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Rembrandt Peale
George Washington, Porthole Portrait (detail), after 1824
Oil on canvas, 36 ¼ × 29 ¾ inches
Terra Foundation for American Art, Daniel J. Terra Collection, 1992.53
In 2015 we look forward to celebrating the 10-year anniversary of the Terra Foundation’s international grantmaking program—a milestone resulting in our support of approximately 500 American art exhibitions and academic and research programs in more than 30 countries altogether. For this achievement, we are deeply indebted to a vast and varied array of partners who equally embrace our commitment to share the historical art of the United States with audiences around the world.

In the pages that follow, you’ll briefly meet some of the people with whom we’ve had the privilege to work. They include the director of the Archives of American Art, where more than 20% of the most significant holdings—nearly 2.5 million files—have been digitized, as well as the recipient of the Terra Foundation’s inaugural research fellowship at Tate. You will also be introduced to a PhD candidate at China’s Tsinghua University who received a travel grant to the United States to conduct research for his dissertation on the Harlem Renaissance and a museum educator in Chicago who invokes American art to help students develop visual literacy.

What these individuals, and many of you reading this report, have in common is a desire to participate in a rich and expanding discussion about the integral role art plays in connecting people across the globe. This is our measure of success. At the Terra Foundation, we believe art has the power both to distinguish cultures and unite them. We strive to nurture a community that generates new ideas about American art and amplifies them vigorously. To all of you who help us realize this mission: thank you! We are pleased to share these stories with you, and we look forward to another decade of working together.
Grants and Initiatives

Through its international grant program, the Terra Foundation actively supports and initiates historical American art exhibitions, academic programs, and research in Chicago, the United States, and around the world. The foundation funds projects that focus on art of the United States made between 1500 to 1980.

FY2013
July 1, 2012–June 30, 2013

Exhibitions

Art Institute of Chicago
$125,000
To support the 2013–14 exhibition Art and Appetite, which examines how, from America’s earliest decades, artists continually turn to the subject of food as a means of celebrating and critiquing issues of politics, race, class, gender, and economics and of tracing the development of American identity. Along with paintings, the exhibition highlights decorative arts objects related to the American table from the eighteenth through twentieth centuries.

Chicago Department of Cultural Affairs & Special Events
$25,000
To support Rising Up: Hale Woodruff’s Murals from Talladega College, organized by the High Museum of Art. Presented at the Chicago Cultural Center in 2013, the exhibition focuses on six newly conserved, large-scale murals that Hale Woodruff executed for Talladega College’s Savery Library between 1939 and 1942.

DePaul Art Museum
$12,560
To support the 2013 exhibition For and Against Modern Art: The Armory Show + 100, a select presentation of prints and drawings from DePaul Art Museum’s collection and several Chicago-area academic museums. The exhibition explores both the causes and consequences of the shock waves generated by the 1913 Armory Show.
fruitful approach has helped to introduce technical art history into the American art field, and has also opened up the conversation to practicing artists and art teachers who are always eager for deep information about artists’ methods and materials.

What are some current trends in the field? One trend in the field recognizes that American art has an international context. Most American artists did not work in a vacuum, and many, as we know, studied and lived in Europe, showed an interest in the Far East, and embraced contact with other cultures. New scholarship that points to such exchange, to overlapping spheres of influence, to pivotal moments when the American art world embraced or collided with international artistic movements, are contributing to this expanded context for American art.

What new/exciting project(s) are you working on? I’m spending a lot of time thinking about the training of the next generation of museum professionals and how the museum can take a leadership role in this critically important aspect of our future. We have a number of pilot projects underway that focus on both graduate and undergraduate art history education, and I’m excited about thinking in new ways about the museum as classroom.

What is one favorite fun/interesting fact that people should know about American art? At the Art Institute we never tire of surprising people with the fact that the famous couple in Grant Wood’s painting American Gothic—usually taken as husband and wife—are actually intended by the artist to be father and daughter. The models were Wood’s sister and his dentist.

French Regional American Museum Exchange $250,000
To support Joseph Cornell and Surrealism in New York: Dalí, Duchamp, Ernst, Man Ray..., an exhibition at the Musée des Beaux-Arts de Lyon and the University of Virginia Art Museum. Co-organized by a French and an American curator, the exhibition concentrates on the career of Joseph Cornell in the 1930s and 1940s, examining his engagement with a set of motifs, artistic techniques, and processes.

Hirshhorn Museum and Sculpture Garden $250,000
To support the exhibition, catalogue, and related programming for Damage Control: Art and Destruction since 1950. Organized by the Hirshhorn Museum and Sculpture Garden, the exhibition explores the motif of destruction and includes a diverse range of more than 40 international artists working in painting, sculpture, photography, film, installation, and performance. It opens at the Hirshhorn in 2013 and travels to the Kunsthaus Graz (Austria) and the Musée d'Art Moderne Grand-Duc Jean (Luxembourg) the following year.

Isamu Noguchi Foundation and Garden Museum $150,000
To support Isamu Noguchi and Qi Baishi, a 2013 exhibition co-organized by the Isamu Noguchi Foundation and Garden Museum (New York) and the University of Michigan Museum of Art. The exhibition focuses on the artistic encounter of American sculptor Isamu Noguchi and Chinese ink painter Qi Baishi in Beijing in 1930. It is the first museum show devoted to Noguchi’s Peking Scroll drawings, created while working with Qi.

Ludwig Forum für Internationale Kunst $142,208
To support Nancy Graves Project & Special Guests, the first comprehensive exhibition of the artist’s work in Europe in more than 40 years, at the Ludwig Forum für Internationale Kunst (Aachen, Germany). The show focuses on works produced between 1969 and 1979, a decade that illustrates how Graves vitalized contemporary art with striking innovations.

Metropolitan Museum of Art $300,000
To support the exhibition American West in Bronze, 1850–1925, presented at the Metropolitan Museum of Art, the Denver Art Museum, and the Nanjing Museum. The landmark display of some 65 works is the first full-scale exhibition exploring the complex aesthetic and cultural impulses behind the creation of bronze statuettes of the American West.

Mona Bismarck American Center for Art & Culture $20,000
To support the 2013 exhibition Quilt Art: L’Art du Patchwork at the Mona Bismarck American Center for Art & Culture (Paris). The exhibition includes 25 quilts from the collection of the American Museum in Britain exemplifying the diversity and depth of American quilt-making traditions, including early whole-cloth quilts and more contemporary versions of the quilts of Gee’s Bend.

Musée du Quai Branly $250,000
To support Les Indiens des Plaines, an exhibition of masterpieces revealing the continuum of the Plains Indians’ artistic expression against the backdrop of cultural changes. The exhibition is presented at the Musée du Quai Branly (Paris), the Nelson-Atkins Museum of Art (Kansas City), and the Metropolitan Museum of Art and is accompanied by a scholarly catalogue.
Journeys
Thomas Hart Benton
Slaves, 1924–27

Depicting a harrowing scene from the nation’s past, this powerful painting has traveled to numerous countries throughout Europe and Asia. Featured in the exhibitions Art in America: Jun 14–Sep 18, 2006, 1
1

Slaves
Oil on cotton duck mounted on board, 66 ⁷⁄₁₆ × 72 ⅜ inches
Art Acquisition Endowment Fund, 2003.4
Terra Foundation for American Art, Daniel J. Terra

2

The exhibition presents a wide range of objects, including silver, sculpture, furniture, textiles, ceramics, oil paintings, and “enconchados” (paintings over mother-of-pearl). A scholarly symposium accompanies the exhibition.

3

Nasher Museum of Art
$150,000
To support Archibald Motley: Jazz Age Modernist, an exhibition that considers the artist’s work within an early twentieth-century international modernist context. Archibald Motley’s work includes observations of a vibrant and tumultuous African American community in the years just prior to and after the Great Depression, references to France in the late 1920s, and reflections on the so-called “El Milagro Mexicano” in post-World War II Mexico. Grant funds support the presentations at the Nasher Museum of Art (Durham, North Carolina) and the Chicago Cultural Center.

4

Neue Nationalgalerie
$375,000
To support the first solo exhibition of the work of Marsden Hartley in Europe since 1915. Marsden Hartley: Die Deutschen Bilder 1913–1915 concentrates on works painted in Berlin between 1913 and 1915 and consists of roughly 40 paintings from this period, with earlier and later paintings that show his stylistic development and emphasize the enormous change in his work at the time. The exhibition is presented at the Neue Nationalgalerie [Berlin] and the Los Angeles County Museum of Art.

5

San Francisco Museum of Modern Art
$240,000
To support the first retrospective in 25 years of the work of Garry Winogrand, renowned photographer of New York City and American life from the 1950s through the early 1980s. Jointly organized by the San Francisco Museum of Modern Art and the National Gallery of Art (Washington, DC), the exhibition is conceived and guest-curated by photographer and author Leo Rubinfien, who was among Winogrand’s circle of friends in the 1970s. The retrospective is the most comprehensive museum survey and catalogue to date of the photographer’s oeuvre. Grant funds support the exhibition’s presentation at the co-organizing venues, as well as the Jeu de Paume [Paris] and the Fundación MAPFRE [Madrid].

6

San Francisco State University Art Gallery
$95,165
To support the 2013 exhibition The Moment for Ink, a collaboration between the San Francisco State University Art Gallery, the Asian Art Museum of San Francisco, the Chinese Cultural Center of San Francisco, and the Silicon Valley Asian Art Center, which documents the growth of ink painting in the United States beginning in the early twentieth century and continuing to the present.
To support the 2013–14 exhibition Spanish-American painters like Charles Demuth, Joseph Stella, Charles Sheeler, and also Marsden Hartley, whose Portrait of a German Officer was the first image in the catalogue. The painting made a lasting impression on me, and when a new director started at the Neue Nationalgalerie in Berlin in 2009, I suggested we do an exhibition of Hartley’s German paintings from 1913 to 1915. And so the “German Officer” returned in 2014.

What is the importance of studying/presenting American art?
Concerning modern art of the United States, the public knows Edward Hopper and Georgia O’Keeffe, but there are still a lot of highly interesting artists to be shown in order to expand the knowledge of American art abroad.

What new project(s) are you working on?
The next one-person show I’m going to organize will be a retrospective exhibition of the modern German sculptor Rudolf Belling. And then hopefully an American artist again.

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**Solomon R. Guggenheim Foundation**

**$200,000**
To support the 2013–14 exhibition Robert Motherwell: The Early Collages, featuring a group of approximately 60 objects made between 1941 and 1951, and drawn from museum and private collections in the United States and Europe, the exhibition offers an in-depth study of this pivotal period for the artist. The exhibition is presented at the Peggy Guggenheim Collection (Venice) and the Solomon R. Guggenheim Museum.

**Telfair Museum of Art**

**$150,000**
To support the 2013–14 exhibition Spanish Sojourns: Robert Henri and the Spirit of Spain, which explores Henri’s Spanish-themed works created between 1904 and 1923, at the Telfair Museum of Art (Savannah, Georgia). This is the first time that the artist’s Spanish subjects are examined as a discrete body of work. A scholarly catalogue accompanies the exhibition.

**Exhibition Research & Development**

**Fondation de l’Hermitage**

**$3,950**
Curatorial Travel Grant
To support William Hauptman’s travel to various museums in the United States to organize the 2014 exhibition Peindre L’Amérique: Les Artistes du Nouveau Monde (1830–1900), at the Fondation de l’Hermitage (Lausanne, Switzerland).

