

TERRA

FOUNDATION FOR AMERICAN ART

REPORT JULY 2010 — JUNE 2012



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terraamericanart.org

Terra Foundation for American Art

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The Terra Foundation for American Art is dedicated to fostering exploration, understanding, and enjoyment of the visual arts of the United States for national and international audiences. Recognizing the importance of experiencing original works of art, the foundation provides opportunities for interaction and study, beginning with the presentation and growth of its own art collection in Chicago. To further cross-cultural dialogue on American art, the foundation supports and collaborates on innovative exhibitions, research, and educational programs. Implicit in such activities is the belief that art has the potential both to distinguish cultures and to unite them.

Stars indicate locations of Terra Foundation projects over the past two years.

Introduction



The Terra Foundation has a unique mission: to bring American art to the world and the world to American art. Over the past two years, we have helped build a truly global community for American art scholarship and appreciation, delivering specialized programs that connect people worldwide with art of the United States.

The pages that follow reflect our continued support of initiatives such as the Terra Teacher Lab for Chicago schoolteachers, and the Terra Summer Residency in Giverny, France, for international artists and scholars. Grants have been awarded for teaching fellowships and visiting professorships at universities in Paris, London, and Berlin and for the annual international essay prize for scholars outside the United States. The Terra Foundation Center for Digital Collections at the Archives of American Art expands access to original research resources to millions of people around the world.

You will also learn about many newly instituted programs and “firsts,” such as our recently launched grants for exhibition research and development and for publications. Moreover, the foundation continues its tradition of collaboration with national and international institutions. A multi-year partnership with the National Gallery in London brought the first exhibition of George Bellows and his contemporaries to British audiences. Another ongoing partnership presents a series of focused exhibitions to visitors at the Musée du Louvre, the High Museum of Art, and the Crystal Bridges Museum of American Art. And we are planning unprecedented exhibitions of historical American art with museums in Brazil, Canada, Korea, and Mexico.

The six narratives in this report offer an overview, providing new perspectives on our activities and the people affected by them. Whether you know us already or this is the first time you’re hearing from the Terra Foundation, we invite you to discover our accomplishments and celebrate the many ways that American art has enriched lives across the globe.

Gerhard Casper
Chairman, Board of Directors

Elizabeth Glassman
President and Chief Executive Officer

American Art as Ambassador



Daniel J. Terra (1911–1996) poses next to Samuel F. B. Morse's iconic nineteenth-century painting *Gallery of the Louvre*.

“In the changing global landscape of the twenty-first century, we feel it’s particularly important to position American art as an ambassador, capable of engaging and uniting vastly diverse audiences around a visual experience,” according to Elizabeth Turner, the Terra Foundation’s newly appointed Vice President of Collections and Curatorial Affairs. “The recent successes surrounding Samuel F. B. Morse’s iconic *Gallery of the Louvre* best exemplify this new and dynamic role for the foundation’s collection.”

The monumental painting by the famed inventor of the electromagnetic telegraph has been a flagship of the foundation’s collection ever since its historic six-year, nineteen-venue U.S. tour, launched immediately after it was acquired in 1982. In 2006 the painting arrived at one of its most significant destinations: the Musée du Louvre. Returned to the Salon Carré, where Morse initiated work on it, *Gallery of the Louvre* was displayed along with artworks that testified to the myriad associations between the renowned museum and such American artists as James McNeill Whistler, Childe Hassam, and Mary Cassatt, whose work underscores the richness of the longstanding Franco-American artistic dialogue.

Today, Morse’s masterwork occupies the spotlight again. Extensive conservation of the painting in 2010 yielded new insights into the artist’s working methods that have been captured in a thirty-minute documentary video. Featuring conservators, curators, and other experts discussing the creation of the painting and the significance of the Old Master works reproduced in it, “A New Look: Samuel F. B. Morse’s *Gallery of the Louvre*” won top honors from the International Academy of Visual Arts in 2012. The painting is also in the midst of a well-received three-year tour that includes the Yale University Art Gallery (March 2011–June 2011), the National Gallery of Art (July 2011–July 2012), and the Pennsylvania Academy of the Fine Arts (August 2012–April 2013).

Many construe *Gallery of the Louvre* as one of Morse’s earliest communication experiments: the artist-cum-inventor intended to inspire and inform viewers, as well as promote the nation’s cultural identity. “Nearly two hundred years after its completion, *Gallery of the Louvre* remains a vital advocate for American art,” adds Turner. “We intend to utilize more of the collection this way, initiating meaningful cross-cultural conversations with audiences around the world.”

Sustaining International Partnerships



Visitors to the National Gallery in London view the exhibition *An American Experiment: George Bellows and the Ashcan Painters*, which included Bellows's 1909 painting *The Palisades* (second from left) from the Terra Foundation's collection.

The Terra Foundation sustains long-term partnerships with international institutions to engage audiences worldwide with outstanding examples of American art. In early 2011, for example, the foundation partnered with the National Gallery in London to stage *An American Experiment: George Bellows and the Ashcan Painters*, the first in a series of focused exhibitions. Featuring twelve paintings—three from the Terra Foundation collection—by the artist and his contemporaries Robert Henri, George Luks, John Sloan, and William Glackens, *An American Experiment* presented works never before exhibited in the United Kingdom and drew close to 100,000 visitors in twelve weeks, as well as garnering critical acclaim.

“Something new, something revelatory, something profoundly beautiful—what more can the gallery-goer ask? The Ashcan School is not widely known outside the USA, and I can think of no better introduction than this dozen-canvas-strong showing,” wrote Judith Flanders on Britain’s *The Arts Desk* website. Moreover, in its final evaluation of the exhibition the National Gallery reported: “The most unforeseen outcome of the exhibition was the universal acceptance, almost without a murmur, of the American painting tradition as having a rightful home in Trafalgar Square. This is no small matter. The National Gallery owns only one American painting.”

An upcoming collaboration between the Terra Foundation and the National Gallery in 2013 will present oil sketches by American artist Frederic Edwin Church.

Similarly, the foundation has continued its historic alliance with the Musée du Louvre. Begun in 2006, the partnership produced the first-ever exhibition of American art at the museum, temporarily returning the foundation’s monumental *Gallery of the Louvre* to the Salon Carré, where Samuel F. B. Morse originally worked on the painting. (To learn more about this iconic artwork, see page 7.) In 2012 the two institutions partnered again, this time cooperating with the High Museum of Art in Atlanta and Crystal Bridges Museum of American Art in Bentonville, Arkansas, to bring to viewers in Paris the five-painting focused exhibition *New Frontier: Thomas Cole and the Birth of Landscape Painting in America*.

As Musée du Louvre President and Director Henri Loyrette explained at the exhibition’s opening, “For the past several years, the Louvre has been revitalizing its interest in American art. This project is a natural extension of our previous collaborations and responds to a great demand for seeing and studying American art in France.”

Another ambitious partnership pairs the Terra Foundation with the Smithsonian Institution, which in 2011 received a second multi-million-dollar grant to extend its digitization project at the Archives of American Art for another five years. Demonstrating the foundation’s dedication to making research resources on American art available to people around the globe, the Terra Foundation Center for Digital Collections (www.aaa.si.edu/collections/online) comprises more than 100 archival collections of artists such as Thomas Eakins, Louise Nevelson, and Jackson Pollock, and affords access to a substantial cross-section of the institution’s most significant holdings.

Since the project began in 2005, more than 1,000,000 unique visitors—26% residing outside the United States—have used the archives every year. One researcher even commented online, “This site is, conceivably, the most perfect thing on the internet.”

Fostering a Global Network of American Art Scholars



Terra Summer Residency fellows converse in the gardens during their eight-week stay in Giverny, France.

During the past two years, the Terra Foundation has continued to nurture a growing international network of American art academics and curators by sustaining support for several important fellowships and awards, as well as creating new opportunities for global inquiry and exchange.

For example, the foundation's ongoing fellowships and visiting professorships at the Courtauld Institute of Art in London, the Institut National d'Histoire de l'Art in Paris, and the John-F.-Kennedy-Institut für Nordamerikastudien at the Freie Universität Berlin support the investigation of historical American art and foster a robust transatlantic dialogue. The professorships expose hundreds of undergraduate and master's degree students at those institutions to outstanding recent scholarship in the field. Since 2009, lectures given by visiting professors have been attended by more than 1,000 students.

Additionally, for the past six years, Terra Foundation Fellowships in American Art at the Smithsonian American Art Museum have brought scholars from countries across the globe—Cuba, Hungary, Israel, and the United Kingdom, among others—to research and explore American art. French scholar Hélène Valance reported that the Smithsonian fellowship “allowed me to pursue research for a dissertation on nocturnes in American art at the turn of the twentieth century, gave me access to incomparable art collections, archives, and libraries, and allowed me to work in the best imaginable conditions.”

Since 2009 the Smithsonian American Art Museum has also received funding from the foundation for its competitive Terra Foundation for American Art International Essay Prize, which recognizes distinguished writing by an international scholar who advances understanding of historical American art and demonstrates new findings and original perspectives.

Building on the success of the essay prize, the Terra Foundation launched a new area of funding in 2012: publication grants. Awarded annually, these grants amplify scholarship on American art, providing individuals outside the United States greater access to resources in their own language. Nine projects from countries such as Brazil, Italy, France, and Belgium received grants in the inaugural year. (See page 33 for a complete list of publication grant recipients.)

Over the years, the foundation's annually awarded research travel grants to the United States have proven both popular and fruitful. One scholar noted that “The Terra's [travel] grant was undoubtedly a new starting point to my career: the help it provided to my research has been immeasurable.” Another stated, “My research trip to the United States has been a wonderful and remarkably productive experience. When I talked about my research project, I found many scholars and curators to be very enthusiastic and supportive of my topic, trajectory, and thesis.”

Based on this favorable track record, the foundation introduced two new types of travel grants in 2012. Convening grants for internationally collaborative exhibitions facilitate development of exhibitions of historical American art by allowing curators from around the world to travel to the United States for research. Curatorial travel grants to the United States enable international teams of curators and scholars to meet in person to develop and refine project ideas. The foundation has awarded ten of these new travel grants for research on and development of exhibition projects.

Added to the 50 grants the Terra Foundation made over the past two years to support exhibitions in such geographically diverse cities as Helsinki, Madrid, and Tokyo, these new grants underscore the importance the foundation places on engaging individuals worldwide with original works of American art in meaningful ways.

The foundation further expanded the scope of its academic initiatives by opening to candidates worldwide its eight-week Terra Summer Residency (TSR) in Giverny, France, formerly limited to participants from the United States and Europe. As a result, artists and scholars from countries including Australia, China, and Mexico now belong to the network of nearly 150 fellows that has been growing for more than a decade. Among the art history fellows, 78% have published articles or books since their participation in the TSR, and 94% continue to work in the field.

Prudence Peiffer, a 2009 TSR fellow and later an Andrew W. Mellon Postdoctoral Fellow in the Department of Art History and Archaeology at Columbia University in New York, had this to say of the program: “The Terra Summer Residency provides the unique opportunity for American art history scholars to participate in and exchange ideas with a truly international community of artists as well as other art historians...I think that it is one of, if not *the* most special art history grant available.”



A visiting scholar peruses the collection at the Terra Foundation Library of American Art, which is housed in the foundation's Paris Center.

Invigorating American Art in Europe



Professor Alexander Nemerov gives a presentation in the library at the Terra Foundation's Paris Center.

The Terra Foundation's Paris Center, its European base, welcomes a growing international community of American art scholars, serving as a nexus of research and intellectual exchange. Located near the Musée du Louvre and Institut National d'Histoire de l'Art, it provides a regular forum on American art—the only one of its kind in Europe—with thought-provoking lectures, workshops, and symposia. Since the center's opening in 2009, hundreds of burgeoning and established scholars have participated in its events, among them Alexander Nemerov, Robin Kelsey, and Jean-François Chevrier.

Sophie Cras, a French doctoral candidate at the Université Paris-Sorbonne, aptly summarized the foundation's efforts to promote American art internationally: "The work accomplished by the Terra Foundation in France has never ceased to thrill and inspire me. By instilling more diversity, and arousing and supporting a wide range of interests, the Terra Foundation has done a lot for the French art history community in general, and for my personal development in particular."

The foundation also partners with renowned European institutions such as the Centre Allemand d'Histoire de l'Art (the German Center for Art History) in Paris. "German Scholarship on America Today," an intensive three-day conference in spring 2012, brought together more than twenty emerging and established scholars from Germany, Switzerland, and Austria to share new research and explore opportunities for future collaboration. Shortly thereafter, Terra Foundation postdoctoral teaching fellows in Europe organized "American Art and the Mass Media," an international, bilingual symposium at the Institut National d'Histoire de l'Art that showcased cutting-edge research from university professors, doctoral candidates, and museum curators from both sides of the Atlantic.

In November 2011, a study day on pioneering American artist Henry Ossawa Tanner was co-organized by the Terra Foundation, the Musée d'Orsay, and the Pennsylvania Academy of the Fine Arts. Hosted by the Musée d'Orsay, it examined the century-long history of African American art in France, exploring how racial and cultural identities interplay with transatlantic exchanges from the era of fin-de-siècle cosmopolitanism into the post-colonial age.

The Paris Center also houses the Terra Foundation Library of American Art, Europe's only research library devoted exclusively to the visual arts of the United States. Specializing in the art of the nineteenth and early twentieth centuries, the library contains more than 9,000 English-language titles and is particularly rich in material on painting, sculpture, and graphic arts, as well as photography and the decorative arts. Scholars can prepare for their visit to the Paris Center by browsing the comprehensive online catalogue available at catalogue.terra.bibliobre.com.

"Through the Paris Center, we are invigorating a rich dialogue on American art," states Amy Zinck, Vice President and Director of the Terra Foundation for American Art Europe. "Moving forward we will continue to support and expand these programs and partnerships throughout Europe and serve as an indispensable resource and place of convergence for scholars interested in American art."

Inspiring Worldwide Engagement with Works of American Art



Terra Foundation President and CEO Elizabeth Glassman (right) with a translator delivers opening remarks for the exhibition *Monet and the Artists of Giverny: The Beginning of American Impressionism* at the Bunkamura Museum of Art in Tokyo.

The belief that original works of American art can stimulate important cross-cultural dialogues resides at the core of the Terra Foundation's mission. That's why the foundation continues to organize exhibitions, lend objects from its collection—133 artworks travelled to 38 venues in 8 countries over the past 2 years—and award grants for American art exhibitions across the globe.

