cultural perspectives and theories of cultural exchange. Artists and scholars today are engaged in questioning previous notions of art as bound by national borders and dominated by national identity. Scholarship within American art history and American studies has taken up this challenge by examining North American culture as a multi-cultural composite or through its interaction with others. In Giverny, this intellectual agenda takes on concrete forms. The fellows' reflection on the connections between world cultures is enhanced by the experience of living in a tightly knit international community for two months. Fellows and senior scholars compare subjects of study and discover unexpected connections along with the value of opening their horizons in order to assure the validity of their scholarship or art-making. The synergy between the residency and the scholarly inquiries that have steered art history, cultural studies, and contemporary aesthetics over the past fifteen years has ultimately made the Terra Summer Residency's position in the field relevant.

The Terra Summer Residency has evolved from a traditional fellowship program, aimed solely at stimulating individual work, to a highly structured program with increased opportunities for discussions and readings. The original choice to refrain from a single thematic focus has been respected in order to accommodate a wide range of interests and provide the intellectual space necessary for easy interaction



between scholars and artists from different academic cultures. Fellows come to the program to write the final chapters of their dissertation or engage in an artistic project in order to advance their individual work in a dynamic, international community. Beyond the research topics that are discussed, conversation focuses on the differences that exist between training systems, the influence of cultural milieu, the importance of language, or the bias of historical explanations. These conversations have repercussions on the nature of the program itself. Through its distinctive international and multi-disciplinary structure, the Terra Summer Residency has a self-reflexive dimension that helps young scholars and artists better understand the importance of their professional choices and the demands of their fields.

In the United States as well as in Europe, most graduate programs are dissociated from art schools; the combination of historians and artists is a unique aspect of the Terra Summer Residency. To witness and discuss the problems of art-making allows for vital insights into the creative process and reminds art historians of the creative and intellectual labour behind the works they study. Artists become compelled to analyze their own work within an historical point of view.

The Terra Summer Residency is designed to foster the creation, exploration, and discussion of international cultural contributions and their contemporary resonance while building an intellectual network for lifelong exchange. Over a period of ten years, the residency has promoted inter-generational collegiality among scholars on both sides of the Atlantic, in tune with the Terra Foundation's commitment to the



internationalization of the study of American art and culture. It has forged professional associations and friendships among scholars and artists that are valuable in today's academic environment. With each new class of fellows and senior scholars, the program and its alumni will ensure the growth and vigor of this community in the years to come.

This initiative would not have been possible without the continuous support of the Terra Foundation Board of Directors and Elizabeth Glassman. Amy Zinck wisely guided the program's yearly implementation while Donald Ratner ensured the integrity of the properties. I warmly thank Sophie Lévy, Diego Candil, and the Musée d'Art Américain Giverny staff for having welcomed this community of young scholars and artists. Miranda Fontaine, with her unconditional warmth and generosity, has given to the program its sense of community. Ewa Bobrowska, Véronique Bossard, and Anne Candau, together with the help of their colleagues in Chicago, Eleanore Neumann and Elizabeth Rossi, have also added to the Terra Summer Residency's development year after year. Without their commitment to the program, the Terra Summer Residency would not be this very special meeting point of ideas and human relationships.

Veerle Thielemans
Head of International Academic Programs
Terra Foundation for American Art Europe

ALUMNI

Affiliations listed were held by the individuals at the time of their participation in the Terra Summer Residency.

SENIOR SCHOLARS, ARTISTS, AND GUEST LECTURERS

SCHOLARS

Yve-Alain Bois, Joseph Pulitzer, Jr., Professor of Modern Art and Chair, Harvard University
2004

François Brunet, Professor of Art and Literature of the United States, Université Paris Diderot – Paris 7
2002

Sarah L. Burns, Ruth N. Halls Professor of History of Art, Indiana University
2008

David Peters Corbett, Professor of Art History, University of York
2009

John Davis, Alice Pratt Brown Professor of Art, Smith College
2003

Anne Distel, Chief Curator, Musée d'Orsay
2002

Winfried Fluck, Director, John F. Kennedy Institute for North American Studies, Freie Universität, Berlin
2006