**Fundación Juan March**

**$5,000**
Curatorial Travel Grant
To support the travel of Manuel Fontán and María Toledo to the United States to prepare for the 2014 exhibition Josef Albers: Minimal Means, Maximum Effect, on view at the Fundación Juan March (Madrid), and Henie Onstad Kunstsentet (Høvikodden, Norway).

**Lyonel-Feininger-Galerie**

**$4,550**
To support Björn Egging’s research trip to the United States to investigate material for an exhibition on Lyonel Feininger’s woodcuts.

**Philadelphia Museum of Art**

**$25,000**
Convening Grant
To support two meetings in Luzzara, Italy, to further preparations for the exhibition Paul Strand: Master of Modern Photography.
The first convening brings together key project staff from the Philadelphia Museum of Art and the international tour venues. The second meeting assembles a group of scholars and creative artists for a roundtable discussion. The exhibition opens at the Philadelphia Museum of Art, before traveling to Fotomuseum Winterthur (Winterthur, Switzerland), Fundación MAPFRE (Madrid), and the Victoria and Albert Museum.

**Academic Programs**

**Archives of American Art, Smithsonian Institution**

**$37,500**
To support the first symposium on digital humanities and American art, which convenes key thinkers from a variety of disciplines and research centers to consider the tools, methodologies, and resources for digital pedagogy. The two-day event in November 2013 comprises panel presentations, workshops, and moderated conversations.

**Association of Research Institutes in Art History**

**$75,000**
To support three American art research fellowships offered through the Association of Research Institutes in Art History [Miami Beach, Florida]. Each four-month residential fellowship brings a scholar to one host institute to visit and conduct research. The program is intended to build collegial relationships and strengthen ties with the scholarly communities of East Asia and create new opportunities for collaborations.

**Centre Pompidou-Metz**

**$25,000**
To support a 2012 publication on Sol LeWitt.
The 288-page book in English and French consists of two parts: the first is dedicated to LeWitt’s oeuvre, including his wall drawings; the second brings together the artist’s writings and an anthology of interviews with LeWitt.

**Montana State University**

**$30,140**

**Newberry Library**

**$25,000**
To support “Pictures from an Expedition: Aesthetics of Cartographic Exploration in the Americas,” a two-day symposium in 2013 at the Newberry Library [Chicago] that brings together national and international...
To support “Art in Transfer: Curatorial Practices and Transnational Strategies in the Americas,” art historians, historians, and geographers to present and discuss research on the visual material created during nineteenth-century cartographic explorations in the Americas. The event refocuses attention on maps as aesthetic objects produced in dialogue with other aspects of nineteenth-century visual culture, such as methods of printing and production, technologies of display and distribution, and the role of government and commerce in artistic and cartographic production.

**New York University**

**$20,000**

To support the international graduate-student symposium “Mapping the Landscape: Geography, Power, and the Imagination in the Art of the Americas” in March 2013 at New York University’s Institute of Fine Arts. The event focuses on the North and South American landscape in the nineteenth and twentieth centuries and explores mapping as a conceptual and artistic practice from a hemispheric perspective.

**Smithsonian American Art Museum and the Renwick Gallery**

**$25,000**

To support travel by an international member of the editorial board of American Art and by the journal’s executive editor to strengthen the global ties and networks of the journal, bolstering the journal’s ongoing efforts to internationalize its base of scholarly contributors, topics of inquiry, and readership.

**Södertörn University**

**$25,725**

To support “Art in Transfer: Curatorial Practices and Transnational Strategies in the Era of Pop,” a two-and-a-half-day symposium in fall 2014 at Södertörn University (Flemingsberg, Sweden) and the Stockholm Moderna Museet. The event takes a new look at the appearance of American art in Europe in the 1960s, considering it through the lens of the Stockholm art scene, which is used as a point of departure to reassess East-West transnational strategies.

**Tate**

**$435,546**

To support the appointment of a Terra Foundation Research Fellow in American Art at Tate. The fellow spearheads research and reflection around a range of American art works in Tate’s collection, both celebrated and lesser known, over a period of three years through scholarly workshops, an international symposium, essays, and more.

**Terra Foundation Research Travel Grants**

**$79,000**

To support the 2014 travel grants, which enable scholars studying American art outside the United States to consult resources which are only available in the United States. Between nine and thirteen travel grants are awarded annually.

**Terra Summer Residency**

**$395,400**

To support the 2014 and 2015 Terra Summer Residency, which brings together doctoral-level researchers and emerging artists for eight weeks of intensive work and discussion with established artists and scholars in Giverny, France. Created in 2001, the residency’s main objectives are to internationalize the study of American art and create cross-cultural professional networks.

**United States Studies Centre**

**$20,000**

To support a 2013 symposium, organized by the United States Studies Centre at the University of California, Berkeley in the late 1990s, I read Sarah Burns’s *Inventing the Modern Artist*. The book was a revelation, opening a whole field of questions that eventually led to my book *Perils of the Studio*. American art history, in other words, has ramifications far beyond national borders.

**Q&A with Alex Taylor**

**Terra Foundation Research Fellow in American Art at Tate**

In 2011 my scholarship on Alexander Calder was recognized with the Terra Foundation’s international essay prize. As Terra Foundation Research Fellow in American Art at Tate, I have the opportunity to revisit my work on this artist for the museum’s major Calder retrospective in 2015.

**Grants and Initiatives**

**How have you been impacted by your relationship with the Terra Foundation and how has it, in turn, impacted the field of American art scholarship?**

My doctoral dissertation and book manuscript *Forms of Persuasion: Art and Business in the 1960s* was all about the influence of patrons on cultural production. Appropriately, my research would have not been possible without the varied funding programs of the Terra Foundation—though their support, thankfully, came with none of the strings that characterize my historical case studies!

**What are some current trends in the field?**

Digitization projects continue to reshape the possibilities of research in the humanities. In art history, they are bringing a new rigor to our engagement with historical sources, and broadening the possibilities for contextual research. The Terra Foundation’s support for archive digitization represents an especially valuable tool for international research in American art.

**What new project(s) are you working on?**

In 2011 my scholarship on Alexander Calder was recognized with the Terra Foundation’s international essay prize. As Terra Foundation Research Fellow in American Art at Tate, I have the opportunity to revisit my work on this artist for the museum’s major Calder retrospective in 2015.

**How did you come to be involved with American art?**

Long before anyone called me an Americanist, it was American art history that set the direction for my scholarship. As an exchange student at Berkeley in the late 1990s, I read Sarah Burns’s *Inventing the Modern Artist*. The book was a revelation, opening a whole field of questions that eventually led to my book *Perils of the Studio*. American art history, in other words, has ramifications far beyond national borders.

University of Glasgow
$100,000
To support an inventory of historical American art in UK public collections that records and promotes important aspects of the history of Anglo-American artistic links over three centuries. The project is the first systematic account of historical American art held in British public collections since a small booklet was published in 1974, and it complements and builds on existing online resources detailing American art worldwide being compiled by the Smithsonian American Art Museum and by the Musée du Louvre.

University of Kentucky
$81,443
To support "American Art in Exhibition: Presentations of American Art at Home and Abroad from the Nineteenth Century to the Present," a 2013 conference co-organized by professors from the University of Kentucky and Tsinghua University and presented at Tsinghua University. The event examines key exhibitions and museum presentations of American art that have played a pivotal role in shaping an evolving historical understanding of what American art is at home and abroad.

University of Nottingham
$17,450
To support the two-day symposium "Art Across the Black Diaspora: Visualizing Slavery in America," which examines the sculpture, paintings, photography, digital art, mixed-media installations, and performance art by artists of African descent on both sides of the Atlantic as they visualize slavery within America and across the black diaspora. The May 2013 event is co-organized with and held at the Rothermere American Institute at the University of Oxford.

Chicago K–12 Education

Art Institute of Chicago
$100,000
To support the development and implementation of "American Sources: Using Visual Art in the Humanities Curriculum," a yearlong professional-development program that explores the use of American artworks as primary documents and guides participants in the development of related curriculum. American Sources serves up to 30 local middle- and high-school teachers of social studies, American studies, and English.

Columbia College Chicago
$40,000
To support a professional-development program for 25 Chicago Public Schools teachers during the 2012–13 school year, focusing on increasing their capacity to critically examine works of American photography and integrate them into their teaching. The project makes a strong connection to the Common Core State Standards in English Language Arts, demonstrating how photographs can be used to teach skills called for in these rigorous new standards.

Northeastern Illinois University, Chicago Teachers’ Center
$40,000
To support the Chicago Teachers’ Center at Northeastern Illinois University in the second year of the three-year initiative "Studio Thinking and American Art," a professional-development program serving 50 Chicago Public Schools teachers—25 art teachers working in partnership with 25 teachers of other subjects. The lesson plans developed during the program are disseminated on the Chicago Teachers’ Center website.

University of Glasgow
$100,000
To support the development and implementation of "American Sources: Using Visual Art in the Humanities Curriculum," a yearlong professional-development program that explores the use of American artworks as primary documents and guides participants in the development of related curriculum. American Sources serves up to 30 local middle- and high-school teachers of social studies, American studies, and English.

Chicago Public Programs

Elmhurst College
$18,870
To support a one-day public symposium in April 2013 exploring the role of humor in American art of the 1960s through the 1980s. The program examines the use of satire, irony, and visual/verbal puns by Chicago Imagists and their approaches to humor in relation to those of other artists, such as Claes Oldenburg, H. C. Westermann, and Peter Saul. The symposium is organized in partnership with and presented at the DePaul Art Museum.

Frank Lloyd Wright Trust
$75,000
To support a series of six free public lectures in Chicago in the summers of 2013 and 2014. The series, "Frank Lloyd Wright: Origins & Influences," interprets Wright’s approach and work within an international context of early-modern architecture and design history, with a focus on Wright’s Frederick C. Robie House. Wright’s work is explored in relation to British and international design movements, including Arts and Crafts, Vienna Secession and Jugendstil, Dutch schools of modernism, and Japanese art and design.

Q&A with
Heidi Moisan
School Programs Manager, Chicago History Museum

What is the importance of studying/presenting American art?
When I facilitate our American art-centered program, “Painted Memories: The Great Chicago Fire,” I see firsthand the power that American art has to inspire students—to tap into their natural wonder and curiosity. The visual window into the past that American art provides stimulates insightful conversations and creative responses and helps students make logical inferences and form empathy for the people of the past.

What are some current trends in the field?
I see American art playing a vital role in helping students develop visual literacy and competencies using diverse media in their studies and in everyday life. Accessing art through digital platforms provides resources that past generations never had. But viewing original art in a museum still evokes a "wow" factor and inspires kids. I see the world becoming a smaller place where blended instruction is the rule rather than the exception, and the possibilities are so exciting.

Where would you like to see the field in 10 years?
I’m excited by the ever-increasing democratization of the cultural landscape. As the arts become more accessible, people working in cultural organizations can act as connectors, so that the nine-year-old student or the senior citizen can all make a personal and meaningful connection with American art.

Grants and Initiatives
examination of five portraits that demonstrate how portrait style evolved in the late eighteenth and early nineteenth centuries as American and European painters were influenced by each other. Accompanied by a scholarly catalogue, the presentation opens at the Musée du Louvre and travels to the Crystal Bridges Museum of American Art and the High Museum of Art.

