

Terra Foundation for American Art Research Travel Grants to the United States, 2003–2022

DOCTORAL FELLOWS

2022

Marion Bélouard, Université de Limoges, “Painting nature, exchanging knowledge. John James Audubon (1785-1851), a rare bird in Atlantic history?”

Cora Chalaby, University College London, “Control Systems: Helen Frankenthaler, Joan Mitchell, Alma Thomas, and Howardena Pindell’s Orderly Abstractions”

Clara Johanna Lauffer, Goethe-University, Frankfurt /Zentral Institut für Kunstgeschichte, “Rewriting the pictures generation: the production of white masculinity in appropriation art”

Mylène Palluel, Paris 1 Panthéon-Sorbonne/Freie Universität Berlin, “The ‘Longue durée’ paradigm in 1960s American art and social sciences. Case studies in Minimal Art, Conceptual Art and Land Art”

Clara Royer, Université Paris 1 Panthéon-Sorbonne, “Slow-Scan: the (geo)political turn of media arts (1960-1990)”

Mona Schubert, University of Cologne, “Photographic Media at documenta in the 1970s and the US-American Art Scene”

Yana Shtilman, Université de Paris, “Public image, private lives: Creating the image of the “New Negro” woman in the Harlem Renaissance (1920-1943)”

Achang Su, China Academy of Art, “The Identity Issues and Abstract Transformation in the works of Modern Chinese-American Artist George Chann from 1950s to 1960s”

2021

Max Boehner, Humboldt Universität zu Berlin, “Twilight Aesthetics: Queer Visual Culture in the United States Between 1945 and 1969”

Sarah Kristin Happersberger, Justus-Liebig-Universität Giessen, “Connection, Community, Kinship, Network. Women artists performing togetherness in the long 1970s”

Jacqueline Mabey, University College London, “The impact of the emergence of the FIRE (finance, insurance and real estate) economy on the development of art practice in New York in the 1970s”

Ana Gabriela Rodriguez, The Courtauld Institute of Art, London, “Tracing Puerto Rican Graphic Arts: Bridging Workshops and Crossing Borders, 1940s-1970s”

Frances Varley, The Courtauld Institute of Art, London, “Identity, Provincialism and Modernism in the US and Britain from a Comparative”

Wen Yao, University of York, “A Travelling Surrealist: Mobility and Representation in Stella Snead’s Paintings, Photographs and Collages Made in the US (1940–1980)”

2020

Gabriella Beckhurst, University College London, “Leave No Trace: Environment, Identity and Affect in Artists’ Video, Photography and Performance”

Julia Berghoff, Eberhard Karls Universität Tübingen, “US-American Landscape Painting in the Nineteenth Century and the Interaction of Art and Science or the Question of Environmental Awareness”

Jean Capeille, Université Paris 1 Panthéon-Sorbonne, “Vaudeville culture and American experimental art (1960–1980)”

Chloe Julius, University College London, “On the Re-emergence of an Old Category: Precursors for 1990s ‘Jewish Art’ in Postwar American Art and Criticism”

Victoria Marquez, Université Paris 1 Panthéon-Sorbonne, “Art Exhibitions as a Diplomatic Instrument: France vs the United States in the Latin American Cultural Front”

2019

Sequoia Barnes, University of Edinburgh, “Patrick Kelly is a Designer-Artist: Fashioning Pleasure in Disgust and Queering the Post-Black Ethos”

Gloria Boeri, University of Oxford, “‘The Most Invisible of Photographers.’ Ugo Mulas and the Documentation of Art and Artists 1954–1973”

Tiffany Charlotte Boyle, Birkbeck, University of London, “Black Box and Desertscape: Conceptual Revisions to Reading the Work of Donald Locke, 1969–1980”

Valeria Espitia, Universidad Nacional Autónoma de México, “Where Art is Joy? The historiography of ‘primitive’ art as cultural colonization”

Freya Field-Donovan, University College London, “A Strange American Funeral: Dance and Technology in 1930s USA”

