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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.
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

“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.”

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

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 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.”
Invigorating American Art in Europe

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.biblibre.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.”
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.


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.
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 1900 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) $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 deftlyusive paintings and sculptures, and as a roughly 30 works on paper, many of which are exhibited publicly for the first time.

ART INSTITUTE OF CHICAGO (CHICAGO) $500,000 To support the 2012-13 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 the key stages of the artist’s career, from the Worman and Berlin years to those at Black Mountain College and New Haven, and includes paintings, drawings, glass, watercolors, and photographs.

ART INSTITUTE OF CHICAGO (CHICAGO) $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 painter 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.

FONDATION GALLERIE NAZIONALE DEL JEU DE PAUME (PARIS)/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.

FONDATION HENRI CARTIER-BRESSON (PARIS)/FONDAZIONE 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.

FODYNAZIONE PALAZZO STORCI (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 painter Amerigo Vespucci. The exhibition considers the reciprocal influences between Italian and American painters in the late nineteenth and early twentieth centuries.

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 the key stages of the artist’s career, from the Worman and Berlin years to those at Black Mountain College and New Haven, and includes paintings, drawings, glass, watercolors, and photographs.

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HELINSKI CITY ART MUSEUM/FONDACION 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 Oldenburg’s 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 Sheeler. Presented by the Hirshhorn Museum 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.

MONA BISMARCK FOUNDATION (PARIS) $25,000 To support The Wyches: 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.

MEMBERSHIP OF THE FUKUSHIMA PREFECTURAL MUSEUM OF ART (FUKUSHIMA, JAPAN) $25,000 To support the retrospective exhibition Ban 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.

MUSEUM OF ART (FUKUSHIMA, JAPAN) $350,000 To support the 2011–12 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 painter Amerigo Vespucci. The exhibition considers the reciprocal influences between Italian and American painters in the late nineteenth and early twentieth centuries.

MUSEUM OF ART (CHARLOTTE, NORTH CAROLINA) $75,000 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 lives (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 MODERNE KUNST STIFTUNG WIEN (VIENNA)/MUSEUM LUDWIG KÖLN (COLOGNE) $290,000 To support the 2012–13 exhibition Claas Oldenberg, a comprehensive overview of Oldenburg’s oeuvre from the late 1950s to the present. The exhibition, organized by Museum Moderne 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 organizations 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 lives (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 phenomenon 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 Canada. Through some 100 objects, presenting Native American art and culture from the United States and Canada. A catalogue and a 2013 symposium in London are planned for the exhibition.

NEW YORK HISTORICAL SOCIETY
(NEW YORK)
$175,000

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

REUNION DES MUSEES NATIONAUX DU GRAND PALAIS/ MUSEE 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 contemporary European and American schools of painting of the day.

SCHIRM 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.

SCHIRM MUSEUM FRANKFURT
(FRANKFURT, GERMANY)
$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.

YOMURI 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 Archié Parfudma 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.)
$3,048,014
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.

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.

ART INSTITUTE OF CHICAGO
(CHICAGO)
$250,000
To support the 2012–13 exhibition 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.


JOHN CHAMBERLAIN: CHOICES PRESENTED AT THE GUGGENHEIM MUSEUM IN NEW YORK, AND AN INTERNATIONAL CONTEXT THROUGH WHICH THE DÜSSELDORF SCHOOL, WHICH DREW AN INTERNATIONAL COMMUNITY OF ARTISTS DURING THE NINTEENTH AND EARLY TWENTIETH CENTURIES, CAN BE COMPARED WITH LEADING EUROPEAN AND AMERICAN SCHOOLS OF PAINTING OF THE DAY.

SCHIRM MUSEUM FRANKFURT
(FRANKFURT, GERMANY)
$100,000
To support the 2011–12 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.

SCHIRM MUSEUM FRANKFURT
(FRANKFURT, GERMANY)
$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.

YOMURI SHIMBUN
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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 Archié Parfudma 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.
ASIAN CULTURAL COUNCIL (NEW YORK) 
$42,500
To support the summer 2012 program “Advanced Workshop in Western Art and Art History: European 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 Asian culture in China. It engages fifteen Chinese scholars who teach Western art history with American art scholars and curators.