**Art Across America**

$849,968

To support the 2013–14 exhibition tour of Art Across America at the National Museum of Korea, the Daejeon Museum of Art, and the Art Gallery of New South Wales (Sydney). Co-organized by the Los Angeles County Museum of Art; the Museum of Fine Arts, Houston; the National Museum of Korea; the Philadelphia Museum of Art; and the Terra Foundation, the exhibition is the first major survey of historical American art mounted in Korea and Australia and features more than 100 American paintings and six vignettes of decorative arts and design drawn from the collections of the US partners. In addition to the support provided to the co-organizers, the National Museum of Korea and the Art Gallery of New South Wales receive funding for a series of public lectures, education programs, and a major publication featuring texts in Korean and English.

**Chicago Art History Initiative**

$39,000

To support planning for programming focused on Chicago’s art and design legacy. The grant funds an advisory committee to assess program and content ideas for the initiative and to develop an overarching plan, including various kinds of public and K–12 programs, archival projects, publications, and more. Additionally, the project explores avenues for

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**Grants and Initiatives**

**American Art at the Core of Learning**

$733,210

To support a three-year initiative, “American Art at the Core of Learning,” which helps Chicago cultural organizations address the new Common Core State Standards in English Language Arts that have been adopted by Chicago Public Schools and districts nationwide. The initiative provides grants for museum-based programs that address the Common Core standards and a learning community for educators at 13 organizations with American art holdings plus the schools and teachers with which they work. The program will produce classroom curricula, model teaching strategies, and a web-based resource for teachers and new museum-based programs for teachers and students.

**American Encounters: Anglo-American Portraiture in an Era of Revolution**

$68,600

To support the third in a series of four annual presentations of American art co-organized by the Crystal Bridges Museum of American Art (Bentonville, Arkansas), the High Museum of Art, the Musée du Louvre, and the Terra Foundation. The presentation provides a close

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**Q&A with Seung-ik Kim**

Associate Curator, National Museum of Korea Co-curator of the 2013 exhibition *Art Across America*

**How did you discover the Terra Foundation and what has been your relationship with it?**

Art Across America was a large-scale special exhibition that became a huge success in Korea thanks to the Terra Foundation. With the foundation’s support, we were able to publish exhibition catalogues both in Korean and English, and provide related academic lectures and programs. Since lectures on American art are rarely held in Korea, many Korean art historians and students showed great interest and participated in them with great enthusiasm.

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**What is the importance of studying/presenting American art?**

I think diversity is a main feature of American art, and for Korean audiences, this was exemplified by Art Across America. In the exhibition catalogue, one scholar mentioned that it is impossible to show all the complexities and contradictions of multiple cultures through exhibition only, however, in my opinion the Korean audience could see an American identity made of multiple races, cultures, and traditions.

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**What new projects are you working on?**

I am organizing exchange exhibitions with major museums in Italy and Russia. The National Museum of Korea is preparing various traveling exhibitions to introduce Korean culture to international audiences and, reversely, working to present the art of the many cultures of the world to Korea.

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**What is one favorite fun/interesting fact that people should know about American art?**

In Art Across America, John George Brown’s Picnic Party in the Woods from the Terra Foundation’s collection was the most popular artwork in the exhibition. The painting is filled with adorable children and presents an optimistic view of reconstruction after the American Civil War. The interesting point is that the song “Oats, Peas, Beans, and Barley Grow” being sung by the children in the painting was introduced to Korea during the Korean War, so Korean children used to sing it translated into Korean. In the aftermath of the Korean War, Korean children sang the song with new hope. So although it may appear impossible to show all the complexities and contradictions of multiple cultures through exhibition only, however, in my opinion the Korean audience could see an American identity made of multiple races, cultures, and traditions.

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**What is one favorite fun/interesting fact that people should know about American art?**

In Art Across America, John George Brown’s Picnic Party in the Woods from the Terra Foundation’s collection was the most popular artwork in the exhibition. The painting is filled with adorable children and presents an optimistic view of reconstruction after the American Civil War. The interesting point is that the song “Oats, Peas, Beans, and Barley Grow” being sung by the children in the painting was introduced to Korea during the Korean War, so Korean children used to sing it translated into Korean. In the aftermath of the Korean War, Korean children sang the song with new hope. So although it may appear impossible to show all the complexities and contradictions of multiple cultures through exhibition only, however, in my opinion the Korean audience could see an American identity made of multiple races, cultures, and traditions.
From Tierra del Fuego to the Arctic: Landscape Painting in the Americas

To support a scholarly, peer-reviewed symposium at the Instituto de Investigaciones Esteticas (Mexico City), the premier scholarly event in Latin America. Reflecting the topic of the 2015 exhibition From Tierra del Fuego to the Arctic: Landscape Painting in the Americas, organized by the Art Gallery of Ontario, the Pinacoteca do Estado de São Paulo, and the Terra Foundation, the multi-day symposium features approximately 30 papers by scholars from throughout the Americas whose work on a broad range of landscape topics from all historical periods showcase diverse disciplinary orientations and methodological approaches to the subject.

**Terra Foundation Research Series**

$117,000

To support the Terra Foundation’s international publication initiative “Terra Foundation Research Series,” which explores fundamental ideas shaping American art and culture. The series comprises thematic volumes—each articulated around a single concept—bringing together essays by US and international scholars. The first two volumes are dedicated to the themes of “Picture Theory” and “Scale.”

**Journeys**

**Samuel F. B. Morse**

**Gallery of the Louvre, 1831–33**

Oil on canvas, 73 ⅛ × 108 inches

Terra Foundation for American Art, Daniel J. Terra Collection, 1992.51

Gallery of the Louvre remains one of the Terra Foundation’s best-loved paintings, traveling frequently and acting as an ambassador of American art and innovation. In the last 10 years, it has appeared in seven American states, Spain, and France, where it was featured in the 2006 exhibition American Artists and the Louvre, the Musée du Louvre’s first-ever exhibition of American art.

In 2015 the painting embarks on a multi-year tour across the United States in the exhibition Samuel F. B. Morse’s “Gallery of the Louvre” and the Art of Invention. Culminating the work’s extensive conservation treatment in 2010 and years of scholarly investigation, the show will visit nine museums across the country, kicking off at the Huntington, in San Marino, California, January 24–April 20.

**FY2014**

**July 1, 2013–June 30, 2014**

**Exhibitions**

**Art Gallery of New South Wales**

$120,000

To support Pop to Popism: Origins to New Wave, 1955–85, the first exhibition of Pop Art in Australia since 1985, at the Art Gallery of New South Wales (Sydney). The show comprises approximately 180 works that trace the movement’s development in the United States, the United Kingdom, Europe, and Australia. A fully illustrated catalogue accompanies the exhibition.

**Lorna Simpson Panel Discussions**

$23,260

To support a series of three scholarly panel discussions, “Lorna Simpson: Mémoire et Sens” (“Lorna Simpson: Memory and Meanings”), at the Jeu de Paume (Paris) on the occasion of the first retrospective of Lorna Simpson’s work in France. The events explore Simpson’s oeuvre in relation to artistic practices and ideas inherited from the 1960s and 1970s. Eleven speakers, including the artist, address the legacy of the photographic medium, its institutional history, and the debates around race that marked the period.

**Asia Society Museum**

$300,000

To support Nam June Paik: Becoming Robot, which brings together key works by Nam June Paik, an influential figure of New York’s
avant-garde scene in the 1960s. The exhibition is presented at the Asia Society Museum in New York and the Asia Society Hong Kong Center and is accompanied by a fully illustrated English-language catalogue.

DIA Art Foundation
$220,000
To support Carl Andre: Sculpture as Place, 1958–2010, which surveys all major historical and aesthetic shifts in the artistic practice of Carl Andre, drawing on iconic pieces from the 1960s and 1970s, more recent sculptural experiments, and a selection of the artist’s poems. The exhibition is presented at DIA: Beacon, the Museo Nacional Centro de Arte Reina Sofía (Madrid), the Nationalgalerie im Hamburger Bahnhof (Berlin), and the Musée d’Art Moderne de la Ville de Paris. A scholarly publication accompanies the exhibition.

Hara Museum of Contemporary Art
$90,000
To support the first exhibition of Cy Twombly’s work in Japan, Cy Twombly: 50 Years of Works on Paper is presented at the Hara Museum of Contemporary Art (Tokyo) and the Hara Museum ARC (Gunma Prefecture, Japan) and is accompanied by educational programming and an introductory catalogue in Japanese and English.

Herbert F. Johnson Museum of Art
$115,000
To support JapanAmerica: Points of Contact, 1876–1970, which explores the formation of the West’s conception of a Japanese aesthetic in the context of the “opening” of Japan by the United States in 1853 and the interest of Western artists and collectors in the art of Japan at the time. The exhibition includes works by both American and Japanese artists, and travels from the Herbert F. Johnson Museum of Art (Ithaca, New York) to the Crocker Art Museum (Sacramento, California) and one or two other venues. The exhibition includes an English-language catalogue.

Loyola University Museum of Art
$46,000
To support Gather Up the Fragments: The Andrews Shaker Collection, an exhibition organized by the Hancock Shaker Village that presents more than 190 Shaker objects, including crafts and household objects. The exhibition retells the story of the religious movement and examines the role of Faith and Edward Andrews, avid collectors, dealers, and scholars, in the preservation of Shaker heritage. A catalogue, published by Loyola University Museum of Art (Chicago), accompanies the exhibition.

Mary & Leigh Block Museum of Art
$85,000
To support the 2014 exhibition The Left Front: Radical Artists in the “Red Decade,” 1929–1940, at the Mary & Leigh Block Museum of Art (Evanston, Illinois), which explores the links between art and leftist politics in 1930s America, with special consideration given to the John Reed Club and the American Artists Congress. Approximately 100 works are featured in a gallery space converted to a makeshift John Reed Club, and the publication for the exhibition is a free newspaper styled after 1930s leftist journals.

Musée de l’Œlysée
$85,000
To support Philippe Halsman, Astonish Me!, the first survey of the work of Philippe Halsman, one of the twentieth century’s most successful commercial photographers, at the Musée de l’Œlysée (Lausanne, Switzerland). The exhibition presents works spanning Halsman’s career, from 1932 to the 1960s. A catalogue in French and English and a series of scholarly lectures accompany the exhibition.

Museum of the City of New York
$150,000
To support Jacob Riis and His Photographs: Revealing New York’s “Other Half,” which brings together the Jacob A. Riis Papers from the Library of Congress and the Jacob A. Riis Collection of Photographs from the museum’s holdings in celebration of Riis’s contributions to social documentary photography. The exhibition is presented in conjunction with a publication on Riis by the exhibition’s curator and tours internationally in Denmark.

Museum Ludwig
$185,000
To support Ludwig Goes Pop, an exhibition dedicated to the history of the collection of Irene and Peter Ludwig, passionate advocates of the American Pop Art movement. The collection includes key works by Andy Warhol, Roy Lichtenstein, Robert Rauschenberg, Claes Oldenburg, and others, and is considered to be one of the most important collections of American Pop Art outside of the United States. The exhibition travels from the Museum Ludwig (Cologne) to the Museum Moderne Kunst Stiftung Ludwig Wien (Vienna). A catalogue in German and English accompanies the exhibition.