In 2010, for example, viewers in Japan experienced that nation's first-ever exhibition of American impressionism in Giverny, *Monet and the Artists of Giverny: The Beginning of American Impressionism*, a collaboration between the Terra Foundation and Tokyo's Bunkamura Museum of Art. Including 50 paintings from the foundation's renowned collection of American impressionist works, the exhibition examined the French village's storied international community of artists and the influence of Claude Monet. The exhibition traveled to the Kitakyushu Municipal Museum of Art and the Okayama Prefectural Museum of Art.

According to Bunkamura curator Aki Hirokawa, "Although American impressionists are not well known in Japan, [visitors] who came to the exhibition discovered the quality of [these artists]. The exhibition was an excellent occasion for the Japanese audience to get in touch with American impressionism."

Additionally, the Terra Foundation provided significant funding for the exhibition *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*, featuring the work of female artists such as Louise Bourgeois, Frida Kahlo, and Remedios Varo. Co-organized by and presented at the Los Angeles County Museum of Art and the Museo de Arte Moderno, Mexico City, the exhibition also traveled to the Museum of Fine Arts, Quebec.

Warhol: Headlines, another project supported by foundation funding, introduced international viewers to nearly 80 works influenced by tabloid news. The selection of objects in a wide range of media represented many of Andy Warhol's key motifs, including celebrity, death, and disaster. The show was co-organized by and presented at the National Gallery of Art, Washington, D.C.; the Andy Warhol Museum, Pittsburgh; the Galleria Nazionale d'Arte Moderna, Rome; and the Museum für Moderne Kunst, Frankfurt.

Additional funding was provided for a 20-minute Spanish-language video on Warhol and his work. A screening at a U.S. State Department event in Havana, Cuba, included a live satellite-feed tour of the exhibition by National Gallery of Art curator Molly Donovan, and the video was offered to embassies in other Central and South American countries.

The foundation also awarded funding for *Roy Lichtenstein: A Retrospective*, which brought together more than 160 drawings, paintings, and sculptures—the largest group of the artist's works ever assembled. A Terra Foundation pre-exhibition convening grant brought scholars from the United States and Europe together to plan the show. In addition, a research travel grant enabled exhibition co-curator Dr. Iria Candela, of Tate Modern, London, to conduct further research at the Roy Lichtenstein Foundation in New York. Co-organized by and exhibited at the Art Institute of Chicago and Tate Modern, the exhibition will also travel to the National Gallery of Art, Washington, D.C., and the Centre Pompidou, Paris, in 2013.

To learn more about American art exhibitions that have received support from the Terra Foundation, see page 22.

A Lasting Legacy in Chicago Classrooms



Chicago schoolteacher Yolanda Williams displays a project she created in the Terra Teacher Lab.

From kindergarten classrooms to university lecture halls, the Terra Foundation develops and supports the creation of original teaching tools and programs that deliver American art to a wide range of learners in Chicago. One example is the newly launched online educational resource *The Civil War in Art: Teaching & Learning through Chicago Collections* (civilwarinart.org), which utilizes artworks to engage students and teachers in meaningful ways with the issues, events, and people of the era.

The foundation “wanted to do something collaborative with teachers to help them see the connections between American art and social studies, and they reached out to partners across the city, and everyone thought it was a great idea,” explained DePaul University history professor Margaret Storey, chief content consultant for the project, during an appearance on *Chicago Tonight*, a nightly public affairs program on local PBS affiliate WTTW.

The Civil War in Art showcases nearly 130 objects, including photographs depicting the war experience and paintings celebrating the centennial of the Emancipation Proclamation. The website also features a high-resolution gallery of the works, many of them previously unavailable online; an extensive integrated glossary of nearly 200 art and historical terms and biographies; and lesson plans developed by teachers for teachers.

“Although students and teachers were our target, the audience for this material is wide-ranging—parents, history enthusiasts, or anyone anywhere in the world interested in the American Civil War,” notes Terra Foundation Education Programs Officer Jennifer Siegenthaler.

The Civil War in Art evolved from the popular Terra Teacher Lab, which since 2005 has helped more than 150 Chicago public-school educators discover American art as a resource for reaching students and enriching their social studies, language arts, and visual art instruction. This year-long professional development program, conducted in partnership with the Center for Urban Education at DePaul University and the Art Institute of Chicago, enables teachers to create thematic interdisciplinary classroom projects that incorporate American art and provides field trip funding so students can experience firsthand the objects they’ve studied.

Response to the program remains overwhelmingly positive: reporting on their experience, spring 2012 Terra Teacher Lab graduates commented that “students now view American art as a way to tell a story and express themselves” and “the ‘close read’ process is amazing for improving analytical skills...the students love it!” A recent alum described how the program even helped a student deal with family tragedy. “One of our students lost her brothers in gang violence,” revealed Jeff Stauter, a teacher at Little Village Academy. “A lesson we developed about identity in the Terra Teacher Lab training made a noticeable impact on the girl—it made her think about her direction and gave her a creative outlet, a way to cope with the difficult circumstances in her life.”

Local educators and students also benefit from the foundation’s ongoing support of Art Resources in Teaching (A.R.T.), one of the city’s oldest and largest visual arts educational organizations, and its annual “American Art Partners” initiative, which provides professional development for teachers, artist residencies in participants’ classrooms, and field trips to the Art Institute.

“Our public presence remains strong at the Chicago Humanities Festival, too, where the annual Terra Foundation Lecture on American Art exposes attendees to leading scholars and thinkers in the field,” says Siegenthaler. These talks are now available online at the festival’s website (chicagohumanities.org), each accompanied by a downloadable teaching guide. Moreover, foundation grants support a roundtable program for area graduate students, allowing them to meet the speakers and exchange ideas with peers from across the Chicago region.

The Terra Foundation also fosters the development of young scholars embarking on professional academic careers through its postdoctoral teaching fellowships in American art at Northwestern University and the University of Chicago. Fellows conduct original research and acquire valuable teaching experience by instructing and advising undergraduate and graduate students. In the process, they strengthen the schools’ established curricula, scholarly profile, and working relationships with museums, curators, and other members of the local academic community.

“Additionally, we’ve funded a three-year lecture series at the School of the Art Institute of Chicago and a postdoctoral curatorial fellowship at the Art Institute of Chicago,” states Terra Foundation Exhibitions and Academic Programs Officer Carrie Haslett. “Exhibitions of American art at area institutions are another way the foundation supports learning opportunities for audiences of all ages.” Over the years, the foundation has actively supported such exhibitions at DePaul University, Loyola University, Northwestern University, and the University of Chicago. Other institutions that have benefitted from Terra Foundation funding include the City of Chicago Department of Cultural Affairs, Intuit: The Center for Intuitive and Outsider Art, the Museum of Contemporary Art, and the National Museum of Mexican Art.

To learn more about American art programs in Chicago that received support from the Terra Foundation, turn to page 28.



The homepage of the educational online resource “The Civil War in Art: Teaching & Learning through Chicago Collections” (civilwarinart.org).

Grants

Through its grant program, the Terra Foundation actively supports and initiates historical American art exhibitions, scholarship, and programs in Chicago, the United States, and throughout the world. The foundation funds projects that focus on American art dating from circa 1500 to 1980, made by artists from what is now the geographic United States.

EXHIBITIONS

AMERICAN ANTIQUARIAN SOCIETY

(WORCESTER, MASSACHUSETTS)
\$115,000

To support the 2013 exhibition *With a French Accent: French and American Lithography, 1820–1860* at its international venue at the Musée Goupil (Bordeaux, France). The exhibition features American and French lithographs from the collection of the American Antiquarian Society and illuminates the deep relationship between American and French lithography in the early nineteenth century.

ART INSTITUTE OF CHICAGO (CHICAGO)

\$150,000
To support *Light Years: Conceptual Art and the Photograph*, the first major museum exhibition to examine the full scope and diversity of vanguard photographic practice by conceptual artists of the 1960s and 1970s. The exhibition includes 130 works by 56 key figures of the era such as American artists John Baldessari, Mel Bochner, Gordon Matta-Clark, and Bruce Nauman.

ART INSTITUTE OF CHICAGO (CHICAGO)/TATE MODERN (LONDON)

\$300,000
To support the 2012–13 retrospective of the work of Roy Lichtenstein. Co-curated by the Art Institute of Chicago and Tate Modern and also presented at the Centre Pompidou (Paris), the exhibition is the first retrospective to be mounted since the artist's death in 1997. It brings together approximately 130 of his most definitive paintings and sculptures, as well as roughly 30 works on paper, many of which are exhibited publicly for the first time.

DEPAUL UNIVERSITY ART MUSEUM

(CHICAGO)
\$50,000
To support the 2011–12 exhibition *Re: Chicago*, a selection of 50 paintings, photographs, drawings, prints, and sculptures by Chicago artists. The exhibition focuses on art in Chicago from 1860 to the present and examines the role of place in artists' work and thought.

FONDATION HENRI CARTIER-BRESSON (PARIS)/FUNDACION MAPFRE (MADRID)/

NEDERLANDS FOTOMUSEUM (ROTTERDAM)
\$170,000

To support the 2011–13 retrospective of the work of Lewis Hine, which explores his career as a photographer, educator, and social justice worker. The exhibition is co-organized by the Fondation Henri Cartier-Bresson, the Fundacion Mapfre, and the Nederlands Fotomuseum.

FONDAZIONE PALAZZO STROZZI

(FLORENCE, ITALY)
\$100,000
To support the 2012 exhibition *Americans in Florence: Sargent and the American Impressionists* as part of Florence's city-wide celebration of the 500th anniversary of the death of explorer Amerigo Vespucci. The exhibition considers the reciprocal influences between Italian and American painters in the late nineteenth and early twentieth centuries.

FRUITMARKET GALLERY

(EDINBURGH)
\$150,000
To support the 2011 exhibition *Narcissus Reflected*, which examines the Narcissus myth in twentieth-century Surrealist painting, photography, installation, film, and video. The exhibition presents American art within the context of what historically has been seen as a European movement and introduces American artists, such as San Francisco-based Jess (1923–2004), to audiences in the United Kingdom.

GALERIE NATIONALE DU JEU DE PAUME (PARIS)/RYERSON GALLERY AND RESEARCH CENTER (TORONTO)

\$150,000
To support the first retrospective of the American photographer Berenice Abbott ever presented in France and Canada. The exhibition is co-curated by the Jeu de Paume and the Ryerson Gallery and Research Center, with the Canadian presentation taking place at the Art Gallery of Ontario (Toronto). The exhibition explores the different stages of Abbott's expansive career through more than 120 photographs.

GALLERIA CIVICA DI MODENA (MODENA, ITALY)

\$50,000
To support the 2011–12 retrospective of the work of Josef Albers, co-organized by the Galleria Civica di Modena and the Josef and Anni Albers Foundation (Bethany, Connecticut). The exhibition traces key stages of the artist's career, from the Weimar and Berlin years to those at Black Mountain College and New Haven, and includes paintings, drawings, glass, watercolors, and photographs.

HELSINKI CITY ART MUSEUM/FONDAZIONE ROMA MUSEO (ROME)/KUNSTHALLE DER HYPO-KULTURSTIFTUNG (MUNICH)

\$300,000
To support a major survey of the career of Georgia O'Keeffe. Presented by the Helsinki City Art Museum, the Fondazione Roma Museo, and the Kunsthalle der Hypo-Kulturstiftung, this is the first exhibition of O'Keeffe's life and work to be shown in these three countries.

HIRSHHORN MUSEUM AND SCULPTURE GARDEN (WASHINGTON, D.C.)/ CENTRE POMPIDOU (PARIS)

\$350,000
To support a 2013–14 exhibition, co-organized by the Hirshhorn Museum and the Centre Pompidou, that comprises Surrealist sculptures and documentary photographs. The exhibition traces Surrealism's progress from its inception in Paris in the 1920s through its international expansion in the 1980s, with a special emphasis on its renaissance in New York during World War II.

MEMBERSHIP OF THE FUKUSHIMA PREFECTURAL MUSEUM OF ART

(FUKUSHIMA, JAPAN)
\$25,000
To support the retrospective exhibition *Ben Shahn: Cross-Media Artist* at the Fukushima Prefectural Museum of Art in 2012. The exhibition includes paintings, prints, and graphic art, as well as photographs by Shahn that have never before been shown in Japan. It highlights Shahn's work exploring the impact of radiation, which bears particular relevance in light of the Great East Japan Earthquake of March 11, 2011.

MINT MUSEUM OF ART (CHARLOTTE, NORTH CAROLINA)

\$75,000
To support the 2012–13 exhibition *Seeing the World Within: Charles Seliger in the 1940s*, the first to consider the significance of Seliger's paintings from the 1940s, a critical decade in the artist's creative development. The exhibition travels to the Peggy Guggenheim Collection in Venice.

MONA BISMARCK FOUNDATION (PARIS)

\$25,000
To support *The Wyeths: Three Generations of American Art* at the Mona Bismarck Foundation's American Cultural Center in Paris. The exhibition presents more than 80 paintings and drawings by N. C. Wyeth, Andrew Wyeth, and Jamie Wyeth, and considers the breadth of the Wyeth family's output while illuminating both common themes and the artists' distinctive achievements over the past century.

MUSEUM MODERNER KUNST STIFTUNG LUDWIG WIEN (VIENNA)/MUSEUM LUDWIG KÖLN (COLOGNE)

\$290,000
To support the 2012–13 exhibition *Claes Oldenburg*, a comprehensive overview of Oldenburg's oeuvre from the late 1950s to the present. The exhibition, organized by Museum Moderner Kunst Stiftung Ludwig Wien in collaboration with the Museum Ludwig Köln, emphasizes his work from 1960 to the mid-1970s and presents Oldenburg as one of the most innovative artists of the postwar period and a major exponent of the Pop Art movement. Terra Foundation funds support the international presentation of the exhibition at the two organizing institutions as well as the Guggenheim Museum (Bilbao, Spain).

MUSEUM OF ARTS AND DESIGN (NEW YORK)

\$100,000
To support the 2012 exhibition *Space-Light-Structure: The Jewelry of Margaret De Patta (1903–1964)*, which provides an overview of the artist's career and examines her contributions to the dissemination of the precepts and ideals of the Bauhaus philosophy that inspired her.