COLUMBIA COLLEGE CHICAGO (CHICAGO) 
$20,000
To support the 2011 international symposium “Reframing the New Topographics in Europe” at the Netherlands Fotomuseum (Rotterdam). Organized through Columbia College Chicago, the symposium resituated 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) 
$119,785
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 the Americas 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) 
$140,000
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 professorships 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) 
$11,340
To support a “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, 1970s and 1980s and examines the art historical and critical discourse that was responsible for the perceived insensitivity 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 lecture 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.

SIIC 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.) 
$182,552
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 focused 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 Expressionism at the National Gallery of Australia (Canberra). Six leading American scholars of Abstract Expressionism, 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 Col butt in Paris. Ce program examined the reciprocal influence of composer, writer, and artist John Cage and the French art scene.
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 art activities featuring art historian Wanda Corn speaking on the subject of her book *Woman Building History: Public Art and the 1893 Columbian Exhibition* (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 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 HUMANITIES FESTIVAL** (CHICAGO) $30,000
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) $38,000
To support a two-year project that designed to develop curricula for diverse groups of children in grades K-8 to a project of American art. The project culminates with a public exhibition of students’ work in June 2012.

**MARBEN** (CHICAGO) $11,000
To support Marben’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 a 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 “Teaching 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 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 Mississippi 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 an 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 masterpieces to introduce American art and art history to Korean audiences.

MUSÉE DES IMPRESSIONNISMS 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 each of three European venues.

MUSÉE DES IMPRESSIONNISMS 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: Pierre Puvis de Chavannes 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)
$278,945
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)
$371,399
To support the 2013–2014 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 complimentary 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)
$47,670
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 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)
$44,650
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 J. 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 at a study day, and curator-led gallery talks.
**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**

[$125,233]

To support the video documentation of the Terra Foundation’s iconic Painting Gallery of the Louvre by of the Terra Foundation’s iconic Painting Gallery of the Louvre. The gift broadens the library’s offerings and provides extensive research materials in American studies and visual culture.

**TERRA FOUNDATION LIBRARY OF AMERICAN ART**

[$25,000]

To support the integration of the donated 3,500-volume library of the late Roger Bread Steen, 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 students worldwide are eligible to apply.

**TERRA SUMMER RESIDENCY**

[$395,000]

To support two years of the 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- 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.

**ACADEMIC**

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

[2011–2012]

**PREDOC torAL FELLOWS**

Anna ARABINDAN-KESSON, Yale University

Threads of Empire: Art and the Cotton Trade in the Atlantic and Indian Ocean Worlds, 1780–1800

Sophia CRAS, Université Paris 1 Panthônon-Sorbonne

The Artist as an Economist: The Emergence of Economics as an Artistic Theme in Europe and in the United States (1950–75)

Alex J. TAYLOR, University of Oxford

Forms of Persuasion: Art and Business Collaborations in the 1940s

Tatsiana ZhURAJLOVA, Yale University

Arcadia Americas: Landscape in the Art of Archiblo Gorky, Pavel Tschelitchow, and Yasuo Kuniyoshi during World War II

**POSTDOCTORAL FELLOW**

Aylio ZOHAR, University of Haifa

Photography and Camouflage: An Exploration into the Photographic Materials in the Abbott Anderson Thayer Collection

[2012–2013]

**SENIOR FELLOW**

Elka 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

Sophia CRAS, Université Paris 1 Panthéon-Sorbonne

“Art as Investment and ‘Artistic Shareholding’ in the 1940s”

**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: LA: Koy en Tant qu’Art

Macula, France

Arthur C. DANTO

Andy Warhol

Cosac Naify, Brazil

Fellowships and Awards
### TERRA SUMMER RESIDENCY IN GIVERNY, FRANCE

#### Fellows

<table>
<thead>
<tr>
<th>Name</th>
<th>Institution</th>
<th>Duration</th>
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<tbody>
<tr>
<td>Sarah ARCHINO</td>
<td>City University of New York</td>
<td>Fall 2013</td>
</tr>
<tr>
<td>Wendy ASQUITH</td>
<td>University of Liverpool</td>
<td>Fall 2013</td>
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<tr>
<td>Kirsty BREEDON</td>
<td>University of York</td>
<td>Fall 2013</td>
</tr>
<tr>
<td>Jessica HORTON</td>
<td>University of Rochester</td>
<td>Fall 2013</td>
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<tr>
<td>Nonette LOURCA-SHAI.getTag</td>
<td>University of Delaware</td>
<td>Fall 2013</td>
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<tr>
<td>Sotra McSHERRY</td>
<td>King's College London</td>
<td>Fall 2013</td>
</tr>
<tr>
<td>Anna PLESSSET</td>
<td>Rhode Island School of Design</td>
<td>Fall 2013</td>
</tr>
<tr>
<td>David PRINCE</td>
<td>School of the Art Institute of Chicago</td>
<td>Fall 2013</td>
</tr>
<tr>
<td>Anne-Lise SELUS</td>
<td>École Nationale des Beaux-Arts de Lyon</td>
<td>Fall 2013</td>
</tr>
<tr>
<td>Isabella STREFFEN</td>
<td>Newcastle University</td>
<td>Fall 2013</td>
</tr>
</tbody>
</table>