NHK Promotions, Inc.
$250,000
To support a retrospective of the work of James McNeill Whistler presented at the National Museum of Modern Art (Kyoto) and the Yokohama Museum of Art. The first of its kind since 1987, this exhibition introduces...
the artist’s work to the Japanese public, paying special attention to the influence of Japanese art on the development of Whistler’s style. A catalogue accompanies the exhibition.

Philadelphia Museum of Art
$165,000
To support Paul Strand: Photography and Film for the Twentieth Century, the first comprehensive presentation of the work of Paul Strand since 1971. The exhibition includes approximately 220 prints and three films drawn mainly from the Philadelphia Museum of Art’s holdings, along with selected works by Strand’s contemporaries. The show travels to the Fotomuseum Winterthur (Winthertur, Switzerland), the Fundación MAPFRE (Madrid), and the Victoria and Albert Museum. English- and Spanish-language publications accompany the exhibition.

Rijksmuseum
$135,000
To support an exhibition of large-scale sculptures by Alexander Calder in the newly designed Rijksmuseum Gardens. A catalogue in Dutch and English, and a variety of public programs accompany the exhibition.

Smart Museum of Art, University of Chicago
$50,000
To support Monster Roster: Existentialist Art in Postwar Chicago, an exhibition that explores the work of the Chicago-based group “Monster Roster” in the development of American art, at the Smart Museum of Art, University of Chicago. The exhibition includes works by Leon Golub, Dominic Di Meo, Cosmo Campoli, June Leaf, Seymour Rosofsky, and Nancy Spero, and is accompanied by a catalogue and public programming.

Städische Galerie im Lenbachhaus und Kunstbau München
$200,000
To support Florine Stettheimer, an exhibition that explores Stettheimer’s place in the international modernist movement and the New York art world, at the Städische Galerie im Lenbachhaus und Kunstbau München (Munich). A German- and English-language catalogue, the first scholarly publication dedicated to Stettheimer in 20 years, accompanies the exhibition.

Tate Liverpool
$100,000
To support Transmitting Andy Warhol, which explores Warhol’s relationship with the mass reception of his work. The exhibition examines the ways in which Warhol extended the channels of artistic distribution as he embraced dispersive strategies like film, publishing, and fashion in the 1960s. The presentation is accompanied by a catalogue and a one-day symposium.

Exhibition Research & Development

French Regional American Museum Exchange
$10,000
Curatorial Travel Grant
To support Pierre Provoyeur and Chantal Meslin-Perrier’s trip to the United States to prepare for the exhibition The Arts of the Table in France and in the United States.

Fundació Antoni Tàpies
$3,834
Curatorial Travel Grant
To support Soledad Gutierrez’s travel to Los Angeles to conduct research for the exhibition Allan Kaprow. Otherways., at the Fundació Antoni Tàpies (Barcelona).

Georgia O’Keeffe Museum
$25,000
Convening Grant
To support two curatorial convenings—one in Australia and one in the United States—of key curatorial staff from the Georgia O’Keeffe Museum (Santa Fe, New Mexico), Heide Museum of Modern Art (Victoria, Australia), and Art Gallery of New South Wales (Sydney), and invited scholars. The meetings facilitated discussion of key ideas and new research associated with an upcoming exhibition and catalogue.

Gregory Galligan
$5,000
Curatorial Travel Grant
To support Gregory Galligan’s travel to New York to conduct research for the exhibition Robert Rauschenberg in Thailand, 1964/1983, to be presented at the Thai Art Archives (Bangkok).

Musée des Beaux-Arts de Montréal
$5,000
Curatorial Travel Grant
To support Stéphane Aquin’s two research trips to the United States to prepare for an exhibition on visual representations of the American West at the Denver Art Museum and the Musée des Beaux-Arts de Montréal.

Museo Thyssen-Bornemisza
$6,064
Curatorial Travel Grant
To support Guillermo Solana and Laura Andrade’s travel to the United States to prepare for the exhibition Wyeth: Andrew and Jamie in the Studio, at the Museo Thyssen-Bornemisza and Denver Art Museum.
Q&A with Kate Haw
Director, Archives of American Art, Smithsonian Institution

How did you discover the Terra Foundation and what has been your relationship with it?
I have long been aware of the great work of the Terra Foundation, but it wasn’t until I came to the Archives that I had the pleasure of working with the foundation, Terra has absolutely transformed the way we work at the Archives and extended our reach into the world. The Terra Foundation’s support of digitization at the Archives has, without question, made the serious study of American art by people around the world possible. That’s why we honored the foundation in 2014 with our inaugural Philanthropic Leadership Award.

What is the importance of studying/presenting American art?
If you don’t have some understanding of a country’s art, you can never have a full understanding of that country’s history. At the Smithsonian we talk about telling America’s whole story. You simply can’t tell it without art.

What is one favorite fun/interesting fact that people should know about American art?
Among Jackson Pollock’s papers at the Archives of American Art is his passport, unsigned and unused; the artist never traveled outside the United States. Under “distinguishing marks or features” is the note: right index finger partly missing. You can see it for yourself in the Terra Foundation’s “Whistler and Kiyochika: Modernity, Melancholy, and the Nocturne,” during which five scholars from Japan, France, and the United States considered the nocturne as a vehicle for both James McNeill Whistler and Kobayashi Kiyochika to express a particularly modern sensibility. Organized by the Freer Gallery of Art and Arthur M. Sackler Gallery (Washington, DC), the program is presented online in English, French, and Japanese.

Academic Programs

Archives of American Art, Smithsonian Institution
$413,000
To support the surveying of American art-related archival collections located in the Chicago area, the development of a search portal for these collections on the Archives of American Art’s website, the documentation of the Archive’s own Chicago-related resources, and the completion of ten new oral-history interviews with key figures in Chicago’s art history.

Asian/Pacific/American Institute at New York University
$16,100
To support the symposium “Asian American Art: Transnational Circulations and Diasporic Framings” at the Archives of American Art in 2014. The event brings together scholars, curators, and artists to explore global comparative diasporic framings and current scholarship, and examines the importance of Asian American artistic expressions based in ink painting of transnational and diasporic identities in American art.

College of the Holy Cross
$25,000
To support the two-day conference “Global Encounters in Early America,” which addresses the visual means by which early Americans studied and understood the world, at the American Antiquarian Society (Worcester, Massachusetts) and College of the Holy Cross (Worcester, Massachusetts). The event features a series of academic presentations augmented by pedagogical and professional workshops for specialized audiences. Papers investigate maps, atlases, engravings, paintings, and decorative arts in early America and the ways in which these visual forms informed geographic, cultural, economic, and aesthetic knowledge.

Freer Gallery of Art and Arthur M. Sackler Gallery
$25,000
To support the webcast panel discussion “Whistler and Kiyochika: Modernity, Melancholy, and the Nocturne,” during which five scholars from Japan, France, and the United States consider the nocturne as a vehicle for both James McNeill Whistler and Kobayashi Kiyochika to express a particularly modern sensibility. Organized by the Freer Gallery of Art and Arthur M. Sackler Gallery (Washington, DC), the program is presented online in English, French, and Japanese.

Griffith Centre for Cultural Research
$29,000
To support the three-day symposium “Broken Images: A Symposium on Early American Photography in the Asia Pacific, 1850–1930,” organized by the Griffith Centre for Cultural Research (Nathan, Australia), which analyzes American photographs of the exploration of the Asia Pacific in the mid-nineteenth century.

Institute of International Education—Council for International Exchange of Scholars
$902,898
To support opportunities for US Fulbright Scholars to teach American art history in China and in select countries in Europe. For each of three years, the Institute of International Education (Washington, DC) features two awards for senior scholars to teach at universities in China and two awards for early-career scholars to teach in European Union countries (excluding France, Germany, and the United Kingdom).
Prue Ahrens
Art Historian

“In 2010 I was very fortunate to receive a Terra Foundation post-doctoral award through the Smithsonian American Art Museum to investigate American painting in the South Pacific, which developed into an exploration of images that tell us much about Western myth-making of the enchanted South Sea Islands and American desires and expectations in the South Pacific. This research spurred a further engagement with the Terra Foundation for a larger investigation on American photography in the region and its history of broken links with the Asia Pacific in the century preceding this ‘Asian Century.’”

InTRu—Université François-Rabelais
$25,000
To support "Ed Ruscha Redux," which explores the topic of appropriation as an important element in both Ruscha’s art and in the many homages that his work has generated. The 2015 event includes a two-day symposium at the Centre Pompidou, a half-day program at the Centre de Création Contemporaine (Tours, France), and a series of themed paper presentation panels for scholars.

Kobe University
$20,200
To support "Multi-Locale Pops in the 1960s," a symposium that brings together seven post-war art specialists to promote scholarship of American art from a global perspective through discussion of the international development of Pop Art in Latin America, Asia, New York, and California.

McNeil Center for Early American Studies
$25,000
To support "Fraktur and the Everyday Lives of Germans in Pennsylvania and the Atlantic World, 1683–1850," a conference organized by the McNeil Center for Early American Studies at the University of Pennsylvania in partnership with the Philadelphia Museum of Art and the Free Library of Philadelphia. The event places Pennsylvanian Germans in broader contexts and their Fraktur as a point of entry for a much broader understanding of the significance of their art and culture.

Moderna Museet
$20,000
To support the symposium "Duchamp and Sweden—On the Reception of Marcel Duchamp after World War II," which presents recent research on the subject by international scholars to a Swedish audience, at the Moderna Museet (Stockholm). The museum collaborates with professors from Stockholm University and Södertörn University, who organize an advanced-level course on Duchamp.

New-York Historical Society Museum & Library
$25,000
To support the symposium "The Armory Show at 100," presented in conjunction with the Terra Foundation-funded exhibition of the same name. Organized in partnership with the Musée d’Orsay, the event features scholars addressing a number of topics that shed new light on the Armory Show and the nature of international exchange in the twentieth century.

Spencer Museum of Art
$35,000
To support "Hybrid Practices in the Arts, Sciences, and Technology from the 1960s to Today," a conference organized by the Spencer Museum of Art (Lawrence, Kansas) that examines the factors that influenced collaborative projects uniting the arts, sciences, and technology in the United States and the United Kingdom in the 1960s. Eighteen international scholars present papers at the March 2015 conference, which is followed by a one-day colloquium in the summer.

Stanford University Department of Art and Art History
$30,780
To support the conference “The Ends of American Art,” a two-day event that addresses new possibilities for thinking about the future of American art history. Ten principal speakers from the United States and Europe discuss key questions about the current nature and prospective future of the discipline.

Terra Foundation Research Travel Grants
$303,900
To support the 2015–17 travel grants, which enable scholars studying American art outside the United States the opportunity to consult resources which are only available in the United States. Between nine and thirteen travel grants are awarded annually.

Universidad Estadual de Campinas (UNICAMP)—Instituto de Artes
$25,000
To support the 2015 conference “New Worlds: Frontiers, Inclusion, Utopias,” which brings together scholars from around the world to consider issues of global art history from the reference point of the Americas. Organized by the Universidad Estadual de Campinas (UNICAMP)—Instituto de Artes (São Paulo), the conference is presented in Rio de Janeiro and the proceedings are published in book form and on the Brazilian Committee of Art History’s website.