Jennifer Jäger, Justus-Liebig-Universität Giessen, "Kay Sage - Silent Worlds. Imagery and Perception of a Female Surrealist Artist (1938–58)"

Adiva Lawrence, University of Hull, “Curating the History of Slavery: The Evolving Roles of Art and Archives”

Ariadna Lorenzo Sunyer, Université de Lausanne and Universitat de Girona, “Artists’ talks with slide shows in the USA 1940–1970”

Martyna Ewa Majewska, University of St Andrews, “Reclaiming Representation, Resisting Overdetermination: African American Artists Performing for the Camera since 1970”

Danielle Nastari, Universidade de São Paulo, “The reception of Candido Portinari’s work in the United States: beginnings, ascension, apex, 1935–1945”

Kimberly Schreiber, University College London, “Still Lives in Changing Times: Prison Photography in the American South, 1959–1979”

Francesca Wilmott, The Courtauld Institute of Art, London, “Far Out California: Regionalism in American Art of the 1960s and ’70s”

2018

Camille Balenieri, Université Paris 1 Panthéon-Sorbonne, “Protest Photographs: Chauncey Hare’s Photographic Work and Career”

Jacob Birken, Universität Kassel, “Die Kalifornische Institution. Fernwestliche Weltbilder um 1906 (That Californian Institution. Western World-Views, ca. 1906)”

Madeleine Harrison, The Courtauld Institute of Art, London, “‘The Finding of One Another’: Migration, Community and Identity in Aaron Douglas’ Graphic Work, Paintings and Murals, 1925–37”

Matthew Holman, Freie Universität Berlin, “Frank O’Hara Abroad: Curatorship, Cosmopolitanism and the Cold War”

Stella Jungmann, Universität Zürich, “Imaging Japan in the US, 1850–1865”

Robin Lynch, McGill University, Montreal, “Packaging the Environment: Art and Industry 1937–1960”

Irene Revell, University of the Arts London, “Performing ‘Womens Work’ (1975–8): What constitutes a feminist performance score and how does it extend our understandings of contemporary art practices?”

Jonathan Vernon, The Courtauld Institute of Art, London “Brancusi, Sidney Geist and the End of Modernism: Writing against Nation and Appropriation in Post-War America and Communist Romania”

2017

Ilaria Grando, University of York, “Visualizing Aids: Re-Codify the Body to Re-Codify Society”

Nicolas Heimendinger, Université Paris 8 - Vincennes, Saint-Denis, “Avant-Gardes and Public Art Institutions, 1964-1981: A Paradoxical Reconciliation”

Lola Lorant, Université Rennes 2, “The New Realists: Arman, Christo and Niki de Saint-Phalle in the United States During the Cold War from the Late 1950s to the Late 1980s”

Helena Rapp, Johannes Gutenberg University, Mainz, “(Inter-)Cultural Strategies of the 20th & 21st Century - Cultural Broker[age] by the Example of Visual Arts”

Laura Valette, Université Paris 1 Panthéon Sorbonne, “Whistlerism in Europe (1878–1905)”

Helena Vilalta, University College London, “Beyond 'Information': Embodied Conceptualism circa 1970”

2016

Paul Donnelly, Trinity College Dublin, “Breaking America: Tracing the Success of Harry Clarke Stained Glass Studios in the US during the twentieth century”

Carolyn Görgen, Université Paris Diderot, “The Role of Amateur Photography in California, 1890–1915”

Laura Guy, Glasgow School of Art, “Revisiting Modern Times: Max Almy's Video Installations in the 1970s”

Rebecca Lemire, Concordia University, “Indigenizing Modernism: Organic Modern Architecture in America and Indigenous Design Practices”

Lucia Kluck Stumpf, Universidade de São Paulo, “The Representation of Black Combatants in Iconographic Records of the American Civil War (1861–1865) and the Paraguayan War (1864–1870): a Comparative Perspective of the Image Construction of Black People in Transatlantic Slavery”