Kathleen Foster, Curator, Nineteenth-Century Art, Indiana University Art Museum
2001

Darcy Grimaldo Grigsby, Professor of Art History, University of California, Berkeley
2010

Andrew Hemingway, Professor of History of Art, University College London
2005

Jean-Claude Lebensztejn, Professor of Art History, Université Paris 1 Panthéon-Sorbonne
2003

Michael Leja, Professor and Sewell C. Biggs Endowed Chair in American Art, University of Delaware
2005

Margaretta Lovell, Professor of American Art and Architecture, University of California, Berkeley
2006

Angela Miller, Professor of Art History and Archaeology, Washington University in St Louis
2002

Alexander Nemerov, Professor, History of Art and American Art, Yale University
2009

Mignon Nixon, Professor of Art History, Courtauld Institute of Art
2007

Didier Ottinger, Chief Curator, Musée National d'Art Moderne, Centre Pompidou
2010

Eugenia Parry, Adjunct Professor, University of New Mexico
2001

Jean-Marc Poinot, Professor of Contemporary Art History, Université Rennes 2 – Haute Bretagne
2008

Sally M. Promey, Professor of American Art History, University of Maryland
2004

Nathalie Reymond, Professor, Université Paris 1 Panthéon-Sorbonne
2001

Marc Simpson, Associate Director and Lecturer in the Graduate Program in the History of Art and Curator of American Art, Clark Art Institute, Williams College
2007

ARTISTS

Martine Aballéa
2008

John Alexander
2002

Yves Bélorgey
2010

Carole Benzaken
2002

Daniel Dezeuze
2006

Mick Finch
2005

Linda Francis
2006

Angela Freiburger
2010

Barry Gealt
2003

Joyce Kozloff
2005

Lenore Malen
2001

Kerry James Marshall
2004

Tania Mouraud
2003

Evelyne Panato
2001

Guillaume Paris
2004

Anne and Patrick Poirier
2007

Bernhard Rudiger
2009

Peter Soriano
2009

William Tucker
2008

Barbara Zucker
2007

GUEST LECTURERS

Marianne Alphant, Director of *Revue* *parlées*, Centre Pompidou
2004

Stephen Bann, Professor of Art History, University of Bristol
2003

Carol Becker, Dean of Faculty, School of the Art Institute of Chicago
2004

Martin Berger, Director, Visual Studies Graduate Program, University of California, Santa Cruz
2010

François Brunet, Professor of Art and Literature of the United States, Université Paris Diderot – Paris 7
2007

Éric de Chassey, Professor of Contemporary Art History, Université François-Rabelais, Tours
2008

Hollis Clayson, Professor of Art History and History, Northwestern University
2002

Wanda Corn, Robert and Ruth Halperin Professor in Art History, Stanford University
2009

Carol Duncan, Professor, School of Contemporary Arts, Ramapo College of New Jersey
2005

Ruth Fine, Curator of Special Projects in Modern Art, National Gallery of Art, Washington, D.C.
2002

Mick Gidley, Professor of American Literature, University of Leeds
2007

Olivier Meslay, Curator of Paintings, Musée du Louvre
2006

Arnaud Pierre, Professor of Art History, Université Pierre-Mendès-France – Grenoble 2
2006

Richard Powell, John Spencer Bassett Professor of Art History, Duke University
2003

Kathleen Pyne, Professor of Art History, University of Notre Dame
2007

Margaret Werth, Associate Professor of Art History and Director of Graduate Studies, University of Delaware
2005

John Wilmerding, Christopher Binyon Sarofim '86 Professor, Princeton University
2005

FELLOWS

DOCTORAL STUDENTS

Jakuta Alikavazovic, Université Sorbonne
Nouvelle – Paris 3
2009

Wunderkammern and Memory
Chambers in Twentieth-Century
American Art

Ken Allan, University of Chicago
2002

Artistic Practice, Urban Space and
Popular Culture in 1960s Los Angeles

Georges Armaos, Université Paris 1
Panthéon-Sorbonne
2001

A Comparative Study between the Role
of American and European Museums
in our Understanding of Art