MUSEUM OF CONTEMPORARY ART (CHICAGO)

\$75,000
To support the 2011–12 exhibition *the language of less (then and now)*, which examines the Museum of Contemporary Art's holdings of 1960s and 1970s American and European Minimalist art alongside art made by a younger generation of American and international artists who have assimilated the lessons of their forebears but address a new range of concerns.

MUSEUM OF CONTEMPORARY ART

(LOS ANGELES)

\$150,000

To support the 2012–13 exhibition *Painting the Void*, which posits destruction as a shared global artistic sensibility as well as a coherent mode of artistic production. It features 85 groundbreaking works created between 1949 and 1962 by 25 artists from eight countries, including Americans Lee Bontecou, Salvatore Scarpitta, and Robert Rauschenberg.

MUSEUM OF FINE ARTS, HOUSTON

(HOUSTON)

\$200,000

To support the 2013 exhibition *American Adversaries: West and Copley in a Transatlantic World*, which examines modern history painting and its American innovators. This exhibition presents new research on Benjamin West's and John Singleton Copley's iconic paintings and provides context for their work, exploring each Colonial painter's progress as an academic artist first at the margins of the British Empire and then in the center of the English-speaking art world. A catalogue and a 2013 symposium in London are planned for the exhibition.

NATIONAL GALLERY OF ART

(WASHINGTON, D.C.)

\$250,000

To support the 2012–13 retrospective exhibition and international tour of the work of George Bellows, including paintings, drawings, and lithographs, with a special emphasis on the period between 1907 and 1915.

NATIONAL GALLERY OF ART

(WASHINGTON, D.C.)

\$250,000

To support the 2012–13 exhibition and international tour of *Warhol: Headlines*, which focuses on a

group of works made by Andy Warhol between 1956 and 1968 for which newspaper headlines served as a source of inspiration.

NATIONAL PORTRAIT GALLERY

(LONDON)

\$150,000

To support the 2013 exhibition *George Catlin's Indian Gallery*, which includes approximately 70 portraits of Native Americans by Catlin that were originally displayed in London in the 1840s. In addition to tracing the stylistic development of this largely self-taught painter, the exhibition examines the creation and reception of the Indian Gallery when it made its nineteenth-century debut in Europe.

NEW-YORK HISTORICAL SOCIETY

(NEW YORK)

\$175,000

To support the 2013–14 exhibition *The Armory Show at 100* celebrating the centenary of the 1913 Armory Show, which introduced the American public to European avant-garde paintings and sculpture and became a watershed in the history of American art. This exhibition reassesses the Armory Show with a selection of approximately 90 artworks.

PEABODY-ESSEX MUSEUM

(SALEM, MASSACHUSETTS)

\$150,000

To support *Shapeshifting: Transformations in Native American Art*, a major traveling exhibition presenting Native American art and culture from the United States and Canada. Through some 100 objects, the exhibition focuses on themes that question long-held assumptions and misconceptions, particularly those related to change, worldview, community, place, identity, and politics.

PHILADELPHIA MUSEUM OF ART

(PHILADELPHIA)

\$50,000

To support *George Inness in Italy*, the 2011 exhibition surveying Inness' engagement with the art and landscape of Italy from his first sojourn there in 1851 to 1879. Special emphasis is placed on the first major work Inness completed in Italy, *Twilight on the Campagna* (Philadelphia Museum of Art), which has not been on public display since 1952.

PHILLIPS COLLECTION

(WASHINGTON, D.C.)

\$200,000

To support the 2013–14 exhibition *Angels, Demons, and Savages: Ossorio, Pollock, Dubuffet, 1948–52*. Illuminating a key moment in the history of American Abstract Expressionism, this exhibition includes paintings and works on paper by Alfonso Ossorio, Jackson Pollock, and Jean Dubuffet. The exhibition is presented at the Phillips Collection and the Parrish Art Museum (Southampton, New York). The project includes a 200-page catalogue.

RÉUNION DES MUSÉES NATIONAUX DU GRAND PALAIS (PARIS)/ MUSEO THYSSEN-BORNEMISZA

(MADRID)

\$250,000

To support an in-depth survey of the work of Edward Hopper, co-organized by the Galeries Nationales du Grand Palais and the Museo Thyssen-Bornemisza, which explores Hopper's rootedness in American realism and contemporaneous European, especially French, painting and photography.

SCHIRN KUNSTHALLE FRANKFURT

(FRANKFURT, GERMANY)

\$75,000

To support the 2011 exhibition *Kienholz: The Signs of the Times*, which explores the work of Edward and Nancy Reddin Kienholz and positions them as progenitors of installation art, highlights the social criticism of their work, and situates their art at the beginning of a line that extends to several contemporary European artists.

SOLOMON R. GUGGENHEIM MUSEUM

(NEW YORK)

\$200,000

To support the 2012–13 exhibition *John Chamberlain: Choices* presented at the Guggenheim Museum in New York and an international venue. This large-scale retrospective offers a reexamination of Chamberlain's practice throughout his nearly sixty-year career and is the first in the United States in more than a quarter-century.

STIFTUNG MUSEUM KUNSTPALAST

(DÜSSELDORF, GERMANY)

\$100,000

To support the 2011–12 exhibition *Crossing Bridges Between Cultures: The Düsseldorf School of Painting*, the first comprehensive survey of the Düsseldorf School of Painting in more than thirty years. The exhibition establishes an international context through which the Düsseldorf School, which drew an international community of artists during the nineteenth and early twentieth centuries, can be compared with leading European and American schools of painting of the day.

TATE ST IVES (ST. IVES, CORNWALL, UNITED KINGDOM)/

TURNER CONTEMPORARY

(MARGATE, KENT, UNITED

KINGDOM)

\$100,000

To support *Alex Katz: Give Me Tomorrow*, the first major exhibition of the work of Katz in the United Kingdom. Co-organized and presented by Tate St Ives and Turner Contemporary, this 2012–13 exhibition brings together paintings, collages, and cut-outs that span the full breadth of Katz's career. Accompanying the show is Katz's personal selection of art from the Tate's collection, including works by British, European, and American artists.

WHITNEY MUSEUM OF AMERICAN ART

(NEW YORK)

\$350,000

To support the 2011–12 retrospective exhibition and international tour of *Lyonel Feininger: At the Edge of the World*. The exhibition provides an overview of Feininger's career through approximately 120 works, including early satirical cartoons and comics, abstract oils and watercolors, and carved wooden figures, and sets his art against the backdrop of world events to explore what it meant to be an American artist working in Germany in the early twentieth century.

YOMIURI SHIMBUN

(TOKYO)

\$200,000

To support the 2011–12 exhibition *Jackson Pollock: A Centennial Retrospective*, the first retrospective of Jackson Pollock in Japan. To be held on the one-hundredth anniversary of his birth, the exhibition is organized by the Yomiuri Shimbun and presented at the Aichi Prefectural Museum (Nagoya, Japan) and the National Museum of Modern Art (Tokyo). The exhibition highlights Pollock's paintings, drawings, and

prints, and examines the influence of the artist on the Gutai group as well as his reception in Japanese magazines and newspapers.

ACADEMIC PROGRAMS

ANDY WARHOL MUSEUM

(PITTSBURGH)

\$10,000

To support a 2010 two-day public symposium that brings together scholars and other experts to present perspectives on themes in the exhibition *Twisted Pair: Marcel Duchamp/Andy Warhol*.

ARCHIVES OF AMERICAN ART, SMITHSONIAN INSTITUTION

(WASHINGTON, D.C.)

\$3,068,016

To support the continued digitization of the Archives of American Art's collections over the next five years and to establish a full-time staff position dedicated to developing scholarly and educational initiatives using these collections. To date, the program, begun in 2005 with Terra Foundation support, has resulted in the digitization of nearly ten percent of the Archives' vast holdings of more than 16,000,000 items, radically increasing worldwide access to and engagement with primary sources on American art.

ART INSTITUTE OF CHICAGO

(CHICAGO)

\$181,400

To establish a three-year postdoctoral curatorial fellowship in American art at the Art Institute of Chicago. The fellow conducts research on special projects and participates in general curatorial work within the department of American art, including such activities as object-specific research, gallery installations, program planning, volunteer training, and gallery tours.

**ASIAN CULTURAL COUNCIL
(NEW YORK)**

\$62,500

To support the summer 2012 program “Advanced Workshop in Western Art and Art History: American Art and Modernism” for art historians from China. The third in a series of programs on Western art, this workshop builds on previous programs and fosters greater understanding of American culture in China. It engages fifteen Chinese scholars who teach Western art history with American art scholars and collections.

**COLUMBIA COLLEGE CHICAGO
(CHICAGO)**

\$20,000

To support the 2011 international symposium “Reframing the New Topographics in Europe” at the Nederlands FotoMuseum (Rotterdam). Organized through Columbia College Chicago, the symposium resituates the influences and links between the landmark 1975 George Eastman House exhibition *New Topographics: Photographs of a Man-Altered Landscape* and European photography and intellectual currents of the 1960s and 1970s. The symposium coincides with the opening of a new version of the exhibition *New Topographics*, organized by the Center for Creative Photography at the University of Arizona (Tucson, Arizona), for which the Terra Foundation funded the international tour.

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

\$20,000

To support a two-day international scholarly symposium on George Bellows at the Columbus Museum of Art in 2013. The symposium uses the Bellows retrospective at the National Gallery of Art (Washington, D.C.) and Royal Academy of Arts (London) as a springboard to generate papers that present new approaches to the artist’s work.

**COURTAULD INSTITUTE OF ART
(LONDON)**

\$176,280

To support two short-term visiting professorships and one two-year postdoctoral teaching fellowship in American art at the Courtauld Institute of Art for the 2011–12 and 2012–13 academic years. The positions are designed to expose students to the best of recent scholarship on historical American art.

**COURTAULD INSTITUTE OF ART
(LONDON)**

\$196,785

To support visiting professorships and a postdoctoral teaching fellowship at the Courtauld Institute of Art for the 2013–14 and 2014–15 academic years. The professorships and fellowship encourage the development of courses that incorporate American art topics and promote collaboration among European scholars with a special interest in American art history.

**HIGH MUSEUM OF ART
(ATLANTA)**

\$20,000

To support a public-forum panel discussion in New York City in 2011 on the topic of international partnerships, for the purpose of encouraging the exploration of the increasingly important role of international collaboration as art museums work to bring new works of art and scholarship to their audiences.

**INSTITUT NATIONAL
D’HISTOIRE DE L’ART
(PARIS)**

\$166,000

To support two eight-week visiting professorships and one two-year postdoctoral teaching fellowship for the 2011–12 and 2012–13 academic years, focused on the history of American art and transatlantic exchange. The professors and fellows are shared between the departments of art history and American studies at

the École Normale Supérieure (Paris), the Université Paris Ouest Nanterre La Défense (Paris), and the Université François-Rabelais de Tours (Tours, France).

**INSTITUT NATIONAL
D’HISTOIRE DE L’ART
(PARIS)**

\$192,000

To support visiting professorships and a postdoctoral teaching fellowship at the Institut National d’Histoire de l’Art for the 2013–14 and 2014–15 academic years. The program allows students from departments of art history and American studies of selected universities to meet with outstanding American art scholars and to attend specialized courses, seminars, and lectures on the history of American art and transatlantic artistic exchange.

**INSTITUTO DE ALTOS
ESTUDIOS SOCIALES–
UNIVERSIDAD NACIONAL
DE SAN MARTÍN
(BUENOS AIRES)**

\$31,900

To support two symposia on Latin American and U.S. photography up to 1970 at the Universidad Nacional de San Martín, in 2012 and 2013. The events bring together specialists from Latin America and the United States to generate dialogue and debate on issues related to photography and the visual arts.

**JOHN-F.-KENNEDY-INSTITUT
FÜR NORDAMERIKASTUDIEN,
FREIE UNIVERSITÄT BERLIN
(BERLIN)**

\$150,000

To support four three-month visiting professorships at the John-F.-Kennedy-Institut für Nordamerikastudien at the Freie Universität Berlin for the 2011–12 and 2012–13 academic years. Visiting professors offer specialized courses, seminars, and lectures on the history of American art and visual culture, and participate in

the larger academic community throughout their stay.

**JOHN-F.-KENNEDY-INSTITUT
FÜR NORDAMERIKASTUDIEN,
FREIE UNIVERSITÄT BERLIN
(BERLIN)**

\$22,800

To support the international conference “Cultural Mobility and Transcultural Confrontations: Winold Reiss as a Paradigm of Transnational Studies,” in Berlin in 2011. A German-American painter, designer, and teacher, Winold Reiss emerged in the 1920s and 30s as an influential figure in transnational encounters and modernist aesthetics.

**JOHN-F.-KENNEDY-INSTITUT
FÜR NORDAMERIKASTUDIEN,
FREIE UNIVERSITÄT BERLIN
(BERLIN)**

\$160,000

To support visiting professorships at the John-F.-Kennedy-Institut für Nordamerikastudien at the Freie Universität Berlin for the 2013–14 and 2014–15 academic years. The program consists of four visiting professors teaching full semester courses over a period of two years. Courses are open to students from the institute at the Freie Universität Berlin and from Humboldt Universität zu Berlin. Visiting professors organize symposia, encouraging dialogue about the history of American art among scholars across Eastern Europe.

**KUNSTHOCHSCHULE MAINZ AN
DER JOHANNES GUTENBERG–
UNIVERSITÄT MAINZ
(MAINZ, GERMANY)**

\$11,360

To support “Hidden Forces: Painting in the 1960s and 1970s,” a two-day conference at the Museum für Moderne Kunst (Frankfurt) in 2013. The conference looks at the forms in which painting was practiced by American artists during the 1960s and 1970s and examines the art historical and critical discourse that was responsible for the perceived

invisibility of painting’s influence during this period. Distribution of findings in an English-language publication is planned.

**SCHOOL OF THE ART
INSTITUTE OF CHICAGO
(CHICAGO)**

\$30,200

To establish an annual public lectureship and corresponding one-day seminar for graduate students in art history to provide a platform for the growing body of scholarship examining 1960s and 1970s American art from Americanist perspectives. During the second year, a panel discussion is held in place of the lecture.

**(SIC) ASBL
(BRUSSELS)**

\$4,000

To support the international conference “French Theory: Reception in the Visual Arts in the United States between 1965 and 1995.” Funding supports the participation of scholars addressing the role of French theory in American visual art made before 1980.

**SMITHSONIAN AMERICAN ART
MUSEUM
(WASHINGTON, D.C.)**

\$162,552

To support three scholarly symposia, in 2011, 2013, and 2015, that examine American art in a global context. These biennial symposia are the final three of a five-part series organized by the Smithsonian American Art Museum with funding from the Terra Foundation. The 2011 symposium focuses on artistic exchange between the United States and Latin America.

