Terra Foundation for American Art

**DOCTORAL FELLOWS**

**2022**

**Manon Gaudet**, Yale University, “Beyond Landscape: Property and the Contested Ground of North American Visual Culture, 1900-1945”

**Michaela Haffner**, Yale University, “The Visual Culture of Naturopathic Cures & the Fashioning of White Wellness”


**Lea Stephenson**, The University of Delaware, “‘Wonderful Things’: Egyptomania, Empire, and the Senses, 1870-1922”

**2021**

**Thomas Buscio-Ritter**, University of Delaware, ““The Union of Excellences”: An Atlantic History of Early American Landscape Views (1790-1860)”

**Ann Marguerite Tartsinis**, Stanford University, “Modernism in Pieces: Transatlantic Visual Culture Between the Wars”

**2020**

**Zoë Colón**, University of Delaware, “Human-Animal Collaboration and Resilience in Modern Native American Art”


**Colin Young**, Yale University, “Desert Places: The Visual Culture of the Prairies and Pampas across the Nineteenth Century”

**2019**

**Caroline Gillaspie**, The Graduate Center - City University of New York, “’Delicious Libations’: Representing the Nineteenth-Century Brazil-US Coffee Trade”
Serena Qiu, University of Pennsylvania, “The ‘Far East’ Nearby: Constructing China and Japan at American World’s Fairs 1870s–1910s”

Alba Campo Rosillo, University of Delaware, “The Portraiture of George Peter Alexander Healy in Europe”

2018
Susan Eberhard, University of California, Berkeley, “American Silver, Chinese Silverwares, and the Global Circulation of Value”

Natalia Vieyra, Temple University, “Beyond the City of Light: Impressionists in the Americas and the Caribbean”

2017
Nisa Ari, Massachusetts Institute of Technology, “Cultural Mandates: Art and Political Parity in Early Twentieth Century Palestine”

Julia Neal, University of Texas at Austin, “Who Taught You To Think (Like That): Benjamin Patterson’s Conceptual Aesthetic”

William Schwaller, Temple University, “Arte de Sistemas in Argentina and Beyond: Theories of Systems Esthetics and the Centro de Arte y Comunicación’s International Network”

Elizabeth Doe Stone, University of Virginia, Cosmopolitan Facture: John Singer Sargent and Anders Zorn, 1871–1915

Karli Wurzelbacher, University of Delaware, “Reverse Painting on Glass: Seeing Through the Surface of American Modernism”
**Postdoctoral & Senior Fellows**

**2022**  
*Maria Elena Buszek*, University of Colorado Denver, “Art of Noise: Feminist Art and Popular Music”


**2021**  

*Nadia Sethi*, The CIRI Foundation, Anchorage, AK, “Alaska Native Cultural Belongings held in Museums in Estonia, Finland and Sweden”

*Katharine Wells*, University of Wisconsin-Milwaukee, “Uncanny Revivals: Designing Early America during the Rise of Fascism”

**2020**  

*Nika Elder*, American University, “John Singleton Copley and the Culture of Slavery”

*Patricia Hills*, Boston University, “Eastman Johnson Project”

*Joseph Larnerd*, Drexel University, “Undercut: Rich Cut Glass in Working-Class Life during the Gilded Age”

*Emily Moore*, Colorado State University, “Art of the Southern Tlingit”

*Dalila Scruggs*, Independent Scholar, “Activism in Exile: Elizabeth Catlett as Activist and Artist in the Global Sixties”

**2018**  
*Maggie Cao*, The University of North Carolina at Chapel Hill, “New Media in the Age of Sail”

*Jennifer Greenhill*, University of Southern California, “Commercial Imagination: American Art and the Advertising Picture”

*ShiPu Wang*, University of California, Merced, “The Brush of Swords: US Cold War Cultural Diplomacy, American Art, and Taiwan’s Postcolonial Visuality”

2017
Monica Bravo, Yale University, “Picturing Greater America: US Modernist Photography and the Mexican Cultural Renaissance, 1920–1945”

Jill Bugajski, The Art Institute of Chicago, “American-Russian Art Dialogues, as Viewed from Moscow”

Margaretta Lovell, University of California, Berkeley, “Itinerant Paintings: John Singleton Copley, Imperial Britain and the Scottish Diaspora”

Amy Lyford, Occidental College, “Dorothea Tanning’s Embodied Surrealism”