Mathilde Arrivé, Université Michel
de Montaigne – Bordeaux 3
2007

Photographic Encounters: (Re)
presenting the Other in *The North
American Indian* by Edward Sheriff
Curtis

Austen Bailly, University of California,
Santa Barbara
2008

Painting the American Historical Epic:
Thomas Hart Benton and Race,
1919–1936

Kamila Benayada, Université Paris
Diderot – Paris 7
2003

Modernism, Regionalism
in American Art

Mirjana Beneta, Universität zu Köln
2005

Atmosphere in Works of Art.
An Aesthetic Investigation
of Contemporary Art

Catherine Blais, Boston University
2004

Installing the Museum: When Artist/
Curators Recreate the Museum
and its Discourses

Graham Boettcher, Yale University
2001

The Historical Paintings
of Emanuel Leutze

Dorothee Brill, University of London,
Birkbeck College
2006

Meaninglessness as an Artistic Strategy
of Shock in the Twentieth Century
Examined in View of Dada and Fluxus

Emily Burns, Washington University
in St Louis
2010

Innocence Abroad: The Construction
and Marketing of an American Artistic
Identity in France: 1880–1910

Karrie Hovey (TSR 2007), Unknown, 2007 (© phot. Veronika Tzekova)



Stephen Caffey, The University of Texas at Austin
2007

A Heroics of Empire: Anglophone History Painting, 1756–1820

Jaime Correa, Université Paris Diderot – Paris 7
2007

A Heavenly Road: Religion (and the Religious) in the Rhetoric of the Road Movie

Jérôme Cotinet, Université François-Rabelais, Tours
2002

Donald Judd, A Question of Specificity: the Exhibit Art Object Reconsidered. From the “Specific Objects,” From New York to Marfa, From 1957 to 1994

Marie-Stéphanie Delamaire, Columbia University
2010

Art in Translation: Franco-American Artistic Exchanges in the Antebellum and Civil War Era

Judith Delfiner, Université Paris 1 Panthéon-Sorbonne
2002

Neo-Dadaism in the United States of America, Europe and Japan in the 1950s

Jennifer Donnelly, Université Paris Diderot – Paris 7
2008

Exhibitions of Useful Objects and the Creation of Meaning in American Art Museums, 1929–1950

Catherine Dossin, The University of Texas at Austin
2008

The Stories of the Western Artworld, 1945–1989

John Fagg, University of Nottingham
2005

On the Cusp of an Idea: Stephen Crane, George Bellows and Modernism

Seth Feman, College of William and Mary
2009

Immaterial Modern: Labor, Race, and Gender Subjectivity in Art and its Institutions, 1939–1964

Jean Foubert, Université Paris Diderot – Paris 7
2002

The Film and Television Work of David Lynch

Ellery Foutch, University of Pennsylvania
2010

Arresting Beauty: The Perfectionist Impulse of Peale’s Butterflies, Heade’s Hummingbirds, Blaschka’s Flowers, and Sandow’s Body

Mette Gieseke, The University of Texas at Austin
2003

The Structuralist Politics of Game and Risk in Art, 1957–1975

Sarah Kate Gillespie, City University of New York
2004

Samuel F. B. Morse and the Daguerreotype: Art and Science in American Culture, 1835–1855

Amanda Glesmann, Stanford University
2006

The “Artistic House”: Photographing Domestic Space in Late Nineteenth-Century America

Dominika Glogowski, Wien Universität
2010

Between Organic and Inorganic. Isamu Noguchi’s Abstract Landscape Metaphors in the 1960s

Sarah Gordon, Northwestern University
2003

Philadelphians in Motion: Human Bodies in Muybridge’s *Animal Locomotion*

Jennifer Greenhill, Yale University
2005

The Plague of Jocular: Art, Humor, and the American Social Body, 1863–1906

Kristen Gresh, École des Hautes Études en Sciences Sociales, Paris
2006

The Family of Man: the Critical History of an Exhibition and its International Reception