Université Catholique de Louvain
$4,000
To support “‘Human Systems’ as Cultural Ready-mades: The Work of Douglas Huebler,” a 2014 conference at the Université Catholique de Louvain (Louvain-la-Neuve, Belgium) bringing together an international group of scholars to examine Huebler’s oeuvre within and beyond the context of conceptual art. Conference papers are published as an edited volume.
Q&A with E. Bruce Robertson
Professor, Department of History of Art and Architecture, University of California, Santa Barbara
Guest Instructor, “Modernism in the United States and China” seminar at the China Academy of Art, in Hangzhou

What is the importance of studying/presenting American art?
I don’t think you can understand the United States, certainly in the last 30 or 40 years, without understanding what artists have to say about it. And of course the same is true for earlier periods. I come to American art as someone born outside the United States and who only became a citizen in 2000. That is to say, I have a real zeal about American politics and political culture, and find it fascinating—it’s the great American art form. So for me the most basic connection is between the political structure and its expression in politics, culture, and art.

What are some current trends in the field?
The revival of interest in eighteenth-century art is particularly encouraging. I find also the assimilation of classically European modernist critiques of visuality by younger scholars, even as they retain the basic profile of the Americanist impulse to move from the object into social context, really wonderful. The up-and-coming generation of scholars who are publishing their first books is sophisticated and strong. I also think that the move toward material studies (not just visual studies) will grow stronger over time, and that inter-media studies—ones that focus on painting, sculpture, furniture, architecture, etc., simultaneously—will become more prevalent.

University of California, Santa Barbara
$136,479
To support the academic exchange, symposium, and publication associated with “Modernism in the United States and China,” a project co-organized by the China Academy of Art (Hangzhou) and the University of California, Santa Barbara. The project aims to promote an exchange of information and methodologies about these two national art histories, with lasting effects for the faculty and graduate students that are captured in published proceedings on the subject.

University of Chicago Press
$121,000
To support the development of the first comprehensive history of Chicago art and design from the latter part of the nineteenth century to the early twenty-first century. The illustrated book explores the development of the city’s artistic culture in a series of primary chapters, each written by a different scholar with expertise related to Chicago’s art and design history. Additional authors contribute short essays and side-bar articles that draw upon archival resources to illuminate key aspects of this history.

Yale Center for British Art
$25,000
To support the loan of Hiram Power’s The Greek Slave and a two-day colloquium in conjunction with the exhibition Sculpture Victorious: Art in an Age of Invention, 1837–1901, co-organized by the Yale Center for British Art and Tate Britain. The 2014 colloquium examines the role of The Greek Slave in both a British and international context, bringing together scholars from both sides of the Atlantic to discuss the statue, its maker, and the broader cultural context they inhabited.

Chicago Metro History Education Center
$30,000
To support a professional– and curriculum-development program for Chicago Public Schools teachers on the subject of the visual arts of the Black Arts Movement in Chicago. Hosted at the Newberry Library, the program brings together local scholars and teachers in grades 6–12 for a weeklong summer institute focused on increasing teacher understanding of Civil Rights and Black Power movements through artworks.

Museum of Contemporary Photography
$60,000
To support a two-year professional- and curriculum-development program for Chicago Public Schools teachers on the subject of American photography and literacy. The workshops focus on deepening understanding of American photography and the Common Core State Standards in English Language Arts and support teachers in developing and implementing their own curriculum. The program serves 40 teachers and is informed by the Museum
of Contemporary Photography’s participation in the Terra Foundation-led “American Art at the Core of Learning” initiative.

Chicago Public Programs

Art Institute of Chicago

$64,800

To support three years of “Lectures in American Art: Innovation and Scholarship” that encompass 11 public lectures throughout the 2014–17 seasons. This grant marks the fourth year of the series, which presents fresh and innovative scholarship in American art and links these findings to works in the Art Institute of Chicago’s collection. The 2014–15 series is themed “Discoveries in American Art.”

Art Institute of Chicago

$23,454

To support the third season of “Lectures in American Art: Innovation and Scholarship,” a public lecture series intended to link new findings in American art to the Art Institute of Chicago’s collection.

Chicago Humanities Festival

$10,090

To support “From Bauhaus to Bunny and Beyond,” a program at the 2014 Chicago Humanities Festival. James Goggin, a Chicago-based designer, interviews Art Paul, the first art director for Playboy magazine, about his experience at the Institute of Design in Chicago, his innovations at the magazine, the ways in which his Bauhaus-influenced training shaped his practice at Playboy, and his personal work as an artist.

Museum of Contemporary Photography

$5,000

To support a public lecture at Columbia College Chicago by filmmaker Dyanna Taylor on her documentary about the life, work, and legacy of Dorothea Lange. The 90-minute documentary, entitled Grab a Hunk of Lightning, features new scholarship and previously unseen archival materials. Taylor is the granddaughter of Lange and was taught to photograph by her grandmother.

School of the Art Institute of Chicago

$10,000

To support “The Wall of Respect and People’s Art Since 1967,” a two-part public program and a working session for scholars in spring 2015. The program examines the history and influence of the Wall of Respect, a Civil Rights-era mural created in 1967 on Chicago’s South Side to counter negative media representations of people of color. The wall was a milestone in the mural movement and in Chicago’s cultural history. The program is realized in conjunction with the South Side Community Art Center, the University of Chicago, and the committee WOR50 and informs plans for the fiftieth anniversary of the wall in 2017.

Initiatives & Partnerships

American Encounters: The Simple Pleasures of Still Life

$83,600

To support the fourth show of the American Encounters series, co-organized by the Crystal Bridges Museum of American Art (Bentonville, Arkansas), the High Museum of Art, the Musée du Louvre, and the Terra Foundation. The presentation investigates the blossoming of a national voice in American still-life painting and comprises eight nineteenth-century American paintings along with one Dutch and one French example. The exhibition is accompanied by a publication and travels to the three organizing museums.

Q&A with Henri Loyrette

Chairman of ADMICAL, a French organization dedicated to corporate philanthropy; Director, Musée du Louvre (2001–2013); Member of the Terra Foundation for American Art International Board

How did you come to be involved with American art?

I started to work very early on American art, when I was a curator at the Musée d’Orsay. One of my first exhibitions was in 1987 on Chicago architecture, which we shared with the Art Institute of Chicago. As director of the museum, I bought a beautiful James McNeill Whistler landscape and organized an important Thomas Eakins retrospective with the Philadelphia Museum of Art and the Metropolitan Museum of Art.

How did you discover the Terra Foundation and what has been your relationship with it?

I became familiar with the Terra Foundation through the Musée d’Art Américain Giverny, where I discovered the high quality of the foundation’s collection and the exhibitions it supports. Then, when I became the director of the Louvre, I decided to improve the collection of American artwork there, to enlarge it, and make American art better known to the Louvre’s audiences. We did it with the help of the Terra Foundation, organizing a special exhibition, Les artistes américains et le Louvre, and building a fruitful long-term partnership with the foundation, the High Museum of Art, and the Crystal Bridges Museum of American Art.

How have you been impacted by your relationship with the Terra Foundation and how has it, in turn, impacted changes in the reception of American art among European audiences?

Europeans now have a better understanding of eighteenth- and nineteenth-century American art. Surely, there is a lot more to do on a number of different fronts, and I’m confident that the foundation will continue to play an integral role—organizing exhibitions, promoting research, lending works from its collection to different museums—in expanding the appreciation of American art throughout Europe.
I was lucky enough to actually be discovered by the Terra Foundation! In 2010, upon my return to Pinacoteca—after some time off to conclude my PhD—the director of the museum, Ivo Mesquita, approached me to say that he had been visited by representatives from the foundation, who expressed an interest in collaborating with institutions in South America. He proposed an idea we had talked about before but had absolutely no means to make happen, which was an exhibition about landscape painting all over the Americas. The fact that the Terra Foundation undertook this project, and brought the Art Gallery of Ontario into the partnership, was really what made it possible to transform this idea into an exhibition and a publication.

What is the importance of studying/presenting American art?

For me, studying American art and presenting it to Brazilians creates an unprecedented opportunity to hear other voices and bring different issues to the artistic debate—not only in terms of what artworks can reveal but also where scholarship, methodology, historiography, and curatorial practice all intersect.

Where would you like to see the field in 10 years and what needs to be done to get it there?

I would like to see the dialogue and collaboration between curators and scholars from all over the Americas become a more regular occurrence. I believe much effort was put into building our respective art historical narratives, and it is about time to expand upon them. How can we learn from one another? What are the things we share? These are the questions I am interested in finding answers to in the future. And this is what I’ve learned from the landscapes project: the notion that, despite our differences, we share common concerns and ambitions, which are visible in works of art.

Chicago Art History Initiative Workshops

$27,225

To support a series of three Chicago Art History Initiative scholar’s workshops designed to stimulate research on under-studied areas of Chicago’s art and design history. These workshops bring together academics, curators, archivists, and advanced graduate students for the opportunity to share current research and receive feedback, and to identify possibilities for collaboration.

From Tierra del Fuego to the Arctic: Landscape Painting in the Americas

$1,251,717

To support an exhibition examining landscape painting circa 1830–1930 in a pan-American context and featuring approximately 120 works of art. A 300-page scholarly book, an exhibition website, and related programming accompany the exhibition at the three venues: the Art Gallery of Ontario, the Crystal Bridges Museum of American Art (Bentonville, Arkansas), and the Pinacoteca do Estado de Sao Paulo.

Gallery of the Louvre Exhibition Tour

$261,000

To support the national tour of Samuel F. B. Morse’s painting Gallery of the Louvre, which is presented in conjunction with the Terra Foundation’s scholarly publication Samuel F. B. Morse’s “Gallery of the Louvre” and the Art of Invention. The tour includes the Amon Carter Museum of American Art (Fort Worth, Texas), the Seattle Art Museum, the Crystal Bridges Museum of American Art (Bentonville, Arkansas), and the Reynolda House Museum of American Art (Winston-Salem, North Carolina), among other venues.

“Rome Revisited” Conference Series

$31,600

To support “Rome Revisited: Rethinking Narratives of Postwar American Art,” a series of two, two-day conferences dedicated to new scholarship on American artists in Rome in the immediate post-World War II years. The 2015 events are hosted at and organized in partnership with the American Academy in Rome.

Terra Foundation for American Art International Publication Grants

$321,055

To support publication grants designed to advance and internationalize scholarship on American art and provide individuals outside the United States with greater access to resources in the field. The program subsidizes promising forthcoming publications in three award categories: grants to US publishers to support books on American art in an international context, grants to non-US publishers to support books on American art, and grants to support the translation of American art publications to or from English. Grants are competitive and awarded annually through the College Art Association starting in 2015.

Terra Foundation Research Series

$148,000

To support the third and fourth volumes of the “Terra Foundation Research Series,” publications that explore fundamental ideas shaping American art and culture. Each volume comprises five to seven essays from leading American and international scholars that are united by a common theme. Volume three focuses on “Circulation” and volume four on “Experience”—both scheduled for release in 2017.

William Merritt Chase Convenings

$34,600

To support two pre-exhibition convenings for a major retrospective devoted to American artist William Merritt Chase, co-organized by the Fondazione Musei Civici Venezia; Museum
Journeys
William Merritt Chase
Morning at Breakwater, Shinnecock, c. 1897

A cornerstone of American Impressionist painting in the Terra Foundation’s collection, this work most recently appeared in the 2014–15 exhibition L’Impressionnisme et les Américains, which debuted in Giverny, France, before traveling to Edinburgh and Madrid. The painting also traveled across Canada in 2009–10 as part of Expanding Horizons: American and Canadian Painting and Photography, 1860–1918. In 2016 William Merritt Chase will be the subject of a major retrospective organized by the Terra Foundation, with presentations planned for venues in Boston; Washington, DC; and Venice.