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

#### Fellows

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<thead>
<tr>
<th>Name</th>
<th>Institution</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody Barnett DEUSNER</td>
<td>Northwestern University</td>
<td>2010–2011</td>
</tr>
<tr>
<td>Jason E. HILL</td>
<td>University of Southern California</td>
<td>2011–2012</td>
</tr>
</tbody>
</table>

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

#### Fellows

<table>
<thead>
<tr>
<th>Name</th>
<th>Institution</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sarah M. MILLER</td>
<td>University of Chicago</td>
<td>2010–2013</td>
</tr>
</tbody>
</table>

### POSTDOCTORAL TEACHING FELLOWSHIP AT THE COURTALD INSTITUTE OF ART, LONDON

#### Fellows

<table>
<thead>
<tr>
<th>Name</th>
<th>Institution</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wendy IKEMOTO</td>
<td>Harvard University</td>
<td>Fall 2010–2011</td>
</tr>
<tr>
<td>Elisa SCHMIDT</td>
<td>University of Oxford</td>
<td>Fall 2011–2012</td>
</tr>
<tr>
<td>William McMANUS</td>
<td>Princeton University</td>
<td>Fall 2012–2013</td>
</tr>
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### VISITING PROFESSORSHIPS AT THE INSTITUT NATIONAL D’HISTOIRE DE L’ART, PARIS

#### Fellows

<table>
<thead>
<tr>
<th>Name</th>
<th>Institution</th>
<th>Duration</th>
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<tbody>
<tr>
<td>John DAVIS</td>
<td>Smith College</td>
<td>Spring 2013</td>
</tr>
<tr>
<td>Michael LOBEL</td>
<td>Purchase College, State University of New York</td>
<td>Spring 2012</td>
</tr>
<tr>
<td>Christopher REED</td>
<td>Pennsylvania State University</td>
<td>Fall 2012</td>
</tr>
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</table>

### POSTDOCTORAL TEACHING FELLOWSHIP AT THE INSTITUT NATIONAL D’HISTOIRE DE L’ART, PARIS

#### Fellows

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<tr>
<th>Name</th>
<th>Institution</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jody PATTERSON</td>
<td>University College London</td>
<td>Fall 2010–2011</td>
</tr>
<tr>
<td>Jason E. HILL</td>
<td>University of Southern California</td>
<td>Fall 2011–2012</td>
</tr>
</tbody>
</table>

### VISITING PROFESSORSHIPS AT THE INSTITUT NATIONAL D’HISTOIRE DE L’ART, PARIS

#### Fellows

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<thead>
<tr>
<th>Name</th>
<th>Institution</th>
<th>Duration</th>
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<tbody>
<tr>
<td>Angela MILLER</td>
<td>Washington University</td>
<td>Fall 2010</td>
</tr>
<tr>
<td>Richard MEYER</td>
<td>University of Southern California</td>
<td>Fall 2010</td>
</tr>
<tr>
<td>Christopher REED</td>
<td>Pennsylvania State University</td>
<td>Fall 2012</td>
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### POSTDOCTORAL TEACHING FELLOWSHIP AT THE INSTITUT NATIONAL D’HISTOIRE DE L’ART, PARIS

#### Fellows

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<thead>
<tr>
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<th>Institution</th>
<th>Duration</th>
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<tbody>
<tr>
<td>Robin KELSEY</td>
<td>Harvard University</td>
<td>Fall 2011–2012</td>
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<tr>
<td>Michael LOBEL</td>
<td>Purchase College, State University of New York</td>
<td>Spring 2012</td>
</tr>
<tr>
<td>John DAVIS</td>
<td>Smith College</td>
<td>Spring 2013</td>
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### POSTDOCTORAL TEACHING FELLOWSHIP AT THE INSTITUT NATIONAL D’HISTOIRE DE L’ART, PARIS