Grazina Subelyte, The Courtauld Institute of Art, London, “Kurt Seligmann, Occultism, and Surrealism”

2015

Diana Greenwald, University of Oxford, “Distinction and Development: Economic and Social Determinants of Artistic Taste in France and the United States, 1830–1880”

Melissa Gustin, University of York, “A Queer Quarry: Nineteenth Century Female Sculptors Outside the Bounds of Victorian Heteronormativity”

Mijung Joo, China Central Academy of Fine Arts, Beijing, “Transformation and Expansion: Languages of Surrealism in American in the 1930s and those in China in the 1980s”

Morgan Labar, Université Paris 1 Panthéon-Sorbonne, “The Aesthetic of Bêtise in Contemporary Art (1960–2000)”

Levi Pronbaum, The Courtauld Institute of Art, London, “‘Too Complex with Desire’: A Queer Black Fetish in American Art”

Amy Wallace, University of Toronto, “Experiment in Artistic Living: Artists’ Colonies in Canada and the United States, 1870–1930”

Juan Yang, Tsinghua University, Beijing, “Visual Arts during the New Deal 1933–1943”

Cheng Zhu, Central Academy of Fine Arts, Beijing, “From Formalism's Instantly Vision to Phenomenology's, Embodied Perception: Studies on American Minimal Art and its Criticism of the 1960s”

2014

Giles Fielke, University of Melbourne, “Hollis Frampton: Cinema and the Theatre of Memory”

Victoria Horne, University of Edinburgh, “A History of Feminist Art History: Remaking a Discipline and Its Institutions”

Yun Li, Academy of Art & Design, Tsinghua University, “New York Scene and American Modern Art, 1893–1929”

Hao Lu, China Academy of Art, Hangzhou, “Evolution or Revolution: Walter Pach and Modernism in the United States in the Early 20th Century”

Amy Tobin, University of York, “Working Apart, Working Together: Feminism, Art and Collaboration, 1970–1980”

Andrew Witt, University College London, “The Reinvention of Documentary/ On the Crisis of Representation on the 1970s”

Mengyang Sunny Zhang, Tsinghua University, “Hymning in the Dark: Portraits by African American Artists during 1920s”

2013

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

Flora Lysen, University of Amsterdam, “Models and Metaphors of the Brain: Interactions between Artists and Scientists in 20th century Neuroculture”

Patrizia Antonella Munforte, Universität Zürich, “Interrelations between Private Portraits of the Dead and Memorial Images in the History of Art and Photography of the Nineteenth Century”

Laure Poupard, Université Paris IV- Sorbonne, “The Artistic Sources of Propaganda Photographs: Official Photographic Exhibitions in America, 1935–1946”

2012

Julia Bailey, University College London, “Soviet-American Cultural Exchange and the Development of a National style in Cold War America”

Kathleen Reinhardt, Freie Universität Berlin, “Post-Black Art”

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

Daniela Wegmann, Universität Zürich, “Early Travel Photography in ‘Natural Colours’: On the Colouration in Photochroms of the Fin de siècle”

2011

Susanneh Bieber, Freie Universität Berlin, “Construction Sites: American Artists Engage the Built Environment”

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

Mona Annette Schieren, Universität Bremen, “Asian Figures of Thought. Intercultural Transmission Processes in the Oeuvre of Agnes Martin”

Catherine Spencer, University of York, “Lesson of Anthropology for British and American Art, 1950–1970”

2010

Annika Hossain, Swiss Institute for Art Research (SIK), Zurich, “The American Pavillion of the Venice Biennale (1895–Present)”

Johanna Renard, Université Rennes 2, “The Utopia of Boredom. A study of Yvonne Rainer’s dance and film (1961–1980)”

Milena Tomic, University College London, “Re-enactment, Repetition, and the Mise-en-Scène after Modernism”

2009

Shir Aloni, The Courtauld Institute of Art, London, “Brushstrokes’: Hair in the Work of Contemporary Women Artists”