1 Musée d’Art Américain Giverny
Jul 10–Oct 30, 2005
Apr 1–Oct 29, 2006
Jul 15–Oct 31, 2007
Apr 1–Oct 31, 2008

2 Montréal Museum of Fine Arts
Jun 18–Sep 27, 2009

3 Vancouver Art Gallery
Oct 17, 2009–Jan 17, 2010

4 Fondazione Palazzo Strozzi, Florence
Mar 2–Jul 15, 2012

5 Musée d’Art Américain Giverny
Mar 28–Jun 29, 2014

6 Scottish National Gallery, Edinburgh
Jul 19–Oct 19, 2014

7 Museo Thyssen-Bornemisza, Madrid
Nov 4, 2014–Feb 1, 2015

Oil on canvas, 40 × 50 inches
Terra Foundation for American Art, Daniel J. Terra Collection, 1999.30

of Fine Arts, Boston; Phillips Collection [Washington, DC]; and Terra Foundation.

William Merritt Chase Retrospective
$600,000
To support a major retrospective of William Merritt Chase, comprising 90 paintings and pastels, that re-examines the important and influential American artist through all phases of his long career. Co-organized by the Fondazione Musei Civici Venezia; Museum of Fine Arts, Boston; Phillips Collection [Washington, DC]; and Terra Foundation, the exhibition is presented at the three organizing museums.

Yale University Press and Terra Foundation
American Art in Translation Book Prize
$80,000
To support a translation prize for a publication by a non-US author that contributes to scholarship on historical American art. Single-author, book-length academic publications in a non-English language—whether unpublished or published within the previous five calendar years—are eligible for consideration. The prize seeks to advance and internationalize scholarship on American art by giving a non-US scholar the opportunity to publish with a leading US academic press. The winner receives a $5,000 award, and the manuscript is published by Yale University Press.

Teachers pose before a mural in Chicago’s Bronzeville neighborhood.
Photo: Chicago Metro History Education Center
Fellowships and Awards

The Terra Foundation offers a wide range of academic opportunities for both emerging and established scholars, including fellowships, residencies, travel grants, and visiting professorships. Undertaken collaboratively with our network of institutional partners, these programs bring together international scholars from diverse academic backgrounds and geographies, inspire a robust cross-cultural and interdisciplinary dialogue that explores American art in a global context, and disseminate scholarly resources worldwide.

Terra Summer Residency in Giverny, France

2013

Doctoral Fellows

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

Miri Kim, Princeton University
"'Right Matter in the Right Place': The Paintings of Albert Pinkham Ryder"

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Artist Fellows

Megan Cotts, California Institute of the Arts
Sculpture and installation

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

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

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

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

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

Miri Kim, Princeton University
"'Right Matter in the Right Place': The Paintings of Albert Pinkham Ryder"

Robertha Serpolli, Università Ca Foscari
"Display of Art in the Panza di Biumo Collection"
Zhang “Sunny” Mengyang
PhD Candidate, Tsinghua University
Research Travel Grant to the United States, 2014

How did you come to be involved with American art?
American art was my interest for a long time, and my advisor at Tsinghua University, Professor Zhang Gan, is also working on American art. There was not one special moment or project that made me decide this. I think it was just a natural progression that I chose American art as my dissertation and further research.

How did you discover the Terra Foundation and what has been your relationship with it?
I discovered the Terra Foundation when I was the assistant at the conference “American Art in Exhibition: Presentations of American Art at Home and Abroad from the Nineteenth Century to the Present,” which was organized by the Terra Foundation and Tsinghua University. Then I applied for a travel grant from the foundation, which I was fortunate to receive.

What are some current trends in the field?
Honestly, art history is a relatively new field of research in China. In Western countries, art history is not an isolated field of research—one works with many other subjects, such as philosophy, sociology, psychology, etc. So more and more Chinese scholars are changing their method of researching: not only paying attention to the artwork itself but also considering other factors.

What new project(s) are you working on?
I have just come back from my amazing journey in the United States, and I am working on my dissertation on African American art of the Harlem Renaissance. Moreover, since I’ve been visiting museums all over the United States, I am planning to write something that presents to the Chinese people the fabulous collections of American museums I experienced during my travels.
How did you come to be involved with American art?

I took a class on post-1945 art when I was studying as an undergraduate exchange student at the University of Sussex in England. It was a very new subject to me, and I was particularly interested in artists such as Jasper Johns and Robert Rauschenberg. I had no idea I would end up writing my dissertation on Rauschenberg!

How have you been impacted by your relationship with the Terra Foundation and how has it, in turn, impacted the field of American art scholarship?

My relationship with the Terra Foundation has certainly widened my experience as an academic, as it has offered me a number of opportunities to talk about my work in front of international audiences. I hope it has, in turn, helped to internationalize and diversify the field of American art scholarship.

Where would you like to see the field in 10 years and what needs to be done to get it there?

I'd like to see the field further diversified and internationalized. It's been happening in many ways already, but more needs to be done. I'd like to see more American art and modern art scholars (both inside and outside the United States) taking comparative and multicultural approaches. I don't know how exactly this can be achieved, but support from an institution like the Terra Foundation will certainly be of critical importance.

What new project(s) are you working on?

I've been working as a consulting curator on International Pop, scheduled to open at the Walker Art Center in April 2015. The exhibition will take a look at various Pop-related art movements that emerged in places around the world. I am in charge of the selection of Japanese artworks, many of which will be shown in the United States for the first time.

Q&A with Hiroko Ikekami

Associate Professor, Graduate School of Intercultural Studies at Kobe University
Organizer of the 2014 symposium “Multi-Locale Pops in the 1960s” at Sophia University, in Tokyo; Publication Grant, 2014

How did you come to be involved with American art?

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working in the field. It also made me realize the importance of diverse points of view on American art in enriching our thinking about it.

Where would you like to see the field in 10 years and what needs to be done to get it there?

There is one practical blind spot that the field at large could benefit from eliminating. The study of American art has yet to productively utilize the full potential of available digital tools, both in research itself and its dissemination. Much of American art scholarship is still conveyed in the traditional form of essays with accompanying images or, at best, online galleries of artworks. There is much to be said for this form of delivery, much of art history has been built on argumentative essays with illustrations. On the other hand, so much more is possible—consider an electronic essay on Jasper Johns’s flag paintings that allows the readers to compare various works in the series and their iterations by overlapping them or comparing the zoomed-in fragments. Electronic media can be harnessed to offer new perspectives on the material that seemed to have been thoroughly researched.

What is one favorite fun/interesting fact that people should know about American art?

Some American artists were also prodigious writers. Indifferent to the admonition from Henri Matisse that “He who wants to dedicate himself to painting should start by cutting out his tongue,” they more than dabbled in ink. Thomas Hart Benton found one autobiography inadequate to aptly tell the story of his life and ended up authoring three autobiographies! So did Marsden Hartley!
Q&A with
Hélène Valance

Terra Foundation for American Art
Postdoctoral Teaching Fellow at the Courtauld Institute of Art
Research Travel Grant to the United States, 2008;
Terra Summer Residency, 2010; Terra Foundation for American Art Predoctoral Fellowship at the Smithsonian American Art Museum, 2012

How have you been impacted by your relationship with the Terra Foundation and how has it, in turn, impacted the field of American art scholarship?
The support I received from the Terra Foundation throughout my doctoral research allowed me to complete research on a much wider scale and greatly increased the quality of my work. I was among the first students in my program at Université Paris Diderot-Paris 7 to receive funding from the Terra Foundation, but many have followed after me, and I am happy to see a pool of young scholars of American art developing in Paris.

What is the importance of studying/presenting American art?
I am interested in the history of visual arts in the United States because I think that history still has an impact on how images are made, circulated, and received today. We live with images, most of them coming from American culture. Yet, although people in Europe are very familiar with many visual productions coming from the United States, they often ignore their sources and the way they were shaped. This is something that is very important in my teaching.

What are some current trends in the field?
I see American art historians taking their inspiration from current developments in other disciplines in the humanities. I am particularly interested in the new approaches on art and environment, in art historical uses of the methods of spatial and sensory history.

What is one favorite fun/interesting fact that people should know about American art?
I have always been fascinated by the fluidity of borders in the history of American visual arts, and I often tell my students about the multiple careers many American artists had—John James Audubon, Charles Willson Peale, and Rembrandt Peale were naturalists, Samuel Morse and Robert Fulton were painters before being inventors.

Publication Grants

2013

John J. Curley
A Conspiracy of Images: Andy Warhol, Gerhard Richter, and Cold War Visuality, Yale University Press, USA

Melissa Dabakis
The American Corinnes: Women Sculptors and the Eternal City, 1850–1876, Pennsylvania State University Press, USA

Camille Morineau
Roy Lichtenstein: Ce que Je Crée, C’est de la Forme: Entretiens, 1963–1997, Éditions du Centre Pompidou, France

2014

Jean-Philippe Antoine
Conférences sur l’Affinité de la Peinture avec le Reste des Beaux-Arts, Les Presses du Réel, France

Marie Cordié Levy
Petite Histoire de l’Autoportrait Photographique en Amérique (1839–1939), Mare et Martin, France

Serge Guilbaut, ed.
Breathless Days, 1959–1960, Duke University Press, USA
Sarah Archino, City University of New York (2013–2015)

Visiting Professorships at the Courtauld Institute of Art

Julia Bryan-Wilson, University of California, Berkeley (Spring 2014)

Daniel A. Barber, University of Pennsylvania School of Design (Spring 2015)

Visiting Professorships at the Institut National d’Histoire de l’Art

Jennifer Greenhill, University of Illinois at Urbana-Champaign (Spring 2014)

Wendy Bellion, University of Delaware (Spring 2015)

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

Andrew Hemingway, University College London (Fall–Winter 2013)

Kenneth Haltman, University of Oklahoma (Spring–Summer 2014)

Michael Schreyach, Trinity University (Fall–Winter 2014)

Michele Bogart, Stony Brook University (Spring–Summer 2015)
Paris Center Events

Since 2009 the Terra Foundation Paris Center has served as the hub of our European activities, welcoming a growing international community of scholars and curators, as well as the interested public. The center provides a regular forum on the art and visual culture of the United States—the only one of its kind in Europe—through a wide variety of lectures, symposia, workshops, and other academic programs that emphasize interdisciplinary perspectives and cross-cultural exchange.

Dialogues and Workshops

“Hopper, Peinture, Architecture, Cinema”
September 27, 2012
Jean-Loup Bourget, École Normale Supérieure
Géraldine Chouard, Université Paris Dauphine

“La Galerie John Gibson et le ‘Narrative Art,’ l’Invention d’une Mouvance Transatlantique des Années 1970”
October 11, 2012
Alexandre Quoi, Université Paris-Sorbonne [Paris IV]

“La Galerie Paula Cooper, Première Galerie Commercial dans SoHo”
October 11, 2012
Sébastien Delot, Institut National du Patrimoine

“Eccentricity and Identity: Sexuality, Regionalism, and Legacy in Mid-twentieth Century American Art”
November 8, 2012
Christine Guth, Victoria and Albert Museum/Royal College of Art
Christopher Reed, Pennsylvania State University and Terra Foundation for American Art Visiting Professor at the Courtauld Institute of Art

November 16, 2012
Kevin Moore, Independent curator and scholar

“Performance, Film, and Photography after 1969”
December 3, 2012
William McManus, Terra Foundation for American Art Postdoctoral Teaching Fellow at the Courtauld Institute of Art
I was a predoctoral fellow at the Terra Summer Residency in Giverny in 2005, just as I was beginning to write the first chapter of my dissertation. I benefited tremendously from the conversations I had with everyone in Giverny, and this could not have happened at a more opportune moment in the life of my project. I wrote the first chapter of my dissertation there—a chapter on Winslow Homer and the mechanics of visual deadpan—and this work became the foundation for the rest of the dissertation and later the book manuscript, published as Playing It Straight: Art and Humor in the Gilded Age.