Jason Hill, University of Southern California, Los Angeles
2009

The Artist as Reporter: Picturing the News in *PM Daily*, 1940–1948

Guy Jordan, University of Maryland
2004

The Visual Culture of Virtue and Vice in Antebellum America

Adeline Julia, Université Paris 1 Panthéon-Sorbonne
2003

Oscar Bluemner – Theory and Practice, Particularly in Relation to Color

Jason LaFountain, Harvard University
2008

A History of New England Puritan Art

Elizabeth Lee, Indiana University
2001

White Fantasies: Dirt, Desire and Art in Late Nineteenth-Century America



Jaime Correa (TSR 2007) in the main studio (© phot. Mathilde Arrivé)



Work presentation by Elise Adibi (TSR 2007) (© phot. Veronika Tzekova)

Filip Lipinski, Adam Mickiewicz University, Poznan
2008

Edward Hopper: The Works in the Horizon of Visual and Discursive Contexts

Élise Maes, Université Paris Diderot – Paris 7
2001

Space and Movement in Representations of the American West between 1870 and 1910

Jennifer Marshall, University of California Los Angeles
2002

Material and Thingness in American Interwar Aesthetics and Display

Roula Matar-Perret, Université Rennes 2 – Haute Bretagne
2003

Evolution of Site-Specific Practices since the 1960s

Jessica Lee May, University of California, Berkeley
2007

Off the Clock: Walker Evans and the Crisis of American Capital

Barbara Montefalcone, Université Lumière Lyon 2
2006

The "Eye" and the "Company": Robert Creeley's Collaborations

Sarah Newman, University of California, Berkeley
2003

Unearthing the Primitive: George Bellows Landscapes of Modernity

Jody Patterson, University College London
2007

Modernism for the Masses: Painters, Politics and Public Murals in New Deal New York

Prudence Peiffer, Harvard University
2009

Routine Extremism: Ad Reinhardt and Modern Art

Richard Phelan, Université Lumière Lyon 2
2001

The Question of the Frame in American Art, 1945–2000

Pawel Polit, Adam Mickiewicz University, Poznan
2005

The Status of Language in American Conceptual Art

Gilles Poulain, Université François-Rabelais, Tours
2004

The Dimension of Play in Contemporary American Architecture

Susan Power, Université Paris 1
Panthéon-Sorbonne
2004
New World Surrealisms: the United States, Mexico and the Caribbean

Justine Price, The University of Texas at Austin
2005
Critical Distinctions: Attitudes Towards American Abstraction, 1936–1952

Jennifer Raab, Yale University
2006
Frederic Church and the Culture of Detail: Memory, Forgetting, and Landscape in Nineteenth-Century America

Akela Reason, University of Maryland
2001
Thomas Eakins' Interest in Imaginative Themes and their Relationship to Cosmopolitan Trends among French-Trained American Artists

Rebecca Reynolds, University of Chicago
2007
Sculpture Parks, Sculpture Gardens and Site-Specific Practices in the United States of America, 1965–1991

Jeffrey Saletnik, University of Chicago
2006
Pedagogy, Modernism and Media Specificity: The Bauhaus, John Cage, and Fluxus

Anne Samuel, University of Delaware
2005
Rethinking Vision in the American Renaissance Murals of Edwin Howland Blashfield (1848–1936)

Elisa Schaar, Oxford University
2009
Double Take: Elaine Sturtevant, Richard Pettibone and the Transition from Pop to Appropriation

Samantha Schramm, Hochschule für Gestaltung, Karlsruhe
2008
Site Specificity and Mediality of Images in Land Art

Bett Schumacher, Johns Hopkins University
2002
Helen Frankenthaler's Modernism: Embodiment and Pictorial Ambiguity 1950–1965

Maria Slowinska, Freie Universität, Berlin
2010
Aesthetics or Commerce? Art in American Culture