#### Fellows

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<th>Name</th>
<th>Institution</th>
<th>Duration</th>
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</thead>
<tbody>
<tr>
<td>Michael LEROY</td>
<td>Purchase College, State University of New York</td>
<td>Spring 2012</td>
</tr>
<tr>
<td>John DAVIS</td>
<td>Smith College</td>
<td>Spring 2013</td>
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</tbody>
</table>

Alan WALLACH, College of William and Mary [Fall–Winter 2010]
Jochen WIERICH, Cheekwood Botanical Garden and Museum of Art [Spring-Summer 2011]
Katharina MANTHORNE, City University of New York [Fall–Winter 2011]
Angela MILLER, Washington University in St. Louis [Spring–Summer 2012]
Viwan 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

Annete MADSEN [2011–2014]

K-12 TERRA TEACHER LAB

[2011]

RJ ARGUEDA, Marvin Camras Elementary School
Michael BOCHNER, Cesar E Chavez Multicultural Academic Center
Mary BURNS, Arnold Milres Elementary Academy
Sharon ESBRIDGE, Victor Herbert Elementary School
Christina FRUIN, Alfred David Kahn Elementary School
Sharon GARRETT, Arthur R. Ash Elementary School
Wanda GRESHAM, Arnold Milres Elementary Academy
Louie 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 LABOMBARB, Little Village Elementary School
Maria LANDHART, Ninos Heroes Elementary Academic Center
Toni LAWRENCE, Truman Middie College
Martha hvtta LOIDA, Little Village Elementary School
Iris MALDONADO, Francisco I. Madero Middle School
Rita MÁRQUEZ, Francisco I. Madero Middle School
Rudi MASON, Marvin Camras Elementary School
Charles NOWAK, Truman Middie College
Regina PARKER-JOHNSON, Alfred David Kahn Elementary School
Ayana SMITH, Joseph Warren Elementary School
Gregory SPADONI, Francisco I. Madero Middle School
Jeff STAUFFER, Little Village Elementary School
William SWAIN, Stephen F. Gala Elementary Community Academy
Deidra TURNER JOSEPH, Warren Elementary School
Sabrina WALLS-BROWN, Arnold Milres Elementary Academy
Katherine WHITE, formerly at Arthur R. Ash 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
Mordeith BUCHBINDER, Helen Puirce International Studies Elementary School
Margaret CHAMPLIN, Marvin Camras Elementary School
Kelly CHANEY, Mildred I. Lavizzo Elementary School
Adrienne CHEAL, Pulaski International School of Chicago
Audrey CUNAT, Augustus H. Bury Elementary School
Bridge 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
Nicola PELLICHET, Mildred I Lavizzo Elementary School
Monika PDDANA, Proesser High School
Katrina RICHARD, Dyett High School
Kali SCHICK, Augustus H. Bury Elementary School and Alexander Hamilton Elementary School
Lorie S050, Matthew Gallistel Elementary Language Academy
Raymond SOTO, Helen Puirce International Studies Elementary School
Jill STONE, Dyett High School
Valerie STUART, Pulaski International School of Chicago
Rosalind TENORIO, George Washington High School
Benjamin VALUE, Chicago Academy High School
Ashlay WORTHINGTON, Pulaski International School of Chicago
Kylene YOUNG, Pulaski International School of Chicago

Ammi Phillips, Girl in a Red Dress, c. 1835.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>OCTOBER 7, 2010</td>
<td>JULIEN LEVY AND SOVRAMÉNE: PRÉSENTATION DU CINÉMA EXPÉRIMENTAL ET DE L’ART CONTEMPORAIN. UNE GUERRE CULTURELLE ET L’VISIBILITÉ LIBÉRALISME: PÂNE ART ET LIBÉRAL PROTESTANTISME EN L’UNITÉÉ ET ÉTATS-UNIS, 1850</td>
</tr>
</tbody>
</table>
Collection Loans

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 7, 2011
Mary Cassatt (1844–1926)
Summer Scene, 1879
oil on canvas
39 5/8 x 32 in. (100.6 x 81.3 cm); 1992.25
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 1919 and 1894
oil on canvas
12 7/8 x 9 5/8 in. (32.7 x 24.4 cm); 1992.48