**TATE BRITAIN
(LONDON)**

\$19,310

To support a major international conference in conjunction with the exhibition *Vorticists: Manifesto for a Modern World* at Tate Britain. Both the exhibition and the conference

address the need to set the distinctive Anglo-American modernist movement of Vorticism within its wider cultural and historical context, which historically has only marginally included the role of American artists, writers, and thinkers.

**UNITED STATES STUDIES
CENTER
(SYDNEY)**

\$20,000

To support a 2012 symposium focused on the holdings of Abstract Expressionist art at the National Gallery of Australia (Canberra). Six leading American scholars of Abstract Expressionism and six Australian academics and curators discuss the impact of the movement on Australian painters, sculptors, and art critics.

**UNIVERSITÉ PARIS 3–
SORBONNE NOUVELLE
(PARIS)**

\$18,000

To support the 2012 academic program “Cage Transatlantique/ Transatlantic Cage” at the Galerie Colbert in Paris. Co-organized by Université Paris 3–Sorbonne Nouvelle and Université Paris Diderot–Paris 7, the program examines the reciprocal influence of composer, writer, and artist John Cage and the French art scene.

**UNIVERSITY COLLEGE
LONDON
(LONDON)**

\$20,000

To support “Retracing America: Modernism after Paul Strand,” a two-day conference at University College London in 2013. The symposium brings together ten scholars from the United Kingdom, the United States, and Europe to consider the work and legacy of Alfred Stieglitz’s protégé Paul Strand and is the first international conference to consider Strand’s rich and varied photographic practice.

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN
(URBANA, ILLINOIS)

\$14,290
To inaugurate an international internship program at the Indianapolis Museum of Art and the University of Illinois at Urbana-Champaign for graduate students from the École du Louvre (Paris) during the 2011–12 academic year. Two students from the Louvre spend one semester each working as interns with the Indianapolis Museum of Art’s collection of American art while simultaneously taking a course at the university on the history of American art.

CHICAGO PUBLIC PROGRAMS

ART INSTITUTE OF CHICAGO
(CHICAGO)

\$30,500
To support a three-part lecture series on historical American art presenting world-class speakers who offer fresh and innovative findings in American art scholarship and relate these to works of art in the museum’s collection. The series is part of the museum’s larger 2011–12 thematic focus “Echo Effect,” an exploration of the relationship between originals and multiples in artistic presentation.

ART INSTITUTE OF CHICAGO
(CHICAGO)

\$23,000
To support a series of free public lectures on American art that present fresh and innovative scholarship and link the findings to works in the Art Institute of Chicago’s collection. Podcasts of the lectures are made available.

CHICAGO HUMANITIES FESTIVAL
(CHICAGO)

\$40,000
To support the expansion of American art content on the Chicago

Humanities Festival’s website and to further develop online study guides for teachers and students, allowing year-round worldwide access to these materials.

CHICAGO HUMANITIES FESTIVAL
(CHICAGO)

\$25,000
To support a public lecture and series of related activities featuring art historian Wanda Corn speaking on the subject of her book *Women Building History: Public Art and the 1893 Columbian Exposition* (2011). The lecture kicks off the Chicago Humanities Festival’s 2012 season and provides a focus on the contribution of women to a project of international scope at a time when they were not regularly accepted in the public arena.

CHICAGO HUMANITIES FESTIVAL
(CHICAGO)

\$75,000
To support the Terra Foundation Lecture on American Art for the years 2012, 2013, and 2014 as part of the Chicago Humanities Festival’s annual two-week celebration of the humanities, which the Terra Foundation has supported since 2006. Funds support a public lecture; a roundtable program for graduate students in the Chicago region led by the speaker and a local scholar; and an online presentation of the public lecture on the Chicago Humanities Festival’s website along with a downloadable teacher guide.

CHICAGO HUMANITIES FESTIVAL
(CHICAGO)

\$37,800
To support two programs on American art at the 2012 Chicago Humanities Festival, on the theme of “America.” These programs may include a panel of artists and art historians as well as a close reading of an American artwork. Presented in conjunction with the annual Terra Foundation Lecture (funded

previously), these presentations can be accessed on the Chicago Humanities Festival’s website following the festival.

JANE ADDAMS HULL-HOUSE MUSEUM
(CHICAGO)

\$25,000
To support the development of interpretive materials and programs designed to highlight American art and artists associated with the Hull-House settlement. Programs include a series of fifty “civic dialogues” that use art and information about the history of arts education at Hull House to explore the question “What does it mean to be an American?” and a summer 2011 workshop for teachers on the history of art at Hull-House.

WINDOW TO THE WORLD COMMUNICATIONS (WTTW)
(CHICAGO)

\$300,000
To support the production of a series of segments about American art to air on WTTW’s popular news magazine show *Chicago Tonight*. This two-year project features stories about American artists, collections, exhibitions, and art-historically significant spaces in Chicago and builds on past Terra Foundation-funded programs.

CHICAGO K-12 EDUCATION PROGRAMS

ART RESOURCES IN TEACHING
(CHICAGO)

\$202,800
To support professional development activities for teachers participating in Art Resources in Teaching’s “American Art Partners” program from 2011 through 2013. During the summer institute, teachers learn strategies for introducing students to American art; learn about the American art collections and related resources

available at the Art Institute of Chicago (where the program is held); and collaborate with fellow teachers from their school and with artists to plan lessons that bring American art into their language arts and social studies instruction.

CHICAGO HISTORY MUSEUM
(CHICAGO)

\$18,000
To support K–12 teacher and student programs and resources related to the exhibition *Lincoln’s Chicago*, which runs throughout the 150th anniversary of the Civil War. Supported activities include an electronic “flip book” of *Chicago Illustrated 1833–1866*, an album of 52 lithographic views of the city as it appeared during Lincoln’s time; a Civil War website portal leading to the museum’s curricula on the war; an event for teachers; and a school visit brochure.

CHICAGO TEACHERS’ CENTER AT NORTHEASTERN ILLINOIS UNIVERSITY
(CHICAGO)

\$40,000
To support the first year of a three-year initiative, “Studio Thinking and American Art,” for a group of 60 K–8 art and classroom teachers from 15 schools in the Chicago Public Schools system. The project provides intensive, sustained professional development, focusing on American art and the “Studio Thinking” framework for art education, developed by researchers affiliated with Project Zero at Harvard University. Teachers work with artist-educators and American art specialists to develop curricula and refine their teaching strategies and use of art in the classroom.

COLUMBIA COLLEGE CHICAGO
(CHICAGO)

\$45,000
To support “Talkin’ Back,” a year-long program offered by Columbia College’s Center for Community Arts Partnerships and Museum of Contemporary Photography. The

program allows students and teachers to learn about American photographs in the museum’s collection, create their own photographs, and respond to the photographs using poems and prose. The project culminates with a public exhibition of students’ writing and photographs, and includes professional development opportunities for classroom teachers and teaching artists.

COLUMBIA COLLEGE CHICAGO
(CHICAGO)

\$45,000
To support “Talkin’ Back: American Photography and Creative Writing,” a multifaceted program that serves Chicago Public Schools teachers and students. Offered by the college’s Center for Community Arts Partnerships and Museum of Contemporary Photography, the program allows students and teachers to learn about American photographs in the museum’s collection and to create their own photographs, poems, and prose. Terra Foundation funds support curriculum enrichment and professional development activities for teachers as well as a culminating exhibition of student work at the museum.

FRANK LLOYD WRIGHT PRESERVATION TRUST
(CHICAGO)

\$35,300
To support a two-year project that introduces Chicago Public Schools teachers and their students to Frank Lloyd Wright and his Frederic C. Robie House, a groundbreaking example of Prairie style architecture. The program is directed to schools near the Robie House on Chicago’s South Side and helps teachers integrate art, architecture, and design into humanities subjects. The project includes training for teachers and provides a collection of lesson plans connected to Common Core and other academic standards.

INTUIT: THE CENTER FOR INTUITIVE AND OUTSIDER ART
(CHICAGO)

\$15,000
To support Intuit’s Teacher Fellowship Program in 2011–12, designed to help teachers integrate outsider art into their curricula. Teachers learn about the work and lives of outsider artists and develop lessons intended to introduce students to outsider art and to help them explore their personal visions. Sessions include lectures, visits to collections, an artist-led workshop, and curriculum planning. The program culminates with a public exhibition of students’ work at Intuit in 2012.

MARWEN
(CHICAGO)

\$11,000
To support Marwen’s two American art-focused teacher courses. In “Watercolor in the City,” participants examine watercolors by Winslow Homer at the Art Institute of Chicago and then create their own watercolors using the lakefront as source material. In “Drawing: Works on Paper,” participants examine drawings in the Art Institute of Chicago’s collection by American artists who worked in a variety of media and then make their own collection of drawings using a range of wet and dry media and drawing processes.

NEWBERRY LIBRARY
(CHICAGO)

\$10,000
To support a three-day “Teachers as Scholars” seminar in 2013, which serves 15 Chicago Public Schools teachers. The proposed program, “The Great Migration in Art and Visual Culture,” teaches educators about artists, writers, and images associated with the Great Migration. The program helps teachers integrate art and texts related to these events into their curricula. Participants develop and share classroom projects, which are accessible through the Newberry’s Digital Collection for teachers.

NEWBERRY LIBRARY

(CHICAGO)

\$10,000

To support “Art & Exploration in Nineteenth- and Early-Twentieth-Century American Culture,” a three-day “Teachers as Scholars” seminar at the Newberry Library in 2012. During the program teachers examine and plan classroom projects with the Newberry’s rich holdings in the art and visual cultural of exploration, focusing on the exploration of the Missouri River, Yellowstone, Mexico, and the North and South Poles. Participants later reconvene to report on the results of teaching with this material.

SMITHSONIAN EARLY ENRICHMENT CENTER

(WASHINGTON, D.C.)

\$65,850

To support a two-day conference in Chicago in 2011 and a follow-up program in 2012 for approximately 80 Chicago Public Schools teachers to focus on the National Endowment for the Humanities’ “Picturing America” teaching resource as well as American art at the Art Institute of Chicago. The program examines selected works of art either featured in “Picturing America” or in the Art Institute’s collection as a means of exploring major themes, such as American identity and diversity. During the conference, participants plan classroom projects using one or more works of American art.

SMITHSONIAN EARLY ENRICHMENT CENTER (WASHINGTON, D.C.)/ ART INSTITUTE OF CHICAGO

\$76,327

To support a professional development program for 40 Chicago Public Schools elementary and high-school teachers relating to the Art Institute’s 2013 exhibition *Migrations: Chicago and the Art of the New American Experience, 1900–1950*. Comprising a conference on art history in pedagogy, a focus group on teaching American art, and a professional development day, the

program helps teachers develop projects and prepares them to use American art effectively in the classroom.

TERRA FOUNDATION PARTNERSHIPS

LOS ANGELES COUNTY MUSEUM OF ART

(LOS ANGELES)

\$17,574

To support a planning meeting for the 2013 exhibition *Art Across America*, the first major survey of historical American art to be presented in Korea. The convening brings together curators from the Terra Foundation, the National Museum of Korea (Seoul), the Los Angeles County Museum of Art, the Philadelphia Museum of Art, and the Museum of Fine Arts, Houston. The resulting exhibition includes approximately 120 American art masterpieces to introduce American art and art history to Korean audiences.

MUSÉE DES IMPRESSIONNISMES GIVERNY

(GIVERNY, FRANCE)

\$675,000

To support *The Early Years of American Impressionism, 1880–1900*, a major exhibition devoted to American Impressionism planned for 2014–15. Co-organized by the Terra Foundation and the Musée des Impressionnismes Giverny and presented at the museum, at the National Galleries of Scotland (Edinburgh), and at the Museo Thyssen-Bornemisza (Madrid), the exhibition comprises approximately 70 paintings, including 30 from the Terra Foundation’s collection. The grant also supports presentation of symposia and public lectures at each of the venues and publication of a scholarly catalogue in three languages. Amount approved includes support for presentations at all three European venues.

MUSÉE DES IMPRESSIONNISMES GIVERNY (GIVERNY, FRANCE)

\$16,550

To support the exhibition of five paintings from the Terra Foundation’s collection at the Musée des Impressionnismes Giverny between 2012 and 2014. These works are part of a semi-permanent installation devoted to Impressionism and its influence. The loan of Terra Foundation paintings that were created in Giverny provides context for the rich Impressionist legacy of the village.

MUSÉE DU LOUVRE (PARIS)/ HIGH MUSEUM OF ART (ATLANTA)/ CRYSTAL BRIDGES MUSEUM OF AMERICAN ART

(BENTONVILLE, ARKANSAS)

\$87,500

To support the 2013 traveling exhibition *American Encounters: Genre Painting and Everyday Life*, co-organized by the Terra Foundation, the High Museum of Art, the Crystal Bridges Museum of American Art, and the Musée du Louvre, as well as publication of a scholarly catalogue. The exhibition opens in Paris and travels to Bentonville and Atlanta. It is the second in a series of four presentations that examine relationships between European and American paintings.

MUSÉE DU LOUVRE (PARIS)/ HIGH MUSEUM OF ART (ATLANTA)/ CRYSTAL BRIDGES MUSEUM OF AMERICAN ART

(BENTONVILLE, ARKANSAS)

\$81,700

To support the first in a series of annual presentations of American art over the next five years jointly organized by the High Museum of Art, the Crystal Bridges Museum of American Art, the Musée du Louvre, and the Terra Foundation. The first presentation, *American Encounters: Thomas Cole*, focuses on the theme of landscape with four paintings by Thomas Cole and one by Asher B.

Durand. It opens in 2012 at the Louvre and then travels to the Crystal Bridges Museum and the High Museum. The grant also supports publication by the Louvre of a scholarly book on the painting by Thomas Cole in its collection.

NATIONAL GALLERY (LONDON)

\$298,945

To support a focused exhibition devoted to the oil sketches of Frederic Church, co-organized by the National Gallery and the Terra Foundation and presented at the National Gallery and the National Galleries of Scotland (Edinburgh) in 2013. The exhibition introduces European audiences to Church through approximately 30 sketches, a medium familiar to audiences of the National Gallery, where several exhibitions over the years have focused on artistic process. A catalogue, a keynote lecture, and a study day are planned.