Lisa Rossi, Université Paris Diderot – Paris 7, “The New Wave of Historical Processes in Contemporary Photography, in the United States of America and in the United Kingdom”

Johannes Vogt, Freie Universität Berlin, “From Object to Space: Early Room-Sized Installations by Dan Flavin and Donald Judd”

2008

Katie Brandon, University of Manchester, “The Death of the Author and the Re-Birth of the Book: Authorship, Artists’ Books from the 1960s to the present”

Hélène Valance, Université Paris Diderot – Paris 7, “Nocturnes in American Painting 1890–1910”

Emilie Vergé, Université Paris 3 Sorbonne Nouvelle, “Stan Brakhage and Vision: Aesthetic and Figural Study of Filmic Image”

2007

James Boaden, The Courtauld Institute of Art, London, “The Avant-Garde as Swain: The Perpetually Outmoded and the Pastoral Attitude in the United States, 1945–1965”

Pauline Chevalier, Université François Rabelais, Tours, “Artistic Practices in New York Alternative Art Spaces, 1969–1985”

Christian Hammes, Freie Universität Berlin, “Between Presence and Absence: Poetics of Space in American Art of the 1960s and 1970s”

2006

Judith Batalion, The Courtauld Institute of Art, London, “Women’s Collaborations in the Visual Arts (1970–2000)”

Meredith Brown, The Courtauld Institute of Art, London, “A History of A.I.R. Gallery: Feminism and the Art Institution (1970s, New York)”

Sophie Dannenmuller, Université Paris 1 Panthéon-Sorbonne, “The Art of Assemblage: A California Tradition?”

Mark Edwards, University College London, “Real Sites: Re-Staging in Works by Dan Graham, Michael Landy and Jeremy Deller”

2005

Larissa Dryansky, Université Paris 1 Panthéon-Sorbonne, “Photography as Topography. The Renewal of Landscape Photography in the United States (Ed Ruscha, Don Graham, Robert Smithson, Robert Adams, Lewis Baltz)”

2004

Sandra Delacourt, Université Paris 1 Panthéon-Sorbonne, “Donald Judd and the American Approach to European Art History”

2003

Laure Phelip, Université François Rabelais, Tours, “The Death of the Subject in American Art since 1980”

POSTDOCTORAL & SENIOR FELLOWS

2022

Alice Butler, The Courtauld Institute of Art, London, “The Perversions of Textile in Feminist Art”

Anne-Claire Faucquez, Université Paris 8, “The narrativization of colonial slavery in American museums: arts and representations”

Roula Matar, École nationale supérieure d'architecture de Versailles, “James Johnson Sweeney’s Contribution to a Critical and Didactical Approach to Exhibition Installation”

Androula Michael, Université de Picardie Jules Verne, “The narrativization of colonial slavery in American museums: arts and representations”

Yvonne Schweizer, Universität Bern, “Art Institutions as Media Producers since 1970”

Harry Weeks, Newcastle University, “The Artist’s Second Shift”

Andrew Witt, Humboldt-Universität zu Berlin, “Exile Modernism: Photography c. 1940”

2021

Dafne Porchini Cruz, Universidad Nacional Autónoma de México, Mexico, “Jean Charlot: a French artist in the United States and Mexico (1921-1944)”

Maria Stavrinaki, Université Paris I Panthéon–Sorbonne, “After History”. Variations on a Theme in the Art and Thought of the 1950s-1960s.”