What new project(s) are you working on? For the past few years, while working on other projects, I have been involved in something of a labor of love with John Davis and Jason LaFountain: A Companion to American Art, which presents 35 newly-commissioned essays that showcase a diversity of critical approaches to American art history. Although this anthology is a whopping 688 pages, our goals are really rather modest: to provide a snapshot of some of the dominant strains of thought on American art, which we hope will have a ripple effect, inspiring passionate debate in the future. With this project finally wrapping up—it will be published in January 2015—I can now focus full-time on my other book project, The Commercial Imagination, which theorizes the haptic and conceptual expectations of popular illustration in the early twentieth century, when illustrators developed remarkably complex, multi-sensorial strategies of viewer engagement.
Jennifer Greenhill, University of Illinois at Urbana-Champaign and Terra Foundation for American Art Visiting Professor at the Institut National d'Histoire de l’Art

“American Indian Masks: The Ethical Uses of Cultural Knowledge in the Twenty-first Century”
June 25, 2014
Janet Catherine Berlo, University of Rochester

Conferences, Symposia, and Study Days Co-organized and Supported by the Paris Center

“La Ville Magique” November 23–24, 2012 Centre Allemand d’Histoire de l’Art and Lille Métropole Musée d’Art Moderne

Christopher Reed: “Japanese Aesthetics in Constructions of Occidental Forms of Masculinity” November 15, 2012 Courtauld Institute of Art

Jennifer Greenhill, University of Illinois at Urbana-Champaign and Terra Foundation for American Art Visiting Professor at the Institut National d'Histoire de l’Art


“Retracing America: Modernism after Paul Strand” March 9, 2013 University College London


“Allan Sekula” June 28, 2013 Centre Pompidou

“Reimagining Modernism, Mapping the Contemporary: Critical Perspectives on Transnationality in Art” September 23–24, 2013 University of Cambridge


“Cracking the Code: Secret Messages in American Daguerreotype Portraits Revealed” September 26, 2013 Université Paris Diderot-Paris 7

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What is the importance of studying/presenting American art?
I have been specifically interested in American art and visual culture of the nineteenth and early twentieth centuries, which is little known in France, for at least two reasons: 1) because of its great visual originality and diversity, which greatly adds to the comprehension of American culture and literature of the period (literature being traditionally better known in English departments such as mine), and 2) because both the historical conditions of American art and culture and the often innovative American historiography of American art provide extremely compelling alternatives to the more rigidly stratified conditions of art and culture in France.

What are some current trends in the field?
What I see in France is the development of trends initiated in the United States one, two, or three decades ago, particularly from visual culture studies and cultural studies. What I see in the United States is a new and more refined stage of the dynamics of art history incorporating these “cultural turns,” and one that is particularly fruitful concerning the nineteenth century.
Collection Loans and Acquisition

The Terra Foundation collection of American art, begun by Daniel J. Terra in the 1970s and growing to this day, reflects the rich artistic and cultural heritage of the United States. An inextricable part of our history and global mission, it includes nearly 800 paintings, prints, drawings, photographs, and sculptures spanning the colonial period to 1945. We work to ensure the collection is widely accessible, lending artworks to exhibitions worldwide, creating focused collaborative shows for public exhibition, and maintaining a comprehensive database of the collection online.

Exhibition Loans

Da Hopper a Warhol. Pittura Americana del XX Secolo a San Marino

Thomas Hart Benton, Industry (Women Spinning), 1924–27

Lyonel Feininger, Denstedt, 1917

Rockwell Kent, Cranberrying, Monhegan, c. 1907

The Art of Golf
High Museum of Art, February 5–June 3, 2012;

James McNeill Whistler, Grey and Silver: The Golf Links, Dublin, 1900

Americans in Florence: Sargent and the American Impressionists
Fondazione Palazzo Strozzi, March 2–July 15, 2012
Frank Benson, The Sisters, 1899
William Merritt Chase, The Olive Grove, c. 1910
William Merritt Chase, Morning at Breakwater, Shinnecock, c. 1897
Joseph DeCamp, The Hammock, c. 1895
Lilla Cabot Perry, The Green Hat, 1913

Jamie Wyeth, Rockwell Kent, and Monhegan
Farnsworth Art Museum (organizer), May 12–December 30, 2012; Brandywine River Museum, June 15–November 17, 2013
Rockwell Kent, Cranberrying, Monhegan, c. 1907

Artist and Visionary: William Matthew Prior Revealed
Fenimore Museum of Art, May 26–December 31, 2012
William Matthew Prior, *Double Portrait of Mary Cary and Susan Elizabeth Johnson*, 1848

**Bold, Cautious, True: Walt Whitman and American Art of the Civil War Era**  
Virginia Museum of Fine Arts, June 2–August 26, 2012  
Frederic Edwin Church, *Our Banner in the Sky*, 1861  
Sanford Robinson Gifford, *Hunter Mountain, Twilight*, 1866

**George Bellows**  
National Gallery of Art, Washington, DC, (co-organizer), June 10–October 8, 2012; Metropolitan Museum of Art (co-organizer), November 14, 2012–February 18, 2013; Royal Academy of Arts (co-organizer), March 16–June 9, 2013  
George Bellows, *Nude Girl, Miss Leslie Hall*, 1909  
George Bellows, *The Palisades*, 1909

**Edward Hopper**  
Museo Thyssen-Bornemisza (co-organizer), June 12–September 16, 2012; Réunion des Musées Nationaux Grand Palais (co-organizer), October 12, 2012–January 6, 2013  
Edward Hopper, *Dawn in Pennsylvania*, 1942

**A Good Light: The Artist’s Studio in Cos Cob and Beyond**  
Attributed to Frederick MacMonnies, *Atelier at Giverny*, 1896 or 1897

**Angels and Tomboys: Girlhood in 19th-Century American Art**  
John George Brown, *The Cider Mill*, 1880  
Charles Courtney Curran, *Lotus Lilies*, 1888  
Ammi Phillips, *Girl in a Red Dress*, c. 1835

**Lilly Martin Spencer, *The Home of the Red, White and Blue*, c. 1867–68**

**Weatherbeaten: Winslow Homer and Maine**  
Portland Museum of Art, September 22–December 30, 2012  
Winslow Homer, *The Life Line*, 1884

**La Ville Magique**  
Charles Demuth, *Rue du singe qui pêche*, 1921  
Edward Hopper, *Night Shadows*, 1921  
Armin Landeck, *Pap’s Tavern*, 1934  
Joseph Stella, *Telegraph Poles with Buildings*, 1917

**A New Light, a New Mirror: Second Sight**  
Museés Nationaux Grand Palais (co-organizer), March 16–June 9, 2013  
Attributed to Frederick MacMonnies, *Atelier at Giverny*, 1896 or 1897

**Hopper Drawing: A Painter’s Process**  
Edward Hopper, *Dawn in Pennsylvania*, 1942

The 2012 retrospective Edward Hopper drew record-breaking crowds to Paris’s Réunion des Musées Nationaux Grand Palais—second only to the Monet retrospective there two years earlier—no small feat for an exhibition of American art abroad. The popularity of *Dawn in Pennsylvania*, which was featured in the exhibition, has made it one of the most traveled paintings in the Terra Foundation’s collection: in the past decade alone, it has visited seven countries, logging over 34,000 miles. It was also featured in *Art in America: 300 Years of Innovation*, among the first surveys of American art to travel to China.
**Australian Impressionists in France**  
National Gallery of Victoria,  
June 15–October 6, 2013  
Frederick Frieske,  
*Breakfast in the Garden*, c. 1911

**Swing Time: Reginald Marsh and Thirties New York**  
Reginald Marsh, *Pip and Flip*, 1932

**Maurice Prendergast: By the Sea**  
Bowdoin College Museum of Art, June 29–October 13, 2013  
6 works loaned, including:  
Maurice Brazil Prendergast, *Telegraph Hill I*, between 1895 and 1897

**George Bellows and the American Experience**  
Columbus Museum of Art, August 23, 2013–January 5, 2014  
George Bellows, *The Palisades*, 1909

**Industrial Sublime: Modernism and the Transformation of New York’s Rivers, 1900–1940**  
Ernest Lawson, *Brooklyn Bridge*, 1917–20

**The Armory Show at 100: Modern Art and Revolution**  
Robert Henri, *Figure in Motion*, 1913

**Thomas Sully: Painted Performance**  
Milwaukee Art Museum (organizer), October 11, 2013–January 5, 2014;  
San Antonio Museum of Art,  
February 8–May 11, 2014  
Thomas Sully, *Portrait of Blanch Sully*, 1839

**Art and Appetite: American Painting, Culture and Cuisine**  
Art Institute of Chicago (organizer), November 12, 2013–January 27, 2014;  
Stuart Davis, *Super Table*, 1925  
Robert Spear Dunning, *Harvest of Cherries*, 1866

**The Left Front: Radical Art in the “Red Decade,” 1929–1940**  
Mary & Leigh Block Museum of Art (organizer), January 17–June 22, 2014; Gray Art Gallery, New York University, January 13–April 4, 2015  
Boris Gorelick, *Sweat Shop*, c. 1938  
Reginald Marsh, *Chicago, 1930*  
Kenneth Hayes Miller, *Leaving the Shop*, 1929  

**ArtWork: Art and Labor**  
Sheldon Museum of Art, January 24–May 25, 2014  
George de Forest Brush, *The Weaver*, 1889  
Walter Ufer, *Builders of the Desert*, 1923

**Striking Resemblance: The Changing Art of Portraiture**  
Zimmerli Art Museum, Rutgers University, January 25–July 13, 2014  
Susan Macdowell Eakins, *Portrait of Luigi Maratti*, 1932

**Archibald Motley: Jazz Age Modernist**  
Nasher Museum of Art at Duke University (organizer), January 30–May 11, 2014;  
Archibald J. Motley Jr., *Between Acts*, 1935

**William Glackens**  
Nova Southeastern University’s Museum of Art, Fort Lauderdale (organizer), February 23–June 1, 2014; Parrish Art Museum, July 27–October 13, 2014; Barnes Foundation, November 8, 2014–February 2, 2015  
William Glackens, *Bal Bullier*, c. 1895  
William Glackens, *Beach, St. Jean de Luz*, 1929  
(Parrish Art Museum only)

**Marsden Hartley: Die Deutschen Bilder 1913–1915**  
Neue Nationalgalerie (organizer), April 5–June 29, 2014; Los Angeles County Museum of Art, August 3–November 30, 2014  
Marsden Hartley, *Painting No. 50*, 1914–15