NATIONAL GALLERY OF ART (WASHINGTON, D.C.)

\$127,255

To support the special exhibition *A New Look: Samuel F. B. Morse’s “Gallery of the Louvre”* and related programming at the National Gallery of Art. This iconic painting in the Terra Foundation’s collection, which has recently undergone extensive conservation treatment, is displayed in a dedicated exhibition space on the main floor of the museum’s West Building in 2011–12 and is the subject of accompanying lectures, teacher programs, and a scholarly symposium.

NEWBERRY LIBRARY (CHICAGO)

\$14,984

To support planning activities surrounding the 2013–214 exhibition project currently titled *Civil War and the Transformation of Daily Life in the North*, co-organized by the Terra Foundation and the Newberry Library.

NEWBERRY LIBRARY (CHICAGO)

\$371,399

To support the 2013–14 exhibition project currently titled *Civil War and the Transformation of Daily Life in the North*, co-organized by the Terra Foundation and the Newberry Library. The exhibition focuses on the Northern home front, juxtaposing paintings from the Terra Foundation’s collection with complementary material drawn from the Newberry Library’s holdings, including popular prints, photographs, maps, letters, diaries, advertisements, and other ephemera. The grant also supports the accompanying illustrated catalog, a one-day scholarly symposium, public lectures, teacher programs, and gallery talks that expand upon the exhibition’s themes.

PINACOTECA DO ESTADO DE SÃO PAULO (BRAZIL)/ ART GALLERY OF ONTARIO (TORONTO)

\$67,670

To support planning for a Terra Foundation partnership exhibition currently titled *Landscape Painting in the Americas, 1830–1930*. The meetings bring together a team of five or more curators from museums in the United States, Canada, Mexico, and South America to discuss exhibition content. The first meeting, hosted by the co-organizing institution, Pinacoteca do Estado de São Paulo, includes a public component during which participating curators present their exhibition ideas to a lay audience.

PENNSYLVANIA ACADEMY OF THE FINE ARTS (PHILADELPHIA)

\$64,650

To support the ongoing tour of the Terra Foundation’s flagship painting *Gallery of the Louvre* by Samuel F. B. Morse at its third venue, the Pennsylvania Academy of the Fine Arts in 2012–13. The painting serves

as the focal point of a gallery thematically devoted to the training, professional identity, and self-representation of American artists in the nineteenth century. Public programs include a scholar’s day, a lecture by David McCullough, and a copying class for the academy’s fine arts students.

SMITHSONIAN AMERICAN ART MUSEUM

(WASHINGTON, D.C.)

\$42,000

To support three years of funding (2013, 2014, and 2015) for the Terra Foundation for American Art International Essay Prize. The annual award recognizes excellent scholarship by a non-American in the field of historical American art through the publication of an essay in the prestigious journal *American Art*. The prize encourages foreign scholars to submit to *American Art*, which increases the visibility and recognition of important international research in the field.

YALE UNIVERSITY ART GALLERY

(NEW HAVEN, CONNECTICUT)

\$25,000

To support the loan and related programming surrounding the special exhibition of Samuel F. B. Morse’s painting *Gallery of the Louvre* and related oil study *Francis I, Study for “Gallery of the Louvre”* at the Yale University Art Gallery in 2011. Intensive scholarly study, dialogue, and teaching across Yale University’s curricula focus on these two paintings from the Terra Foundation’s collection. Programming includes a public lecture by historian and best-selling author David McCullough, a study day, and curator-led gallery talks.

Fellowships and Awards

TERRA FOUNDATION INITIATIVES

AMERICAN ART AT THE CORE OF LEARNING \$20,000

To support planning for a multi-year initiative designed to help Chicago cultural institutions develop ways to use American art to address the new Common Core State Standards for language arts, which have been adopted by Chicago Public Schools and districts nationwide and call for new approaches to teaching. An advisory group consisting of educators from cultural institutions, teachers, artists, and literacy specialists meet to further develop the plan for the initiative.

CIVIL WAR IN ART \$95,000

To support the development of a web-based resource in conjunction with the 150th anniversary of the U.S. Civil War that presents a diverse selection of key visual materials about the war, including paintings, public monuments, and illustrations, all from Chicago collections. This five-year project is developed by the Terra Foundation in collaboration with other Chicago-based organizations. It includes professional development programming to introduce teachers to the resource and assist them in using material to illuminate the Civil War and its historical and cultural significance for students of diverse backgrounds.

GALLERY OF THE LOUVRE VIDEO \$125,233

To support the video documentation of the Terra Foundation's iconic painting *Gallery of the Louvre* by Samuel F. B. Morse undergoing extensive conservation treatment. The video presents new insights regarding Morse's materials and techniques and the painting's construction that have come to light through the conservation process.

Footage is used for an array of applications, including DVD and web formats.

TERRA FOUNDATION LIBRARY OF AMERICAN ART \$25,000

To support the integration of the donated 3,500-volume library of the late Roger Breed Stein, professor emeritus of the history of art at the University of Virginia, into the Terra Foundation Library of American Art (Paris). The gift broadens the library's offerings and provides extensive research materials in American studies and visual culture.

TERRA FOUNDATION PUBLICATION GRANTS \$250,000

To support the creation of a fund for publication grants for a three-year period. Grants support publication projects on historical American art that make a significant contribution to scholarship and have an international dimension.

TERRA RESEARCH TRAVEL GRANTS \$109,570

To support the annual Terra Research Travel Grants, which provide funding for doctoral students and postdoctoral scholars outside the United States to travel to the United States for research on topics concerning American art and visual culture prior to 1980. Six to nine grants are awarded annually: up to \$6,000 for doctoral students and up to \$9,000 for postdoctoral scholars who received their degree within ten years of the application deadline. In 2012, the program is administered directly by the Terra Foundation (rather than through selected universities) and scholars worldwide are eligible to apply.

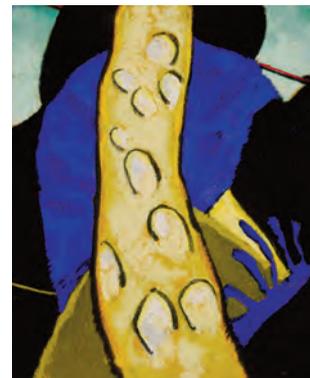
TERRA SUMMER RESIDENCY \$395,000

To support two years of the Terra Foundation's annual Terra Summer Residency, which brings ten doctoral students and emerging artists to

Giverny, France, for eight weeks to pursue individual research and participate in group programs focused on American art and visual culture. In 2012, the program opens to scholars and artists worldwide, extending beyond its former European and American geographic boundaries. Five to seven positions, filled by application, are awarded annually to senior artists and scholars.

TERRA TEACHER LAB \$255,500

To support two years of the Terra Teacher Lab (2011–13). Offered since 2005, this free year-long professional development program has helped Chicago middle-grade and high-school teachers use works of American art to enrich their curricula, motivate students to read and write, and deepen students' understandings of art, history, and other core subjects. It is offered in collaboration with DePaul University's Center for Urban Education (Chicago) and the Art Institute of Chicago. The program consists of an eight-day summer institute, follow-up workshops, a field trip to the Art Institute, and a public event in May where projects are shared with the larger education community. The grant also allows for an annual renewal workshop for graduates of the Teacher Lab.



Arthur Dove, *A Walk: Poplars*, 1912 or 1913.

ACADEMIC

FELLOWSHIPS AT THE SMITHSONIAN AMERICAN ART MUSEUM, WASHINGTON, D.C.

[2011–2012]

PREDOCTORAL FELLOWS

Anna ARABINDAN-KESSON, Yale University
Threads of Empire: Art and the Cotton Trade in the Atlantic and Indian Ocean Worlds, 1780–1900

Sophie CRAS, Université Paris 1 Panthéon-Sorbonne
The Artist as an Economist: The Emergence of Economics as an Artistic Theme in Europe and in the United States (1955–75)

Alex J. TAYLOR, University of Oxford
Forms of Persuasion: Art and Business Collaborations in the 1960s

Tatsiana ZHURAUULIOVA, Yale University
Arcadia Americana: Landscape in the Art of Arshile Gorky, Pavel Tchelitchew, and Yasuo Kuniyoshi during World War II

POSTDOCTORAL FELLOW

Ayelet ZOHAR, University of Haifa
Photography and Camouflage: An Exploration into the Photographic Materials in the Abbott Handerson Thayer Collection

[2012–2013]

SENIOR FELLOW

Elke SEIBERT, Frobenius-Institut
Leo Frobenius's Prehistoric Rock-Paintings Exhibitions in the U.S.A. (1937–39) and the Dialogue Initiated among Contemporary American Artists

PREDOCTORAL FELLOWS

Agathe CABAU, Université Paris 1 Panthéon-Sorbonne
Representations of Native Americans at the Paris Salons and French Great Exhibitions from 1800 to 1914 by American and French Migrant Artists

Katelyn CRAWFORD, University of Virginia
Itinerant Portraitists in the Late Eighteenth-Century British Atlantic World

Berit POTTER, New York University
Grace McCann Morley and the Dialectical Exchange of Modern Art in the Americas, 1935–55

POSTDOCTORAL FELLOWS

Emily BURNS, Washington University in St. Louis
The 'Native' as Naive: The Culture of the American West in France

Ana María SUAREZ DIAZ, Instituto Cubano de Investigación Cultural Juan Marinello
Outstanding and Unknown: Julio Girona, Cuban Painter in the American Abstract Movement of the 1950s

INTERNATIONAL ESSAY PRIZE FOR AMERICAN ART, SMITHSONIAN AMERICAN ART MUSEUM

[2011]

Alex J. TAYLOR, University of Oxford
"Unstable Motives: Propaganda, Politics, and the Late Work of Alexander Calder"

[2012]

Sophie CRAS, Université Paris 1 Panthéon-Sorbonne
"Art as Investment and 'Artistic Shareholding' Experiments in the 1960s"

PUBLICATION GRANTS

Jay BOCHNER, Jean-Pierre MONTIER, eds.
Carrefour Stieglitz
Presses universitaires de Rennes, France

François BRUNET et al.
L'Amérique des Images: Histoire et Culture Visuelles aux États-Unis (provisional title)
Hazan, France

Jean-Pierre CRIQUI, ed.
Ad Reinhardt: L'Art en Tant qu'Art
Macula, France

Arthur C. DANTO
Andy Warhol
Cosac Naify, Brazil

Clement GREENBERG
Arte e Cultura: Saggi Critici
Allemandi, Italy

Andrew HEMINGWAY
The Mysticism of Money: Precisionist Painting and the Machine Age
Periscope Publishing, U.S.A

Branden W. JOSEPH
Random Order: Robert Rauschenberg et la Néo-Avant-Garde
SIC, Belgium

Ellen G. LANDAU
Mexico and American Modernism
Yale University Press, U.S.A

Elvan ZALBUNYAN
Theresa Hak Kyung Cha
Les Presses du Réel, France

RESEARCH TRAVEL GRANTS TO THE UNITED STATES

[2011]

PREDOCTORAL FELLOWS

Susanne BIEBER, Freie Universität Berlin
Construction Sites: American Artists Engage the Built Environment

Sophie CRAS, Université Paris 1 Panthéon-Sorbonne
The Artist as an Economist: A Transatlantic Perspective

Mona Annette SCHIEREN, Universität Bremen
Asian Figures of Thought: Intercultural Transmission Processes in the Oeuvre of Agnes Martin

Catherine SPENCER, University of York
Lesson of Anthropology for British and American Art, 1950–1970

POSTDOCTORAL FELLOWS

Lars BLUNCK, Technische Universität Berlin
Thomas Willfred (1889–1968): A Pioneer of American Light Art

Gisela PARAK, Independent Scholar
The Photographic Agenda: Three Case Studies on How U.S. Governmental Institutions Studied the Environment from 1860 to the 1970s

[2012]

PREDOCTORAL FELLOWS

Julia BAILEY, University College London
Soviet-American Cultural Exchange and the Development of a National Style in Cold War America

Kathleen REINHARDT, Freie Universität Berlin
Post-Black Art

Marine SCHUTZ, Université de Provence, Aix-en-Provence
Drawing in the Age of the Masses: Graphic Practices in American and British Pop Art

Daniela WEGMANN, Universität Zurich
Early Travel Photography in "Natural Colours": On the Colouration in Photochroms of the Fin-de-Siècle

POSTDOCTORAL FELLOWS

Kirsten EINFELDT, Haus der Kulturen der Welt, Berlin
Landscape, Technology and Identity: The Role of Nineteenth-Century Landscape Paintings and Photography in Nation Building

John FAGG, University of Birmingham
Re-envisioning the Everyday: American Genre Scenes, 1900–1940

Dominic JOHNSON, University of London
Subcultural Histories of Art in the United States, 1960–1980

Filip LIPINSKI, Uniwersytet im. Adama Mickiewicza, Poznan
Traveling Images in American Art and Visual Culture: Contemporary Re-visions

TERRA SUMMER RESIDENCY IN GIVERNY, FRANCE

[2011]

FELLOWS

Sarah ARCHINO, City University of New York
Wendy ASQUITH, University of Liverpool
Kirsty BREEDON, University of York
Jessica HORTON, University of Rochester
Nenette LUARCA-SHOAF, University of Delaware
Siofra McSHERRY, King's College London
Anna PLESSET, Rhode Island School of Design
David PRINCE, School of the Art Institute of Chicago
Anne-Lise SEUSSE, École Nationale des Beaux-Arts de Lyon
Isabella STREFFEN, Newcastle University

SENIOR SCHOLARS AND ARTISTS

Michael HATT, University of Warwick
Jorge RIBALTA, photographer and curator
Jennifer ROBERTS, Harvard University
Nancy SHAYER, artist

GUEST LECTURERS

Arden REED, Pomona College
Jochen WIERICH, Cheekwood Botanical Garden and Museum of Art

[2012]

FELLOWS

Maggie CAO, Harvard University
Sophie CRAS, Université Paris 1 Panthéon-Sorbonne, Paris
Guillermo GUDINO, School of the Art Institute of Chicago
Ginger NOLAN, Columbia University
Katie PFOHL, Harvard University
Antonio PULEO, University of California, Los Angeles
Kathleen REINHARDT, Freie Universität Berlin
Claire TENU, École Nationale Supérieure des Beaux-Arts
David WELDZIUS, California Institute of the Arts

SENIOR SCHOLARS AND ARTISTS

Bettina GOCKEL, University of Zurich
Harmony HAMMOND, artist
Lily HIBBERD, artist
Cécile WHITING, University of California, Irvine