Emily S. Warner, Independent scholar, UK, “Abstraction Unframed: Abstract Murals at Midcentury”

2020

Fiona Anderson, Newcastle University, “Dog Years: Queer Solidarity, Urban Renewal, and New York’s Canine Imaginary”

Vanessa Badagliacca, Universidade Nova de Lisboa, “Lighting up the Backstage: Heresies Journal and the Encounter with Art, Ecology and Feminism (1979–1981)”

Luca Bochicchio, Università di Genova, “Ceramic Sculpture at the End of Modernism: American and European Clay Revolution 1950s–1960s”

Sria Chatterjee, Max-Planck Kunsthistorisches Institut, “Modernist Countercultures: Cold War Ecologies of Art and Design between the United States and India”

Agustin Diez, Centro de Estudios Espigas, “Corporeal Translations: Performance and Media as Cultural Exchange between Buenos Aires and New York, 1961 to 1978”

Jessica Gogan, Independent Scholar, “Radical Art and Pedagogy in the 1960s and 1970s: Allan Kaprow and Herbert Kohl’s Project Other Ways, Berkeley, CA, 1969”

Zhang Jian, China Academy of Art, “Chinese Traditional Painting and American Modern Art in the Early 20th Century: An Investigation of Some American Modern Artists and Their Worlds of Chinese Art”

Giulia Lamoni, Instituto de História da Arte, Universidade Nova de Lisboa, “Heresies Magazine as a Transnational Space of Connection (1977–1981)”

Stephanie Schwartz, University College London, “The Native and the National: Documentary and Fascism in the Era of the New Deal”

Monica Steinberg, The University of Hong Kong, “Inventing Lives: Fictional Artistic Practice in the Shadow of Cold War Hollywood”

2019

Judy Annear, University of New South Wales, “Allan Sekula and Australia - a focused research project into the Sekula archive at the Getty Research Institute”

Deborah Bürgel, Independent Scholar, “Marcel Duchamp’s *Rose Sélavy*: Complete Works and Collected Writings 1920–1968”

Valérie Da Costa, Université de Strasbourg, “Paul Thek in Italy (1963–1977)”

Freya Gowrley, University of Edinburgh, “Collage before Modernism: Art and Identity in Britain and North America, 1680–1912”

Eleanor Roberts, University of Roehampton, “Imposters: Art, Performance, Theatricality in the work of Charlotte Moorman”

Amy Tobin, University of Cambridge, “Sisterhood: Art and Feminist Politics in Britain and the United States, 1968–80”

Jordan Elizabeth Troeller, Independent Scholar, “Ruth Asawa at Home: Sculpture and Domesticity in Postwar San Francisco”

Rachel Warriner, The Courtauld Institute of Art, “Feminist Arts-Activism, New York: Collectives, Actions, Agitations”

2018

Lucy Bradnock, University of Nottingham, “Whatever Happened to the Frontier? Regionalism and American Art since 1950”

Justin Carville, Dún Laoghaire Institute of Art, Design & Technology, Dublin, “The Ungovernable Eye: Photography, Race and the Global Irish”

Özlem Dagoglu, Independent Scholar, “Mihri Rasim (1885–1954), A Turkish-American Female Portraitist and Her US Network”

Amelia Groom, University of Amsterdam, “Turning to Stone: Beverly Buchanan’s Built Rocks and Constructed Ruins”

Ruth Iskin, Independent Scholar, “Mary Cassatt’s Transatlantic Career, Legacy and Afterlife”

Elizabeth Johnson, Birkbeck, University of London, “Spectres of the Future: Bruce Nauman and the Holographic Figure”

Ed Krcma, University of East Anglia, “Robert Rauschenberg’s unstudied solvent transfer drawings from 1958”

Peju Layiwola, University of Lagos, “Tracing Transatlantic Connections to Africa: Melvin Edwards, Jean Kennedy and Richard Wolford in Focus”

Kaja Marczewska, University of Westminster, London, “Print workshops and self-publishing in the visual arts (1971–1979)”

Richard Read, The University of Western Australia, Crawley, “Ecology and Perception in British and American Landscape Painting and Aesthetic Writing”

Devon Smither, University of Lethbridge, “‘All Who Care Enough to Want to See and Understand’: The Whitney Women and American Modern Art, 1905–1930”

Elvan Zabunyan, Université Rennes 2, “Traces, Lines, Trajectories. Contemporary Art History and the Memory of Slavery”

Mengyang Sunny Zhang, Tsinghua University, Beijing, “Presenting Blackness in Projects: African-American Art and State Funding in ‘New Deal’”