**The Armory Show at 100: Modern Art and Revolution**  
Robert Henri, *Figure in Motion*, 1913

**Thomas Sully: Painted Performance**  
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Marsden Hartley, *Painting No. 50*, 1914–15
Terra Collection Initiatives

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

A New Look: Samuel F. B. Morse’s “Gallery of the Louvre”
Samuel F. B. Morse, Francis I, Study for “Gallery of the Louvre,” between 1831 and 1832
Samuel F. B. Morse, Gallery of the Louvre, 1831–33

American Encounters: Genre Painting and Everyday Life
Musée du Louvre (co-organizer), January 19–April 22, 2013; Crystal Bridges Museum of American Art (co-organizer), May 11–August 12, 2013; High Museum of Art (co-organizer), September 14, 2013–January 12, 2014
George Caleb Bingham, The Jolly Flatboatmen, 1877–78

Art Across America
Los Angeles County Museum of Art (co-organizer); Museum of Fine Arts, Houston (co-organizer); National Museum of Korea (co-organizer); and Philadelphia Museum of Art (co-organizer). National Museum of Korea, February 4–May 12, 2013; Daegu Museum of Art, June 7–September 1, 2013
30 works loaned, including:
Thomas Hart Benton, Slaves, 1924–27
John Singleton Copley, Portrait of a Lady in a Blue Dress, 1763
Frederick Frieseke, Lilies, by 1911
Walt Kuhn, Clown with Drum, 1942
John La Farge, Paradise Valley, 1866–68
Everett Shinn, Theater Scene, 1903
George Caleb Bingham, Our Banner in the Sky, 1861
Frederic Edwin Church, The Iceberg, c. 1875

Home Front: Daily Life in the Civil War North
Newberry Library (co-organizer), September 26, 2013–March 24, 2014
9 works loaned, including:
Samuel Colman, Jr., Ships Unloading, New York, 1868
Winslow Homer, On Guard, 1864
Thomas Moran, Autumn Afternoon, the Wissahickon, 1864
William Sidney Mount, Fruit Piece: Apples on Tin Cups, 1864

America: Painting a Nation
Art Gallery of New South Wales (co-organizer); Los Angeles County Museum of Art (co-organizer); Museum of Fine Arts, Houston (co-organizer); and Philadelphia Museum of Art (co-organizer). Art Gallery of New South Wales, November 9, 2013–February 8, 2014
21 works loaned, including:
Joseph H. Boston, From Shore to Shore, 1885
Charles Demuth, Welcome to Our City, 1921

Through American Eyes: Frederic Church and the Landscape Oil Sketch
National Gallery, London (co-organizer), February 6–April 23, 2013; Scottish National Gallery, May 11–September 8, 2013
Frederic Edwin Church, Our Banner in the Sky, 1861
Frederic Edwin Church, The Iceberg, c. 1875

What is the importance of studying/presenting American art?
Art is central to the experience of being human, which is what all humanities subjects ultimately explore. My teaching experiences in programs funded by the Terra Foundation have revealed so clearly that many teachers are intimidated by interpreting American art, or they just don’t think about using art in their lesson plans. These barriers have closed off opportunities for students to interact with a critical component of American history and culture. Helping teachers find ways to teach using American art and to break down barriers to including art in their lesson plans has been an especially rewarding experience.

What are some current trends in the field?
Home Front: Daily Life in the Civil War North was an example of the way that museum exhibitions may combine paintings with other formats and types of materials. In the exhibition, we put the Terra Foundation’s Civil War-era paintings in a larger context by showing them alongside books, maps, manuscripts, photographs, sheet music, magazines, and artifacts from the period. By including a mix of fine art and library collections, we hoped to model the potential impact of interdisciplinary study. Many museums have taken steps to move in this direction, and I personally believe it makes the experiences of American art richer for museum-goers. I hope the field continues to move in this direction.

Q&A with Daniel Greene
Adjunct Professor of History, Northwestern University, and Guest Exhibition Curator, United States Holocaust Memorial Museum
Co-curator of the 2013 exhibition Home Front: Daily Life in the Civil War North

What new project(s) are you working on?
I left my position at the Newberry Library in 2014 to curate an exhibition on Americans and the Holocaust, which will open in 2018 at the United States Holocaust Memorial Museum in Washington, DC.

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Q&A with Dr. Chris McAuliffe
Art Historian, Writer, and Curator
Curatorial consultant for the 2013 exhibition America: Painting a Nation

How have you been impacted by your relationship with the Terra Foundation and how has it, in turn, impacted the field of American art scholarship?

The Terra Foundation’s support of America: Painting a Nation allowed me to work with remarkable artworks from some of the great American collections. This was occasionally an almost visceral experience; it’s one thing to look at a Pollock, it’s something else to hold one in your white-gloved hands. The project gave the Art Gallery of New South Wales a sense of mission; for most visitors, the exhibition was a first encounter with artists like Copley, Cole, Moran, and others. The exhibition was a modest start to what could be a significant dialogue between Australian and American scholars. As a younger nation, Australia is still strongly connected with aspects of colonial art; such as landscape, genre painting, and regional experience. I’d like to see Australian scholars prompting their American peers to revisit art overshadowed by the triumph of American modernism.

What is the importance of studying/presenting American art?

At a personal level, I initially connected American art with my fascination with the culture of rock ‘n’ roll, Hollywood, and larger-than-life consumer culture. It all seemed to be about ambition, mobility, and over-the-top scale. Now I see American art as involving rigor as well as ambition; there’s a deep commitment to experiment and a determination to explore the implications of cultural risk-taking.

Where would you like to see the field in 10 years, and what needs to be done to get it there?

Ideally I’d like to see art museums set aside some of the distractions of spectacle and recover the idea of close attention to art’s materiality. For me, America: Painting a Nation was about encouraging visitors to look closely at the artworks, to see how carefully and rigorously artists build a visual experience. And to understand that every move an artist makes is an inducement to reflection, knowledge, or emotion.

What is one favorite fun/interesting fact that people should know about American art?

Martin Lewis, an Australian artist born in Castlemaine, just a few miles from my home, gave Edward Hopper lessons in etching in New York in 1915.

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Edward Hicks, A Peaceable Kingdom with Quakers Bearing Banners, 1829 or 1830
Jacob Lawrence, Bar-b-que, 1942
John Marin, Sailboat, Brooklyn Bridge, New York Skyline, 1934
Multi-year Loans
Art Institute of Chicago, April 2005–Present
52 paintings, including:
Winslow Homer, Whittling Boy, 1873
John H. Twachtman, Road near Honfleur, c. 1885
Maurice Brazil Prendergast, Opal Sea, between 1907 and 1910

Helen Torr, Purple and Green Leaves, 1927
Charles Sheeler, Bucks County Barn, 1940
Pennsylvania Academy of the Fine Arts, December 2010–December 2014
George Tooker, Highway, 1953

Musée de l’Impressionnisme Giverny, July 2012–November 2015
John Leslie Breck, Morning Fog and Sun, 1892
Willard Metcalf, The Lily Pond, 1887
Lilla Cabot Perry, Autumn Afternoon, Giverny, undated
Guy Rose, Giverny Hillsides, between 1890 and 1891
Theodore Wendel, Brook, Giverny, 1887

L’Impressionnisme et les Américains
Musée des Impressionnismes Giverny (co-organizer), March 28–June 29, 2014;
National Galleries of Scotland, July 19–October 19, 2014;
Museo Thyssen-Bornemisza, November 4, 2014–February 1, 2015
36 works loaned, including:
John Leslie Breck, Studies of an Autumn Day [12 study installation], 1891
Mary Cassatt, Summertime, 1894
Childe Hassam, Horticulture Building, World’s Columbian Exposition, Chicago, 1893
John Singer Sargent, Dennis Miller Bunker Painting at Calicot, 1888
Edmund Tarbell, In the Orchard, 1891

American Encounters: Anglo-American Portraiture in an Era of Revolution
Musée du Louvre (co-organizer), January 31–April 28, 2014;
Crystal Bridges Museum of American Art (co-organizer), May 17–September 15, 2014;
High Museum of Art (co-organizer), September 28, 2014–January 18, 2015
Rembrandt Peale, George Washington, Porthole Portrait, after 1824

36 works loaned, including:
John Leslie Breck, Morning Fog and Sun, 1892
Willard Metcalf, The Lily Pond, 1887
Lilla Cabot Perry, Autumn Afternoon, Giverny, undated
Guy Rose, Giverny Hillsides, between 1890 and 1891
Theodore Wendel, Brook, Giverny, 1887
Acquisition

Jacob Lawrence, Bar-b-que, 1942

Jacob Lawrence’s gouache-on-paper painting Bar-b-que belongs to his thematic group of work about life in Harlem, a focal point of African-American culture in the twentieth century, where he moved to in 1930. By 1935 he began creating images of his community, using commercial poster paints and lightweight brown paper. Many portrayed working-class life, including unvarnished observations of poverty and crime.

Lawrence first achieved national prominence when he created a 60-panel series of narrative paintings called "The Migration of the Negro" (now known simply as "The Migration Series"), which detailed the movement of African Americans from the rural South to the industrial North. The Phillips Collection and the Museum of Modern Art each purchased half of the series and sent it on an extended national tour for the duration of World War II, making him the most celebrated African American artist in the country at the time.

"Bar-b-que is among Lawrence’s first paintings to combine multiple stories into one composition," explains Terra Foundation President & CEO Elizabeth Glassman. "It complements important works from the Terra Foundation’s collection by artists associated with Lawrence, such as Stuart Davis, John Marin, and Charles Sheeler, all of whom exhibited alongside Lawrence at New York’s Downtown Gallery throughout the 1940s."

Gouache on paper, 30 ⅞ × 22 ½ inches
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July 1, 2012–December 31, 2014

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for American Art Europe

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Education Grants & Initiatives
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Executive Assistant
## Financial Information

### Condensed Consolidated Statements of Financial Position (Unaudited)
as of June 30, 2013, and June 30, 2014

<table>
<thead>
<tr>
<th>Assets</th>
<th>2013</th>
<th>2014</th>
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<tr>
<td>Cash and Investments</td>
<td>$333,222,415</td>
<td>$370,394,114</td>
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<td>Other Assets</td>
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<td>Fixed Assets, Net of Depreciation</td>
<td>$13,356,026</td>
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<td>Art Collection</td>
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<td><strong>Total</strong></td>
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<td><strong>$563,557,494</strong></td>
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<thead>
<tr>
<th>Liabilities &amp; Net Assets</th>
<th>2013</th>
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<tr>
<td>Accounts Payable and Accrued Expenses</td>
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<td><strong>Total</strong></td>
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### Condensed Consolidated Statements of Activity (Unaudited)
as of June 30, 2013, and June 30, 2014

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<tr>
<th>Revenues</th>
<th>2013</th>
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<td>Investment Income (Loss), Net of Related Expenses</td>
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<td>Rental Income, Net of Related Expenses</td>
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<td>Other</td>
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<td><strong>$51,907,808</strong></td>
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<tr>
<th>Expenses</th>
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<tr>
<td>Grants, Exhibitions, and Education Programs</td>
<td>$8,349,528</td>
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<td>Collection Support</td>
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<td>Foundation Operations</td>
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<td>Total Grants and Operating Expenses</td>
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<td>Gain (loss) on Closing of Michigan Avenue Property</td>
<td>$75,154,139</td>
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<td>Increase (Decrease) in Net Assets</td>
<td>$88,678,153</td>
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