LECTURERS

Ray KASS, artist
Ding NING, Peking University
Hervé VANEL, Brown University

TERRA FOUNDATION POSTDOCTORAL FELLOWSHIP IN AMERICAN ART, 1600–1950 AT NORTHWESTERN UNIVERSITY

Melody Barnett DEUSNER [2010–2012]
Jason E. HILL [2012–2013]

TERRA FOUNDATION POSTDOCTORAL FELLOWSHIP IN PRE-1945 AMERICAN ART AT THE UNIVERSITY OF CHICAGO

Sarah M. MILLER [2010–2013]

POSTDOCTORAL TEACHING FELLOWSHIP AT THE COURTAULD INSTITUTE OF ART, LONDON [2010–2013]

Wendy IKEMOTO, Harvard University
[Fall 2010–Spring 2011]
Elisa SCHAAR, University of Oxford
[Fall 2011–Spring 2012]
William McMANUS, Princeton University
[Fall 2012–Spring 2013]

POSTDOCTORAL TEACHING FELLOWSHIP AT THE INSTITUT NATIONAL D'HISTOIRE DE L'ART, PARIS [2010–2013]

Jody PATTERSON, University College London
[Fall 2010–Spring 2011]
Jason E. HILL, University of Southern California
[Fall 2011–Spring 2013]

VISITING PROFESSORSHIPS AT THE COURTAULD INSTITUTE OF ART, LONDON [2010–2011, 2011–2012, AND 2012–2013]

Richard MEYER, University of Southern California
[Fall 2010]
Angela MILLER, Washington University in St. Louis
[Spring 2012]
Christopher REED, Pennsylvania State University
[Fall 2012]

VISITING PROFESSORSHIPS AT THE INSTITUT NATIONAL D'HISTOIRE DE L'ART, PARIS [2010–2011, 2011–2012, AND 2012–2013]

Robin KELSEY, Harvard University [Fall 2011]
Michael LOBEL, Purchase College, State University
of New York [Spring 2012]
John DAVIS, Smith College [Spring 2013]

**VISITING PROFESSORSHIPS AT
THE JOHN-F.-KENNEDY-INSTITUT
FÜR NORDAMERIKASTUDIEN, FREIE
UNIVERSITÄT BERLIN [2010–2011,
2011–2012, AND 2012–2013]**

Alan WALLACH, College of William and Mary
[Fall–Winter 2010]
Jochen WIERICH, Cheekwood Botanical Garden and
Museum of Art [Spring–Summer 2011]
Katherine MANTHORNE, City University of New York
[Fall–Winter 2011]
Angela MILLER, Washington University in St. Louis
[Spring–Summer 2012]
Vivian Green FRYD, Vanderbilt University
[Fall–Winter 2012]
Patricia HILLS, Boston University [Spring–Summer 2013]

CURATORIAL

**CURATORIAL TRAVEL GRANTS
TO THE UNITED STATES**

Christopher John BAKER, National Galleries of Scotland
Iria CANDELA, Tate Modern
André CARIOU, Musée des Beaux-Arts de Quimper
Adrian LOCKE, Royal Academy of Arts
Jennifer MELVILLE, Aberdeen Art Gallery & Museums
Sylvie RAMOND, French Regional American Museum
Exchange/Musée des Beaux-Arts de Lyon

**CONVENING GRANTS
FOR INTERNATIONALLY
COLLABORATIVE EXHIBITIONS**

Hirshhorn Museum and Sculpture Garden
(Washington, D.C.)
Museum of International Folk Art (Santa Fe, New Mexico)
New Mexico History Museum (Santa Fe, New Mexico)
Phillips Collection (Washington, D.C.)

**TERRA FOUNDATION CURATORIAL
FELLOWSHIP IN AMERICAN ART AT
THE ART INSTITUTE OF CHICAGO**

Annelise MADSEN [2011–2014]

K-12

TERRA TEACHER LAB

[2011]

RJ ARGUMEDO, Marvin Camras Elementary School
Michael BOCHNER, Cesar E Chavez Multicultural
Academic Center
Mary BURNS, Arnold Mireles Elementary Academy
Sharon ESKRIDGE, Victor Herbert Elementary School
Christina FRUM, Alfred David Kohn Elementary School
Sharon GARRETT, Arthur R Ashe Elementary School
Wanda GRESHAM, Arnold Mireles Elementary Academy
Lovie GRIER, Perkins Bass Elementary School
Donna JACKSON, Roger C Sullivan High School
Essie JONES, Victor Herbert Elementary School
Delores KING, Joseph Warren Elementary School
Katie LABOMBARD, Little Village Elementary School
Maria LANGHART, Ninos Heroes Elementary Academic
Center
Toni LAWRENCE, Truman Middle College
Martha Ivette LOZA, Little Village Elementary School
Iris MALDONADO, Francisco I Madero Middle School
Rita MÁRQUEZ, Francisco I Madero Middle School
Rudi MONSON, Marvin Camras Elementary School
Charles NOWAK, Truman Middle College
Regina PARKER-JOHNSON, Alfred David Kohn
Elementary School
Ayana SMITH, Joseph Warren Elementary School
Gregory SPADONI, Francisco I Madero Middle School
Jeff STAUTER, Little Village Elementary School
William SWAIN, Stephen F Gale Elementary Community
Academy
Deidra TURNER JOSEPH, Warren Elementary School
Sabrina WALLS-BROWN, Arnold Mireles Elementary
Academy
Katherine WHITE, formerly at Arthur R Ashe Elementary
School

[2012]

Rebecca AGUILAR, Charles Allen Prosser Career
Academy High School
Kristina BECK, Matthew Gallistel Elementary Language
Academy
Elizabeth BENFIELD, Salmon P Chase Elementary School
Merideth BUCHBINDER, Helen Peirce International
Studies Elementary School
Margaret CHAMPLIN, Marvin Camras Elementary School
Kelly CHANEY, Mildred I Lavizzo Elementary School
Adrienne CHEAL, Pulaski International School of Chicago
Aubrey CUNAT, Augustus H Burley Elementary School
Bridget DZIEDZIC, Cesar E Chavez Multicultural
Academic Center

Delores GOODMAN, Dyett High School
Amy HANKS, Marvin Camras Elementary School
Eunice JANG, Pulaski International School of Chicago
Constance JONES-JOHNSON, Henry H Nash Elementary
School
Edward LONG, Luther Burbank Elementary School
Jennifer MADDEN, Luther Burbank Elementary School
Shelley NATION-WATSON, Henry H Nash Elementary
School
Nicole PELLICHET, Mildred I Lavizzo Elementary School
Monika PODDANA, Prosser High School
Katrina RICHARD, Dyett High School
Kate SCHICK, Augustus H Burley Elementary School and
Alexander Hamilton Elementary School
Lorie SOSO, Matthew Gallistel Elementary Language
Academy
Raymond SOTO, Helen Peirce International Studies
Elementary School
Jill STONE, Dyett High School
Valerie STUART, Pulaski International School of Chicago
Rosalind TENORIO, George Washington High School
Leslie UMBLES, George Washington High School
Benjamin VALUE, Chicago Academy High School
Ashley WORTHINGTON, Pulaski International School
of Chicago
Kylene YOUNG, Pulaski International School of Chicago



Ammi Phillips, *Girl in a Red Dress*, c. 1835.

Paris Center Events

DIALOGUES AND WORKSHOPS AT THE PARIS CENTER

CY TWOMBLY AU LOUVRE
SEPTEMBER 30, 2010
Marie-Laure Bernadac (Musée du Louvre) and Démosthènes Davvetas (poet and independent art critic)

OFF THE BEATEN TRACK: JULIEN LEVY AND SURREALISM'S POSTWAR ITINERARIES IN AMERICA
OCTOBER 7, 2010
Susan Power (Université Paris 1 Panthéon-Sorbonne)

A VERY BRIEF HISTORY OF THE ART MUSEUM IN THE UNITED STATES (FOCUSING MAINLY BUT NOT EXCLUSIVELY ON THE NINETEENTH CENTURY)
OCTOBER 21, 2010
Allan Wallach (College of William and Mary and Terra Foundation Visiting Professor, Freie Universität Berlin) and Nathalie Heinich (Centre National de la Recherche Scientifique)

GUERRE CULTURELLE ET ART CONTEMPORAIN. UNE COMPARAISON FRANCO-AMÉRICAINE
OCTOBER 22, 2010
Nathalie Heinich (Centre National de la Recherche Scientifique) and Allan Wallach (College of William and Mary and Terra Foundation Visiting Professor, Freie Universität Berlin)

LE CINÉMA EXPÉRIMENTAL AMÉRICAIN: PRÉSENTATION GÉNÉRALE ET ANALYSE D'UN CAS, STAN BRAKHAGE (1933–2003)
NOVEMBER 4, 2010
Emilie Vergé (Université Paris 3–Sorbonne Nouvelle)

BLACK MOUNTAIN REVIEW: IF PAINTERS CAN READ, DO POETS SEE?
NOVEMBER 18, 2010
Rachel Stella (independent scholar) and Bernard Blistène (Centre Pompidou)

“SUSPENDING THE VISUAL EXPERIENCE,” L'AXONOMÉTRIE, LA VUE AÉRIENNE ET LE TOURNANT CONCEPTUEL DANS L'ART DE DOUGLAS HUEBLER
DECEMBER 2, 2010
Larisa Dryansky (Université Paris 1 Panthéon-Sorbonne)

PRE-HISTORIC MODERN: CAVE PAINTINGS IN THE MUSEUM OF MODERN ART
DECEMBER 9, 2010
Richard Meyer (University of Southern California and Terra Foundation Visiting Professor, Courtauld Institute of Art) and Elisabeth Lebovici (École des Hautes Études en Sciences Sociales)

THE 'NATIVE' AS NAIVE: 'PLAYING INDIAN' IN FRANCE
JANUARY 6, 2011
Emily Burns (Washington University in St. Louis)

JOHN BALDESSARI AND STIEGLITZ'S EQUIVALENTS IN THE EARLY 1970s
JANUARY 20, 2011
Robin Kelsey (Harvard University and Terra Foundation Visiting Professor, Institut National d'Histoire de l'Art) and Alexander Streitberger (Katholieke Universiteit Leuven)

AUTOUR DE DAVID LYNCH ET DE SA PRATIQUE AUDIO-VISUELLE. CINÉMA ET PEINTURE: FEUX CROISÉS
FEBRUARY 3, 2011
Jean Foubert (Université Paris Diderot–Paris 7)

LES CONVERGENCES ENTRE DANSE ET SCULPTURE DANS LE NEW YORK DES ANNÉES 1970: GRAND UNION ET LE POST-MINIMALISME
MARCH 3, 2011
Pauline Chevalier (Université François-Rabelais de Tours)

WALKER EVANS DANS LE TEMPS ET DANS L'HISTOIRE
MARCH 24, 2011
Jean-François Chevrier (École Nationale Supérieure des Beaux-Arts) and Claude Mouchard (Université Paris 8)

LES AUTELS DE DÍA DE LOS MUERTOS: UNE TRADITION INVENTÉE PAR LES ARTISTES CHICANOS CALIFORNIENS?
APRIL 7, 2011
Sophie Dannenmuller (Université Paris 1 Panthéon-Sorbonne)

PARIS BABYLON: NINETEENTH-CENTURY AMERICAN ARTISTS IN EUROPE
APRIL 21, 2011
Ursula Frohne (Kunsthistorisches Institut, Universität zu Köln) and Nabila Oulebsir (Université de Poitiers)

GERTRUDE STEIN ET L'AMÉRIQUE À PARIS. AUTOUR DU SALON DE LA RUE DE FLEURUS
SEPTEMBER 29, 2011
Isabelle Alfandary (Université Paris-Est Créteil) and Cécile Debray (Musée National d'Art Moderne/ Centre Pompidou)

ARTIST AS REPORTER: WEEGEE, AD REINHARDT, AND THE PM NEWS PICTURE, 1940–1948
OCTOBER 13, 2011
Jason E. Hill (Terra Foundation Postdoctoral Teaching Fellow, Institut National d'Histoire de l'Art)

FROM AFRICA TO ASPEN: AMERICA'S INVENTION OF THE ENVIRONMENT, 1949–1980
OCTOBER 13, 2011
Ginger Nolan (Columbia University)

HOW TO WRITE ART HISTORY: A CONVERSATION WITH ALEXANDER NEMEROV
NOVEMBER 22, 2011
Alexander Nemerov (Yale University)

WALKER EVANS: OPERATOR, EDITOR, SPY
JANUARY 19, 2012
Stephanie Schwartz (University College London)

LE POSTE DE TÉLÉVISION ET LES ARTISTES AUX ÉTATS-UNIS (1960–1980)
JANUARY 19, 2012
Caroline Tron-Carroz (Université François-Rabelais de Tours)

THOMAS COLE, «WILDERNESS» ENTRE DÉCOR AMÉRICAIN ET PAYSAGE IDÉAL
FEBRUARY 2, 2012
Guillaume Faroult (Musée du Louvre) and Michel Granger (Université Lyon 2)

STEIN, CAGE, CUMMINGS: LE RISQUE DE LA LETTRE
MARCH 15, 2012
Isabelle Alfandary (Université Paris-Est Créteil)

LES STRATÉGIES LETTRISTES À L'ÉGARD DE L'AMÉRIQUE
MARCH 15, 2012
Fabrice Flahutez (Université de Paris Ouest Nanterre La Défense)

EDWARD HOPPER, THE ASHCAN SCHOOL, AND POPULAR ILLUSTRATION
MARCH 22, 2012
Michael Lobel (Purchase College, State University of New York and Terra Foundation Visiting Professor, Institut National d'Histoire de l'Art)

UN AMÉRICAIN À PARIS: LES PEINTURES D'ARGENT FRANÇAIS DE LARRY RIVERS
APRIL 12, 2012
Sophie Cras (Université Paris 1 Panthéon-Sorbonne)

CONFERENCES, SYMPOSIA, AND STUDY DAYS CO-ORGANIZED AND SUPPORTED BY THE PARIS CENTER

CARREFOUR ALFRED STIEGLITZ/THE SIGN OF STIEGLITZ
JULY 3–9, 2010: CENTRE CULTUREL INTERNATIONAL DE CERISY-LA-SALLE

L'APPROPRIATION ET SON POTENTIEL CRITIQUE: DE L'AVANT-GARDE EUROPÉENNE, AUX PIONNIERS AMÉRICAINS, JUSQU'AU MADE IN CHINA
SEPTEMBER 16, 2010: MUSÉE D'ART MODERNE DE LA VILLE DE PARIS