2017

Adeyemi Akande, University of Lagos, “Extra Ezra: Understanding Modernism through the Photography of Ezra Stoller”

Kornelia Boczkowska, Uniwersytet im. Adama Mickiewicza, Poznan, “Gazing Through Distorted Lenses: Landscape and Travelogue Forms in Selected Works of American Avant-garde and Experimental Film and Video (1950–1980)”

Kirill Chunikhin, Pontica Magna Postdoctoral Fellow, New Europe College, Bucharest, “Exhibiting American Visual Art in the USSR during Détente: Defining Strategies, Patterns and Impacts”

Katarzyna Cytlak, National University of San Martin, Buenos Aires, “Mapping a Feminist Criticism: Lucy R. Lippard's Impact and Legacy in Non-Western Contexts”

Noriko Murai, Sophia University, Tokyo, “Visualizing Transformation: East Asian Inspired Images of Water in the Work of John La Farge”

Magdalena Nieslony, Universität Stuttgart, “Points of View: Post-Modernist Art in the Wake of Mass Media”

Gretchen Stolte, The Australian National University, Canberra, “Our Own Story: Developing the First Survey of Nez-Perce-Specific Beadwork”

Eva Wattolik, Friedrich-Alexander- University, Erlangen-Nurnberg, “T.W. Ingersoll: Foreign Views through the Stereoscope around 1900”

2016

Marie-Laure Bernadac, Independent Scholar, “Louise Bourgeois: Sculpting her Life”

Christof Decker, Ludwig-Maximilian Universität, “Hybrid Reflexivity: Visual Culture and the Representability of Violence in the Art of Ben Shahn”

Barnaby Haran, University of Hull, “Skyscrapers and Scrapheaps: American Photographic Culture in the Early Years of the Great Depression, 1929–1933”

Andrea Matallana, Universidad Torcuato Di Tella – UBA, “Cultural Boundaries: Argentina and USA during the Good Neighbor Policy Times”

Tara McDowell, Monash University, “The Householders: Jess and Robert Duncan”

Klara Stephanie Szlezak, Augsburg Universität, “Photographic Representations of Jewish Life in the Early 20th-Century United States”

Riccardo Venturi, Institut National d'Histoire de l'Art, Paris, “Alfred Jensen and Mark Rothko: A Modernist Chassé-croisé”

2015

Patricia Allmer, University of Edinburgh, “4 Saints - A Snapshot of the American Avant-garde in the 1930s”

Wouter Davidts, Universiteit Gent, “Larger than the Body: Size and Scale in Postwar American Art, Barnett Newman - Claes Oldenburg - Donald Judd - Richard Serra”

Cristina Martinez, University of Ottawa, “Allan Ramsay and America: The Dissemination and Impact of a Portrait Painter's Œuvre Across the Atlantic”

Mark Rawlinson, University of Nottingham, “Late Twentieth Century American Photography: Against the Puritanical Strain in American Thought”

Maria Stavrinaki, Université Paris 1 Panthéon-Sorbonne, “Prehistoric Modern. The Uses of Prehistory in Modern Art and Thought (19th–20th Centuries): the Case of Robert Smithson”

Caroline Wallace, The University of Melbourne, “Working Towards a Change in Power: Alternative Feminist Workshops in 1970s America”

2014

Fiona Anderson, University of York, “The Representation of the Ruin or Abandoned Space in Queer Artistic Practices in New York between the Late 1950s and the Early 1980s”

Davide Colombo, Università degli Studi di Milano, “ ‘What's America? What's Italy?’ Analysis of the relations between Italy and USA during the 1950s and 1960s: different interests and approaches by Dorazio, Afro and Scialoja”

Caroline Jordan, La Trobe University, Melbourne, “Cultural Change or Cultural Diplomacy? The Carnegie Corporation of New York's British Dominions Exhibition, 1934 to 1941”