HOOFBEATS AND HEARTBEATS: THE HORSE IN AMERICAN ART
University of Kentucky Art Museum (Lexington, Kentucky), August 22–November 21, 2010
William Gropper (1897–1977)
Figure in Motion, 1913
etching on wove 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
Amno 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 1/2 x 23 3/16 in. (43.8 x 58.9 cm); 1992.12

TAXING VISIONS: FINANCIAL EPISODES IN LATE NINETEENTH-CENTURY AMERICAN ART
University of Kentucky Art Museum (Lexington, Kentucky), 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 canvas
28 x 40 in. (71.1 x 101.6 cm); 1998.3

HEAD BEATS
Brooklyn Bridge, on the Bridge, 1930
oil on canvas board
14 x 17 3/4 in. (35.6 x 45.1 cm); 2006.1

JOHN MARIN’S WATERCOLORS: A MEDIUM FOR MODERNISM
Art Institute of Chicago (Chicago), January 22–April 17, 2011; High Museum of Art (Atlanta), June 16–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)
Saltbaker, Brooklyn Bridge, New York Skyline, 1934
oil on canvas board
14 x 17 3/4 in. (35.6 x 45.1 cm); 2006.1

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 77 1/4 in. (196.2 x 196.4 cm); 1999.49

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

John Leslie Breck (1860–1899)
(12) Studies of an Autumn Day, 1891
oil on canvas, all approximately 12 1/8 x 14 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 1/2 x 6 in. (66 x 82.7 cm); 1987.21
Frederick MacMonnies (1863–1937)
Mabel Cushing, 1904
oil on canvas, 86 1/2 x 45 in. (219.7 x 114.3 cm); 1999.88
Thomas Butler Meehyard (1863–1928)
Giverny, Moonlight, between 1890 and 1893
oil on canvas, 12 3/4 x 14 1/8 in. (32.4 x 61 cm); 1989.26
Louis Ritman (1889–1963)
Early Morning, between 1912 and 1915
oil on canvas mounted on board, 36 x 35 7/8 in. (91.4 x 89.5 cm); 1989.58
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); 1992.8

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)
The Pissiades, 1919
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

NEW YORK UNIVERSITY—KANDINSKY AND Klee: BETWEEN ABSTRACTION AND THE REALM OF THE VISIBLE
(Maier Museum, Philadelphia), March 4–May 13, 2012
Wassily Kandinsky (1866–1944)
Composition VIII, 1910
oil on canvas, 44 3/8 x 44 3/8 in. (113 x 113 cm); 1999.2

A SENSE OF PLACE: GEORGE BELLows, JOHN SINGER Sargent, AND MARc DESOrmeaux in AMERICA
(co-organizer with the Terra Foundation) Yale University Art Gallery
(New Haven, Connecticut), March 1–June 12, 2011
John Singer Sargent (1856–1925)
Dennis Miller Bunker Painting at Calcot, 1888
oil on canvas mounted on Masonite, 27 1/4 x 25 1/4 in. (69 x 64.1 cm); 1999.130

A WILL OF THEIR OWN: JUDITH MURRAY AND WOMEN OF ACHIEVEMENT IN THE EARLY REPUBLIC
(co-organizer with the Terra Foundation) National Portrait Gallery
John Singleton Copley (1738–1815)
Portrait of Mrs. John Stevins (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, 1864
oil on canvas, 20 1/4 x 26 1/2 in. (50.8 x 67.3 cm); 1999.168
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

BOARD OF DIRECTORS
Gerhard Casper, Chairman
Mark A. Angelson (until fall 2010)
Max N. Berry
Gilda R. Buchbinder (until fall 2010)
Ronald R. Davenport Sr. (until fall 2010)
Charles C. Eldredge
Ruth Fine
Mimi Gardner Gates
Catharine C. Hamilton (until fall 2010)
David G. Kabiller
Peter Krivokoch
Peter Lundin
Clare Muñana
William Osborn, Treasurer
John W. Rogers, Jr.
Gloria Scoby
Michael Shapiro, Secretary
Marilyn Thoma, Vice Chair
Frederick Vogel III (until fall 2010)
David B. Weinberg

EXECUTIVE STAFF
Elizabeth Glassman
President and Chief Executive Officer

Donald H. Ratner
Executive Vice President and Chief Financial Officer

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

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Peter John Brownelee, Ph.D.
Associate Curator