VISIBLE LIBERALISM: FINE ART AND LIBERAL PROTESTANTISM IN THE UNITED STATES, 1850 AND 1950
JANUARY 7, 2011: UNIVERSITÉ PARIS DIDEROT–PARIS 7
Sally M. Promey (Yale University)

CLEMENT GREENBERG AND PHOTOGRAPHY OR PHOTOGRAPHY AND THE AMERICAN WAR MEMORIAL
JANUARY 18, 2011: INSTITUT NATIONAL D'HISTOIRE DE L'ART
Robin Kelsey (Harvard University and Terra Foundation Visiting Professor, École Normale Supérieure)

COLLABORATION & THE ARTIST'S BOOK: A TRANSATLANTIC PERSPECTIVE
MARCH 30–31 AND APRIL 1–2, 2011: UNIVERSITÉ DE CAEN AND MAISON DE LA POÉSIE, PARIS

CURRENT RESEARCH ON AMERICAN ART
APRIL 8, 2011: UNIVERSITÉ FRANÇOIS-RABELAIS DE TOURS

AMERICANISTS ABROAD: CURRENT RESEARCH IN THE UNITED KINGDOM AND EUROPE
APRIL 16, 2011: COURTAULD INSTITUTE OF ART

ART ACROSS FRONTIERS: CROSS-CULTURAL ENCOUNTERS IN AMERICA
APRIL 27–28, 2011: UNIVERSITY OF NOTTINGHAM, UNITED KINGDOM

Collection Loans

TRANSATLANTIC DIALOGUES IN THE HISTORY OF ART

MAY 12–13, 2011: MUSÉE DES
ARTS DÉCORATIFS AND THE
ÉCOLE NORMALE SUPÉRIEURE

AN AMERICAN EXPERIMENT: GEORGE BELLAWS AND THE ASHCAN PAINTERS

MAY 14, 2011: NATIONAL
GALLERY, LONDON

GERTRUDE STEIN AND THE ARTS

OCTOBER 20–21, 2011: GALERIES
NATIONALES DU GRAND PALAIS

AFRICAN AMERICAN ART AND FRANCE: IN HENRY OSSAWA TANNER'S FOOTSTEPS

NOVEMBER 9–10, 2011: MUSÉE
D'ORSAY AND INSTITUT
NATIONAL D'HISTOIRE DE L'ART

DIANE ARBUS AND HOWARD NEMEROV: A RESEMBLANCE

NOVEMBER 21, 2011: INSTITUT
NATIONAL D'HISTOIRE DE L'ART
Alexander Nemerov (Yale University)

CULTURAL MOBILITY AND TRANSCULTURAL

CONFRONTATIONS: WINOLD REISS AS A PARADIGM OF TRANSNATIONAL STUDIES

DECEMBER 1–3, 2011: FREIE
UNIVERSITÄT BERLIN

EUROPEAN PERSPECTIVES ON AMERICAN ART

DECEMBER 12, 2011: FREIE
UNIVERSITÄT BERLIN

AMERICAN ART: NEW PROJECTS AND INSTALLATIONS AT THE LOUVRE AND AT MUSEUMS IN THE UNITED STATES AND AROUND THE WORLD

JANUARY 14, 2012: MUSÉE DU
LOUVRE

GERMAN SCHOLARSHIP ON AMERICAN ART TODAY

APRIL 27–29, 2012: CENTRE
ALLEMAND D'HISTOIRE DE L'ART
AND TERRA FOUNDATION FOR
AMERICAN ART, GIVERNY

AMERICAN ART AND THE MASS MEDIA

MAY 2–3, 2012: INSTITUT
NATIONAL D'HISTOIRE DE L'ART

CAN THE ARTIST ERASE HISTORY? CONTEMPORARY ARTISTS AGAINST THE ARCHIVE

MAY 7, 2012: INSTITUT NATIONAL
D'HISTOIRE DE L'ART
Michael Lobel (Purchase College,
State University of New York and
Terra Foundation Visiting Professor,
Institut National d'Histoire de l'Art)

FIGURE/GROUND AND THE EMBATTLED SELF: JACKSON POLLOCK'S LATE WORK

MAY 8, 2012: COURTAULD
INSTITUTE OF ART
Angela Miller (Washington
University in St. Louis and Terra
Foundation Visiting Professor
Courtauld Institute of Art)

AMERICA AMERICA: STURTEVANT'S REPETITIONS, POP, AND THE RISE OF AMERICAN POSTWAR ART

MAY 15, 2012: COURTAULD
INSTITUTE OF ART
Elisa Schaar (Terra Foundation
Postdoctoral Teaching Fellow
Courtauld Institute of Art)

AD REINHARDT AND THE MATERIALITY OF THE NEWS PICTURE

MAY 23, 2012: UNIWERSYTET
ADAMA MICKIEWICZA, POZNAN

WEEGEE'S SLOWNESS

MAY 24, 2012: UNIWERSYTET
WARSAWSKI, WARSAW
Jason E. Hill (Terra Foundation
Postdoctoral Teaching Fellow,
Institut National d'Histoire de l'Art)

THE POST-WAR MOMENT: HISTORICAL FUTURES IN VISUAL CULTURE

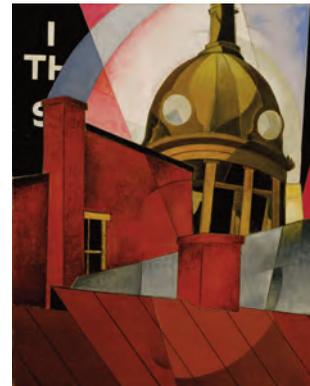
JUNE 15, 2012: FREIE
UNIVERSITÄT BERLIN

NOUVELLES PERSPECTIVES SUR L'ŒUVRE MUSICALE ET PLASTIQUE DE JOHN CAGE

JUNE 21–22, 2012: UNIVERSITÉ
DE PARIS IV-SORBONNE

NATURE'S HISTORY: THE CHANGING CULTURAL IMAGE OF NATURE FROM ROMANTIC NATIONALISM TO LAND ART

JULY 3, 2012: UNIVERSITÄT
LEIPZIG
Angela Miller (Washington
University in St. Louis and Terra
Foundation Visiting Professor, Freie
Universität Berlin)



Charles Demuth, *Welcome to Our City*, 1921.

EXHIBITION LOANS

IMPRESSIONIST GARDENS

(co-organizer) National Gallery
of Scotland (Edinburgh), July 31–
October 17, 2010; (co-organizer)
Museo Thyssen-Bornemisza
(Madrid), November 23–February 27,
2011

Mary Cassatt (1844–1926)

Summertime, 1894

oil on canvas

39 5/8 x 32 in. (100.6 x 81.3 cm);
1988.25

Charles Courtney Curran

(1861–1942)

Lotus Lilies, 1888

oil on canvas

18 x 32 in. (45.7 x 81.3 cm); 1999.35

Maurice Prendergast (1858–1924)

The Luxembourg Garden, Paris,
between 1890 and 1894

oil on canvas

12 7/8 x 9 5/8 in. (32.7 x 24.4 cm);
1992.68

HOOFBEATS AND HEARTBEATS: THE HORSE IN AMERICAN ART

University of Kentucky Art Museum
(Lexington, Kentucky), August 22–
November 21, 2010

William Gropper (1897–1977)

Strike Breakers, 1965

etching on wove Rives paper

11 3/4 x 15 1/2 in. (29.8 x 39.4 cm);
2004.10

FORGET ME NOT

Intuit: The Center for Intuitive and
Outsider Art (Chicago), September
10–December 30, 2010

Ammi Phillips (1788–1865)

Girl in a Red Dress, c. 1835

oil on canvas

32 3/8 x 27 3/8 in. (82.2 x 69.5 cm);
1992.57

William Matthew Prior (1806–1873)

Double Portrait of Mary Cary and

Susan Elizabeth Johnson, 1848

oil on board mounted on panel

17 1/4 x 23 3/16 in. (43.8 x 58.9 cm);
1992.122

TAXING VISIONS: FINANCIAL EPISODES IN LATE NINETEENTH-CENTURY AMERICAN ART

(co-organizer) Palmer Museum of
Art (University Park, Pennsylvania),
September 28–December 19, 2010;
(co-organizer) Huntington Library,
Art Collections, and Botanical
Gardens (San Marino, California),
January 29–May 30, 2011

James McNeill Whistler (1834–1903)

A Chelsea Shop, between 1894
and 1895

oil on panel

5 x 8 7/16 in. (12.7 x 21.4 cm);
1992.148

James McNeill Whistler (1834–1903)

Beggars, c. 1892

etching with drypoint on off-white
paper

11 15/16 x 8 5/16 in. (30.3 x 21.1 cm);
1994.8

Thomas Waterman Wood
(1823–1903)

The Yankee Pedlar, 1872

oil on canvas

28 x 40 in. (71.1 x 101.6 cm); 1998.3

JOHN MARIN'S WATERCOLORS: A MEDIUM FOR MODERNISM

(organizer) Art Institute of Chicago
(Chicago), January 22–April 17,
2011; High Museum of Art (Atlanta),
June 18–September 11, 2011

John Marin (1870–1953)

Brooklyn Bridge, on the Bridge, 1930

watercolor on paper

21 3/4 x 26 3/4 in. (55.2 x 67.9 cm);

1999.95

John Marin (1870–1953)

Sailboat, Brooklyn Bridge, New York

Skyline, 1934

oil on canvas board

14 x 17 3/4 in. (35.6 x 45.1 cm);

2006.1

John Marin (1870–1953)

Woolworth Building, No. 2, 1913

etching and drypoint on off-white
wove paper

12 7/8 x 10 7/16 in. (32.7 x 26.5 cm);
1995.16

ANATOMY/ACADEMY

Pennsylvania Academy of the
Fine Arts (Philadelphia), January 29–
April 17, 2011

Robert Henri (1865–1929)

Figure in Motion, 1913

oil on canvas

77 1/4 x 37 1/4 in. (196.2 x 94.6 cm);
1999.69

THE WYETHS: AMERICA'S ARTISTS

Kalamazoo Institute of Arts (Kalamazoo, Michigan), January 15–April 17, 2011

Jamie Wyeth (born 1946)
Kalounna in Frogtown, 1986
oil on Masonite
36 x 50 1/8 in. (91.4 x 127.3 cm);
1992.163

Jamie Wyeth (born 1946)
Kleberg, 1984
oil on canvas
30 1/2 x 42 1/2 in. (77.5 x 108 cm);
1992.164

THE ORIENT EXPRESSED: JAPAN'S INFLUENCE ON WESTERN ART, 1854–1918

(organizer) Mississippi Museum of Art (Jackson, Mississippi), February 19–July 17, 2011; McNay Art Museum (San Antonio, Texas), October 5, 2011–January 15, 2012

Thomas Wilmer Dewing (1851–1938)
Portrait of a Lady Holding a Rose, 1912
oil on canvas
21 1/4 x 16 1/4 in. (54 x 41.3 cm);
1999.46

Helen Hyde (1868–1919)
The Bath, 1905
color woodcut on cream Japanese gampi paper
19 3/8 x 11 1/4 in. (49.2 x 28.6 cm);
1996.24

Helen Hyde (1868–1919)
The Sauce-Pan Shop, 1908
color woodcut on cream Japanese gampi paper
13 1/8 x 17 7/8 in. (33.3 x 45.4 cm);
1996.27

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

TO MAKE A WORLD: GEORGE AULT AND 1940s AMERICA

(organizer) Smithsonian American Art Museum (Washington, D.C.), March 11, 2011–September 5, 2011; Nelson-Atkins Museum of Art (Kansas City, Kansas), October 8–December 31, 2011; Georgia Museum of Art (Athens, Georgia), February 18–April 16, 2012

Edward Hopper (1882–1967)
Dawn in Pennsylvania, 1942
oil on canvas
24 3/8 x 44 1/4 in. (61.9 x 112.4 cm);
1999.77

RE: CHICAGO

DePaul Art Museum (Chicago), September 16, 2011–March 4, 2012

George P. A. Healy (1813–1894)
Portrait—Bust of a Man, 1865
oil on canvas
oval: 18 1/8 x 24 3/16 in.
(46 x 61.5 cm); C1983.5

WELTKLASSE: DIE DÜSSELDORFER MALERSCHULE, 1819–1918

(THE DÜSSELDORF SCHOOL OF PAINTING AND ITS INTERNATIONAL INFLUENCE, 1819–1918)

Stiftung Museum Kunstpalast (Düsseldorf, Germany), September 23, 2011–January 23, 2012

George Caleb Bingham (1811–1879)
The Jolly Flatboatmen, 1877–78
oil on canvas
26 1/16 x 36 3/8 in. (66.2 x 92.4 cm);
1992.15

Sanford Robinson Gifford (1823–1880)
Hunter Mountain, Twilight, 1866
oil on canvas
30 5/8 x 54 1/8 in. (77.8 x 137.5 cm);
1999.57

William Stanley Haseltine (1835–1900)
Rocks at Nahant, 1864
oil on canvas
22 3/8 x 40 1/2 in. (56.8 x 102.9 cm);
1999.65

Henry Mosler (1841–1920)
Children under a Red Umbrella, 1865
oil on canvas
29 5/16 x 24 1/2 in. (74.5 x 62.2 cm);
C1994.6

THE WEIR FAMILY, 1820–1920: EXPANDING THE TRADITIONS OF AMERICAN ART

(organizer) Brigham Young University Museum of Art (Provo, Utah), November 17, 2011–May 19, 2012; New Britain Museum of American Art (New Britain, Connecticut), June 30–September 30, 2012; Mint Museum (Charlotte, North Carolina), October 20, 2012–January 20, 2013

Julian Alden Weir (1852–1919)
The Christmas Tree, 1890
oil on canvas
36 1/2 x 25 5/8 in. (92.7 x 65.1 cm);
1999.144

DA HOPPER A WARHOL. PITTURA AMERICANA DEL XX SECOLO (FROM HOPPER TO WARHOL: AMERICAN PAINTING

IN THE TWENTIETH CENTURY) (organizer) Linea d'Ombra (Milan, Italy); Palazzo Sums (Republic of San Marino, Italy), January 21–June 3, 2012