Antje Krause-Wahl, Goethe Universität, Frankfurt am Main, “On Art and Fashion in Artist's and Fashion Magazines in the 20th Century”

Haiping Liu, Shandong University of Arts, Art School, Jinan, “American Women Artists Paintings in 1970s”

Stephen Monteiro, American University of Paris, “Idle Work: Andy Warhol and the Post-Industrial Body”

Dafne Porchini Cruz, Universidad Nacional Autónoma de México, “Transnational Cultural Networks Between Mexico and the United States (1930–1945) Through the Lenses of Walter Pach, d'Harnoncourt, and Carl Zigrosser”

Gregor Stemmrich, Freie Universität Berlin, “Robert Rauschenberg's *Erased de Kooning Drawing* (1953)”

2013

Sébastien Delot, Institut National du Patrimoine, Paris, “New York Contemporary Galleries that Made International Avant-Garde: 1943–1993”

Jordi Ballesta, Centre National de la Recherche Scientifique, Paris, “The Photographic Archives and Geographic Art of John Brinckerhoff Jackson”

2012

Kirsten Einfeldt, Haus der Kulturen der Welt, Berlin, “Landscape, Technology and Identity: The Role of 19th Century Landscape Paintings and Photography in Nation Building”

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

Dominic Johnson, University of London, “Subcultural Histories of Art in the United States, 1960–1980”

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

2011

Lars Blunck, Technische Universität Berlin, “Thomas Wilfred (1889–1968): A Pioneer of American Light Art”

Gisela Parak, Independent Scholar, “The Photographic Agenda: Three Case Studies on How US Governmental Institutions Studied the Environment from 1860 to the 1970s”

2010

Anna Lovatt, University of Nottingham, “Drawing Degree Zero: The Line from Minimal to Conceptual Art”

Katia Schneller, Université Rennes 2, “‘I like America and America likes me’. Between Internationalization and Americanocentrism, the Exhibitions of European Contemporary Art in the New York Institutions, 1969–1979”

2009

Laura Bieger, Freie Universität Berlin, “The Body in the Landscape: Land Art and its Politics of Space and Image”

Sergio Cortesini, University of Cassino, “The Diplomacy of Contemporary Italian Art in New Deal America”

Philippe Simay, Université Paris 1 Panthéon-Sorbonne, “City, Architecture and Vision in Motion: László Moholy-Nagy”

2008

Eric de Bruyn, University of Groningen, “Film as Anomaly: Studies in Post-Minimalism, 1966–1973”

Annie Claustres, Université Lyon 2, “Sculpture, Design and Mass Culture. The American Context in the 1960s and 1980s”

Catherine Grant, Slade School of Fine Art, London, “Fans of Feminism: Re-Writing Histories of Second-Wave of Feminist Art and Activism”

2007

Frank Mehring, Freie Universität Berlin, “‘The Unfinished Business of Democracy’: The German-American Artist Winold Reiss and his Portraits of Ethnic America”

Gaëlle Morel, Université Rennes 2, “Another ‘Passeur’: The Photographic Modernism of the Gallerist Julien Levy (1931–1949)”

Grischka Petri, University of Glasgow, “A Comparative Analysis of M.Knoedler & Co.’s Dealings in Whistler’s Prints (Sources and Destinations)”

2006

Sophie Berrebi, University of Amsterdam, “Dubuffet and Modernism”

Ines Katenhusen, University of Hannover, “Alexander Dorner (1893–1957). A German Art Museum Reformer in the US American Emigration”

Maureen Murphy, Independent Scholar, “Stratification and Displacement of an Imaginary: The Arts of Africa in Paris and New York, in Museums and Exhibitions, from the 1930s to the Present”

2005

Bertrand Clavez, Université Lyon 2, “George Maciunas’ Correspondence in American Archives”

2004

Richard Leeman, Université Paris Ouest Nanterre La Défense, “Cy Twombly – To Paint, Draw and Write”

2003

Pierre Saurisse, Université Rennes 2, “Chance in Art of the 1960s”