Amy Gunderson
Grants Manager

Carrie Haslatt, Ph.D.
Program Officer, Exhibitions and Academic Programs

Caroline Kearns
Office Manager and Executive Assistant

Charles Mutscheller
Communications and Web Manager

Eleanore Neumann
Program and Communications Associate

Catharine Ricciardelli
Collection Registrar

Jennifer Siegenthaler
Program Officer, Education Programs

Lynne Summers
Executive Assistant

PARIS STAFF
Sarah Bentley
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Associate Program Officer, Research and Library

Véronique Bossard
Residency Coordinator

Katherine Bourguignon, Ph.D.
Associate Curator

Miranda Fontaine
Academic Programs Coordinator

Francesca Rose
Head of Publications and Communications

Veerle Thielemans, Ph.D.
Head of International Academic Programs
### CONDENSED CONSOLIDATED STATEMENTS OF FINANCIAL POSITION (UNAUDITED)
**AS OF JUNE 30, 2012, AND JUNE 30, 2011**

<table>
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<th>2012</th>
<th>2011</th>
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<td><strong>ASSETS</strong></td>
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<tr>
<td>Cash and Investments</td>
<td>$233,943,222</td>
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<td>Other Assets</td>
<td>6,834,511</td>
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<td>Fixed Assets, Net of Depreciation</td>
<td>13,084,522</td>
<td>12,687,780</td>
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<td>Art Collection</td>
<td>177,364,976</td>
<td>177,364,976</td>
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<td><strong>Total</strong></td>
<td>$429,227,231</td>
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<td><strong>LIABILITIES &amp; NET ASSETS</strong></td>
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<td>Accounts Payable and Accrued Expenses</td>
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<td>$8,157,134</td>
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<td>Net Assets</td>
<td>420,935,740</td>
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<td><strong>Total</strong></td>
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<td>$444,761,955</td>
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### CONDENSED CONSOLIDATED STATEMENTS OF ACTIVITY (UNAUDITED)
**AS OF JUNE 30, 2012, AND JUNE 30, 2011**

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<td><strong>REVENUES</strong></td>
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<td>Investment Income (Loss), Net of Related Expenses</td>
<td>($6,829,031)</td>
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<td>Other</td>
<td>125,418</td>
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<td>($4,836,439)</td>
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<td><strong>EXPENSES</strong></td>
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<td>Grants, Exhibitions, and Education Programs</td>
<td>$6,893,317</td>
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<td>Collection Support</td>
<td>499,781</td>
<td>440,298</td>
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<td>Foundation Operating Support</td>
<td>3,228,992</td>
<td>3,115,199</td>
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<td><strong>Total Grants and Operating Expenses</strong></td>
<td>$10,613,699</td>
<td>$12,656,444</td>
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<td><strong>INCREASE (DECREASE) IN NET ASSETS</strong></td>
<td>($15,450,129)</td>
<td>$32,028,496</td>
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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, 1999.57

PAGE 32
Arthur Dove (1880–1946)
A Walk. Poplars, 1922-1923
pastel on silk mounted on board
22 1/8 x 17 7/8 in. (56.7 x 45.5 cm)
Terra Foundation for American Art,
Daniel J. Terra Collection, 1999.46

PAGE 37
Ammi Phillips (1806–1885)
Girl in a Red Dress, c. 1835
oil on canvas
32 1/8 x 27 7/8 in. (82.2 x 71.4 cm)
Terra Foundation for American Art,
Daniel J. Terra Collection, 1992.57

PAGE 40
Charles Demuth (1883–1935)
Welcome to Our City, 1921
oil on canvas
25 1/2 x 20 1/2 in. (64.7 x 52.1 cm)
Terra Foundation for American Art,
Daniel J. Terra Collection, 1997.5

PAGE 43
Marsden Hartley (1877–1943)
Painting No. 50, 1914–15
oil on canvas, 47 1/2 x 47 1/2 in. (119.4 x 119.4 cm)
Terra Foundation for American Art,
Daniel J. Terra Collection, 1999.56

OPPOSITE PAGE DETAIL
Martin Johnson Heade (1819–1904)
Still Life with Apple Blossoms in a Nautilus Shell, 1871
oil on canvas
21 3/8 x 17 in. (54.3 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
Project Manager: Charles Mutscheller
Editing of Selected Sections: Wendy Greenhouse
Design and Layout: blackout design
Printing: Graphic Arts Studio

Photography:
(page 8) © The National Gallery, London
(page 10) © Mads Vonli
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