Thomas Hart Benton (1889–1975)
Industry (Women Spinning), 1924–27
oil on canvas
66 1/8 x 30 in. (168 x 76.2 cm);
2003.3

Lyonel Feininger (1871–1956)
Denstedt, 1917
oil on canvas
34 3/8 x 46 5/8 in. (87.3 x 118.4 cm);
1988.27

Rockwell Kent (1882–1971)
Cranberrying, Monhegan, c. 1907
oil on canvas
28 1/16 x 38 1/4 in. (71.3 x 97.2 cm);
C1983.4

THE ART OF GOLF

High Museum of Art (Atlanta), February 5–June 3, 2012

James McNeill Whistler (1834–1903)
Grey and Silver: The Golf Links, Dublin, 1900
watercolor on cream Japanese paper
5 7/8 x 9 11/16 in. (14.9 x 24.6 cm);
1999.147

AMERICANS IN FLORENCE: SARGENT AND THE AMERICAN IMPRESSIONISTS

Fondazione Palazzo Strozzi (Florence, Italy), March 2–July 15, 2012

Frank Benson (1862–1951)
The Sisters, 1899
oil on canvas
40 x 40 in. (101.6 x 101.6 cm);
1999.11

William Merritt Chase (1849–1916)
Morning at Breakwater, Shinnecock, c. 1897
oil on canvas
40 x 50 in. (101.6 x 127 cm); 1999.30

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

Joseph DeCamp (1858–1923)
The Hammock, c. 1895
oil on canvas
44 x 50 in. (111.8 x 127 cm); 1996.9

Lilla Cabot Perry (1848–1933)
The Green Hat, 1913
oil on canvas
33 3/4 x 26 1/4 in. (85.7 x 66.7 cm);
1987.25

ARTIST AND VISIONARY: WILLIAM MATTHEW PRIOR REVEALED

Fenimore Museum of Art (Cooperstown, New York), May 26–December 31, 2012

William Matthew Prior (1806–1873)
Double Portrait of Mary Cary and Susan Elizabeth Johnson, 1848
oil on board mounted on panel
17 1/4 x 23 3/16 in. (43.8 x 58.9 cm);
1992.122

BOLD CAUTIOUS TRUE: WALT WHITMAN AND AMERICAN ART OF THE CIVIL WAR ERA

Virginia Museum of Fine Arts (Richmond, Virginia), June 2–August 26, 2012

Frederic Edwin Church (1826–1900)
Our Banner in the Sky, 1861
oil paint, over photomechanically produced lithograph, on paper, laid down on cardboard
7 1/2 x 11 3/8 in. (19 x 28.9 cm);
1992.27

Sanford Robinson Gifford (1823–1880)
Hunter Mountain, Twilight, 1866
oil on canvas
30 5/8 x 54 1/8 in. (77.8 x 137.5 cm);
1999.57

EDWARD HOPPER

(co-organizer) Museo Thyssen-Bornemisza (Madrid), June 12–September 16, 2012; (co-organizer) Galeries Nationales du Grand Palais (Paris), October 5, 2012–January 28, 2013

(Galeries Nationales du Grand Palais venue only)
George Bellows (1882–1925)
Billy Sunday, 1923
lithograph on Japanese paper
9 x 16 1/4 in. (22.9 x 41.3 cm);
1995.13

Edward Hopper (1882–1967)
Dawn in Pennsylvania, 1942
oil on canvas
24 3/8 x 44 1/4 in. (61.9 x 112.4 cm);
1999.77

(Museo Thyssen-Bornemisza venue only)
Edward Hopper (1882–1967)
East Side Interior, 1922
etching on off-white wove paper
7 3/4 x 9 13/16 in. (19.7 x 24.9 cm);
1994.22

GEORGE BELLOWES (1882–1925)

(organizer) National Gallery of Art (Washington, D.C.), June 10–October 8, 2012; Metropolitan Museum of Art (New York), November 1, 2012–February 28, 2013; Royal Academy of Arts (London), March 16–June 9, 2013.

(U.S. venues only)
George Bellows (1882–1925)
Nude Girl, Miss Leslie Hall, 1909
oil on canvas
60 x 42 in. (152.4 x 106.7 cm); 1999.5

George Bellows (1882–1925)
The Palisades, 1909
oil on canvas
30 x 38 1/8 in. (76.2 x 96.8 cm);
1999.10

TERRA FOUNDATION PARTNERSHIP EXHIBITION LOANS

MONET AND THE ARTISTS OF GIVERNY: THE BEGINNING OF AMERICAN IMPRESSIONISM

Kitakyushu Municipal Museum (Kitakyushu, Japan), October 9–November 28, 2010; (co-organizer with the Terra Foundation) Bunkamura Museum of Art (Tokyo), December 7, 2010–February 17, 2011; Okayama Prefectural Museum of Art (Okayama, Japan), February 25–April 10, 2011

50 paintings loaned, including:

Karl Anderson (1874–1956)
Tennis Court at Hôtel Baudy, 1910
oil on canvas, 21 1/8 x 25 in.
(53.7 x 63.5 cm); 1992.175

John Leslie Breck (1860–1899)
[12] *Studies of an Autumn Day*, 1891
oil on canvas, all approximately 12
7/8 x 16 1/16 in. (32.7 x 40.8 cm);
1989.4.1–12

Frederick Frieseke (1874–1939)
Breakfast in the Garden, c. 1911
oil on canvas, 26 x 32 5/16 in. (66 x
82.1 cm); 1987.21

Frederick MacMonnies (1863–1937)
Mabel Conkling, 1904
oil on canvas, 86 1/2 x 45 in.
(219.7 x 114.3 cm); 1999.88

Thomas Buford Meteyard
(1865–1928)
Giverny, Moonlight, between
1890 and 1893
oil on canvas, 12 3/4 x 16 1/8 in.
(32.4 x 41 cm); 1989.24

Louis Ritman (1889–1963)
Early Morning, between 1912
and 1915
oil on canvas mounted on board,
36 x 35 1/4 in. (91.4 x 89.5 cm);
1987.5

Theodore Robinson (1852–1896)
*Père Trognon and His Daughter
at the Bridge*, 1891
oil on canvas, 18 1/4 x 22 1/16 in.
(46.4 x 56 cm); 1988.2

Theodore Wendel (1859–1932)
Flowering Fields, Giverny, 1889
oil on canvas, 12 1/2 x 21 5/8 in.
(31.8 x 54.9 cm); 1988.11

AN AMERICAN EXPERIMENT: GEORGE BELLOWS AND THE ASHCAN PAINTERS

(co-organizer with the Terra
Foundation) National Gallery
(London), March 3–May 30, 2011

George Bellows (1882–1925)
Nude Girl, Miss Leslie Hall, 1909
oil on canvas
60 x 42 in. (152.4 x 106.7 cm); 1999.5

George Bellows (1882–1925)
The Palisades, 1909
oil on canvas
30 x 38 1/8 in. (76.2 x 96.8 cm);
1999.10

George Luks (1867–1933)
*Knitting for the Soldiers: High
Bridge Park*, c. 1918
oil on canvas
30 3/16 x 36 1/8 in. (76.7 x 91.8 cm);
1999.87

A NEW LOOK: SAMUEL F. B. MORSE'S "GALLERY OF THE LOUVRE"

Yale University Art Gallery (New
Haven, Connecticut), March 1–June
12, 2011; National Gallery of Art
(Washington, D.C.), July 3, 2011–
July 8, 2012

(Yale University Art Gallery venue
only)
Samuel F. B. Morse (1791–1872)
*Francis I, Study for "Gallery of the
Louvre,"* between 1831 and 1832
oil on panel
8 x 10 in. (20.3 x 25.4 cm); C1984.5

Samuel F. B. Morse (1791–1872)
Gallery of the Louvre, 1831–33
oil on canvas
73 3/4 x 108 in. (187.3 x 274.3 cm);
1992.51

AMERICAN ENCOUNTERS: THOMAS COLE

Musée du Louvre (Paris), January
13–April 16, 2012; Crystal Bridges
Museum of American Art
(Bentonville, Arkansas), May 12–
August 13, 2012; High Museum of
Art (Atlanta, Georgia), September
22, 2012–January 6, 2013

Thomas Cole (1801–1848)
*Landscape with Figures: A Scene
from "The Last of the Mohicans,"*
1826
oil on panel
26 1/8 x 43 1/16 in. (66.4 x 109.4 cm);
1993.2

A WILL OF THEIR OWN: JUDITH MURRAY AND WOMEN OF ACHIEVEMENT IN THE EARLY REPUBLIC

(co-organizer with the Terra
Foundation) National Portrait
Gallery (Washington, D.C.), April 20,
2012–September 2, 2013

John Singleton Copley (1738–1815)
*Portrait of Mrs. John Stevens (Judith
Sargent, later Mrs. John Murray),*
1770–72
oil on canvas
50 x 40 in. (127 x 101.6 cm); 2000.6

MULTI-YEAR LOANS

ART INSTITUTE OF CHICAGO
(CHICAGO)
since 2005
up to 50 works, including:

John Singleton Copley (1738–1815)
Portrait of a Lady in a Blue Dress,
1763
oil on canvas
50 1/4 x 39 3/4 in. (127.6 x 101 cm);
1992.28

Robert Spear Dunning (1829–1905)
Harvest of Cherries, 1866
oil on canvas
20 x 26 1/2 in. (50.8 x 67.3 cm);
1999.148

Fitz Henry Lane (1804–1865)
Brace's Rock, Brace's Cove, 1864
oil on canvas
10 1/4 x 15 1/4 in. (26 x 38.7 cm);
1999.83

Maurice Prendergast (1858–1924)
Salem Willows, 1904
oil on canvas
26 1/4 x 34 1/4 in. (66.7 x 87 cm);
1999.120

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

MILWAUKEE ART MUSEUM (MILWAUKEE, WISCONSIN) since January 2011

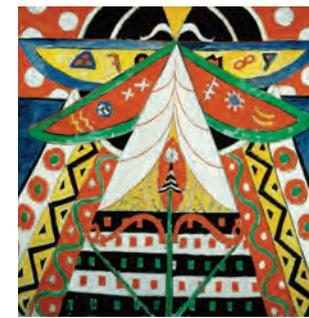
Charles Prendergast (1863–1948)
Chest, 1920
polychrome and gold leaf on carved,
incised, and gessoed panel
23 1/2 x 63 x 18 1/4 in.
(59.7 x 160 x 46.4 cm); 1992.59

Charles Prendergast (1863–1948)
*Four Figures and Donkey with
Basket of Flowers*, c. 1915–17
tempera and gold leaf on incised,
gessoed panel
13 5/8 x 19 5/16 x 1 3/8 in.
(34.6 x 49.1 x 3.5 cm); 1992.60

Charles Prendergast (1863–1948)
Maurice Brazil Prendergast
(1858–1924)
Dreamwold (frame), 1908
polychrome and gold leaf on carved,
incised, and gessoed panel
40 3/4 x 108 x 3 in. (103.5 x 274.3 x
7.6 cm); C1988.1

PENNSYLVANIA ACADEMY OF THE FINE ARTS (PHILADELPHIA) since 2010

George Tooker (1920–2011)
Highway, 1953
egg tempera on gesso hardboard
22 7/8 x 17 7/8 in.
(58.1 x 45.4 cm); 1992.134



Marsden Hartley, *Painting No. 50*, 1914–15.

Board and Staff

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Financial Information

CONDENSED CONSOLIDATED STATEMENTS OF FINANCIAL POSITION (UNAUDITED) AS OF JUNE 30, 2012, AND JUNE 30, 2011

	2012	2011
ASSETS		
Cash and Investments	\$233,943,222	\$254,805,935
Other Assets	4,834,511	103,264
Fixed Assets, Net of Depreciation	13,084,522	12,487,780
Art Collection	177,364,976	177,364,976
Total	\$429,227,231	\$444,761,955
LIABILITIES & NET ASSETS		
Accounts Payable and Accrued Expenses	\$8,321,471	\$8,157,134
Net Assets	420,935,760	436,604,821
Total	\$429,257,231	\$444,761,955

CONDENSED CONSOLIDATED STATEMENTS OF ACTIVITY (UNAUDITED) AS OF JUNE 30, 2012, AND JUNE 30, 2011

	2012	2011
REVENUES		
Investment Income (Loss), Net of Related Expenses	(\$6,829,031)	\$43,193,117
Rental Income, Net of Related Expenses	1,867,174	1,250,743
Other	125,418	241,080
Total Revenues	(\$4,836,439)	\$44,684,940
EXPENSES		
Grants, Exhibitions, and Education Programs	\$6,893,317	\$9,100,947
Collection Support	499,781	440,298
Foundation Operating Support	3,220,592	3,115,199
Total Grants and Operating Expenses	\$10,613,690	\$12,656,444
INCREASE (DECREASE) IN NET ASSETS	(\$15,450,129)	\$32,028,496



COVER DETAIL

Stuart Davis (1892–1964)
Super Table, 1925
oil on canvas, 48 x 34 1/8 in. (122.2 x 86.7 cm)
Terra Foundation for American Art,
Daniel J. Terra Collection, 1999.37

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Arthur Dove (1880–1946)
A Walk: Poplars, 1912 or 1913
pastel on silk mounted on board
21 5/8 x 17 7/8 in. (54.9 x 45.4 cm)
Terra Foundation for American Art,
Daniel J. Terra Collection, 1999.47

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Ammi Phillips (1788–1865)
Girl in a Red Dress, c. 1835
oil on canvas
32 3/8 x 27 3/8 in. (82.2 x 69.5 cm)
Terra Foundation for American Art,
Daniel J. Terra Collection, 1992.57

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Charles Demuth (1883–1935)
Welcome to Our City, 1921
oil on canvas
25 1/8 x 20 1/8 in. (63.8 x 51.1 cm)
Terra Foundation for American Art,
Daniel J. Terra Collection, 1993.3

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Marsden Hartley (1877–1943)
Painting No. 50, 1914–15
oil on canvas, 47 x 47 in. (119.4 x 119.4 cm)
Terra Foundation for American Art,
Daniel J. Terra Collection, 1999.61

OPPOSITE PAGE DETAIL

Martin Johnson Heade (1819–1904)
Still Life with Apple Blossoms in a Nautilus Shell, 1870
oil on canvas
21 x 17 in. (53.3 x 43.2 cm)
Terra Foundation for American Art,
Daniel J. Terra Art Acquisition Endowment Fund, 1999.7

TERRA FOUNDATION FOR AMERICAN ART
REPORT JULY 2010–JUNE 2012

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