Hélène Valance, Université Paris Diderot – Paris 7
2010
Nocturnes in American Painting: 1890–1917

Riccardo Venturi, Université Paris Ouest Nanterre La Défense
2009
Mark Rothko and the Cinematic Experience

Molly Warnock, Johns Hopkins University
2004
Painting Blind: Simon Hantai's Technical-Based Paintings

Giovanna Zapperi, École des Hautes Études en Sciences Sociales, Paris
2001
Strategies for Self-Representation and Approbation of the Art of Predecessors by Contemporary American Artists

ARTISTS

Elise Adibi, Columbia University
2007
Painting

Yolanda del Amo, Rhode Island School of Design
2006
Photography and color prints

Lisha Bai, Yale University School of Art
2004
Painting and printmaking

Kristopher Benedict, Columbia University
2002
Painting

John Bianchi, Yale University School of Art
2009
Sculpture and mixed media

Maya Brym, University of Pennsylvania
2005
Painting

Allie Carr, Sheffield Hallam University
2010
Photography and video installation

Russell Case, School of the Art Institute of Chicago
2001
Painting

Sarah Chetson, University of Pennsylvania
2008
Installations with text, drawing and photography

Maggy-Isoline Cluzeau, École Nationale Supérieure des Beaux-Arts de Paris
2003
Sculpture and photography

Marcelline Delbecq, École Régionale de Beaux-Arts de Caen
2005
Mixed media

Bertrand Derel, École Régionale des Beaux-Arts de Nantes
2007
Painting and sculpture

William Dibello, Rhode Island School of Design
2002
Painting

Francesca Dimattio, Columbia University
2005
Painting

Mounir Elaloussi, École Nationale Supérieure des Beaux-Arts de Paris
2004
Sculpture and multimedia

Isabelle Ferreira, École Nationale Supérieure des Beaux-Arts de Paris
2006
Mixed media

Eric Hibit, Yale University School of Art
2003
Painting

Karrie Hovey, San Francisco State University
2007
Installation and mixed media

Elizabeth Huey, Yale University School of Art
2001
Painting

Nadia Lichtig, École Nationale Supérieure des Beaux-Arts, Paris
2001
Mixed media

Julie Lorinet, École Régionale des Beaux-Arts de Rouen
2003
Painting

Laurent Mareschal, École Nationale Supérieure des Beaux-Arts de Paris
Le Fresnoy, Studio National des Arts Contemporains
2004
Video, sculpture, photography and installations

Michael Mancari, Yale University School of Art
2008
Painting and printmaking

Sharon Morgan, University of Ulster
2009
Mixed media

Amélie Mourichon, Université Paris 1 Panthéon-Sorbonne
2001
Mixed media

Sylvain Nugues, École Régionale des Beaux-Arts de Rouen
2002
Painting

Christina Ondrus, California Institute of the Arts
2010
Painting

Marine Pagès, École Nationale Supérieure des Beaux-Arts de Paris
2009
Mixed media

Rebecca Partridge, Royal Academy Schools, London
2008
Painting

Matthew Rich, School of the Art Institute of Chicago
2003
Painting and drawing

Nathalie Roussel, École Régionale des Beaux-Arts de Rouen
2005
Photography and mixed media

Émilie Satre, École Régionale des Beaux-Arts de Rouen
2006
Painting and sculpture

Claire Sherman, School of the Art Institute of Chicago
2006
Painting

So-Yoon Yoon, École Nationale Supérieure des Beaux-Arts de Paris
2002
Painting, sculpture and ceramics

Sung Won Yun, School of the Museum of Fine Arts, Boston
2010
Drawing, painting and photography

Sarah Tritz, École Nationale des Beaux-Arts de Lyon
2010
Sculpture and installation

Veronika Tzekova, Dutch Art Institute
2007
Mixed media

Guillaume Viaud, École Régionale des Beaux-Arts de Rouen
2008
Photography

Kelly Williams, School of the Art Institute of Chicago
2004
Painting

Rosha Yaghmai, California Institute of the Arts
2009
Sculpture and installations