

Terra Foundation *for* American Art



Report

July 2019–June 2022



Cover: Seattle Art Museum, American art galleries, 2023. Photo by Alborz Kamalizad.
Artwork: *Aakiiwilaxpaake (People of the Earth)*, 2022, Wendy Red Star, Native American, Apsáalooke/Crow, born 1981, Archival inkjet prints, dibond, LED lights, electrical components, wood, milk plexiglass, Seattle Art Museum Commission, 2022.44. Portrait Photography: Native Light Photography Seattle, CC BY-SA 2.0, via Wikimedia Commons, Tree Line Photography: kamchatka (Galyna Andrusko), Printing: Pushdot Studios, Design: Corson Androski and Ditroën Inc.

Facing: Installation of the exhibition *FREEDOM: Abstract Expressionism, Tougaloo College and the Civil Rights Movement*. *FREEDOM* is a permanent teaching exhibition located within the Ronald O. Schnell Art Gallery, Bennie G. Thompson Academic and Civil Rights Research Center, Tougaloo College, Mississippi. Photograph by Mark Geil. Curator, Turry M. Flucker.

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President's Letter

Sharon Corwin,
Terra Foundation
President & CEO



In late 2020, the Terra Foundation initiated a strategic planning process that began with deep listening and learning from our partners and peers within the fields of American art & philanthropy.

Facing: Martin Wong. *Malicious Mischief*, 2022. Installation view of exhibition at Museo CA2M, Madrid 2022. Photo by Roberto Ruiz. Courtesy of Museo CA2M.

We embarked on this work acknowledging the imperative and collective responsibility to question existing narratives of American art and to broaden the range of the stories we tell to ensure that the full richness and complexity of American art are represented. We also understood the need to rethink the methods, models, and systems that structure both our own philanthropic work and practices in the field. Only through such reassessments can we address inequities in funding and support systemic changes in American art and in museum practice more broadly.

Our planning process focused on reimagining our approach to supporting the American art field and developing a new conception of the mission, vision, and values that guide our work. Reflecting our commitment to partnership and collaboration, we engaged in dialogue with partners and philanthropic peers to better understand the needs of the field. Ultimately, our strategic planning clarified the nature of our

“We also understood the need to rethink the methods, models, and systems that structure both our own philanthropic work and practices in the field. Only through such reassessments can we address inequities in funding and support systemic changes in American art and in museum practice more broadly.”

vision and values and culminated in our new mission: In partnership with organizations and individuals locally and globally, the Terra Foundation fosters intercultural dialogues and encourages transformative practices to expand narratives of American art.

In 2020, we provided relief grants to institutions worldwide that were impacted by the unprecedented nature of the Covid-19 pandemic. We funded programs, staff, and general operations related to American art. In response to institutions renewing their focus on developing exhibitions and installations drawn from their own collections, we launched Re-envisioning Permanent Collections, a grant program that supported organizations delving deeply into their collections with the aim of revealing the multiplicity of artworks and voices that have shaped, in the past and up through the present, the artistic and cultural heritage of the United States. These grants provided funding for the planning and implementation of permanent collection reinstallations and for the development of temporary exhibitions drawn from museum collections. Over two rounds of grantmaking, the foundation supported 80 institutions—including 43 first-time Terra Foundation partners—across 34 states and 70 cities in the U.S., with \$5.6 million in Re-envisioning Permanent Collections grants.

In the summer of 2022, we embarked on a new strategic direction aligned with our new mission. Expanded narratives of American art are now at the center of each project we support. To encourage inclusive and equitable approaches to scholarship and learning, our strategic framework focuses on the people, content, and practices associated with each project in local and global contexts.

We encourage all supported projects to focus on the diversity of voices to be represented and the expanded range of content to be presented, as well as the application of transformative practices to the research, development, and sharing of each project. This commitment to inclusive and equitable practices across project development and implementation is intended to contribute to positive structural change within the field across cultural institutions worldwide.

STRATEGIC FRAMEWORK

All projects supported by the Terra Foundation are encouraged to consider the What①, Who②, and How③ in the development of their projects that expand narratives of American art.

1

WHAT

Generate knowledge and interpretive frameworks that reflect the range and complexity of American art and its histories through the diversity of artists represented, voices included, and stories told.

2

WHO

Center artists, scholars, and communities who have been systematically excluded from narratives, practices, and presentations of American art.

3

HOW

Commit to inclusive and equitable practices across project development and implementation in order to lead to structural change.



“Ultimately, our strategic planning clarified the nature of our vision and values and culminated in our new mission: In partnership with organizations and individuals locally and globally, the Terra Foundation fosters intercultural dialogues and encourages transformative practices to expand narratives of American art.”

It is important that our work encourages the telling of stories reflective of the multivocality and complexity of American art history. We are continuing to realign our responsive grant programs in these new directions, and our strategic framework is now prioritized in the convenings, exhibitions, and collections programs. We will keep testing these strategies and approaches and will modify program requirements based on feedback from our community of partners and peers.

Our approach to the foundation's own collection of American art also embodies our new mission. The Terra Collection-in-Residence initiative, a loan partnership program with university and research museums worldwide launched in 2022, invites museums to broaden and deepen the stories they tell with their collections. Loans from the foundation's collection are intended to provide opportunities for interdisciplinary research and teaching with American art and to encourage the presentation of expanded scholarship and pedagogies.

In our efforts to work co-generatively, we continue to seek out strategic and philanthropic partnerships worldwide to support projects that reimagine the histories, systems, and practices of American art. We are also committed to an ongoing process of learning from our partners in order to adapt our strategic directions so that they best reflect the needs of our communities of partners.

Guided by our values and vision to illuminate diverse histories, inspire present connections, and create equitable futures, we support partners who use equitable practices and advance inclusive narratives to redefine American art. We are delighted to share examples of these supported projects with you in the following highlights of our grantmaking over three fiscal years, beginning in July 2019 and ending in June 2022.



Project Spotlights

- 1.1 COLLECTIONS GRANTS
- 1.2 EXHIBITIONS GRANTS
- 1.3 CONVENING GRANTS
- 1.4 ART DESIGN CHICAGO
- 1.5 STRATEGIC INITIATIVES
- 1.6 TERRA FOUNDATION COLLECTION

Facing: *This Land: American Engagement with the Natural World* installed at the Hood Museum of Art, January 5–July 23, 2022. Photo by Rob Strong. Artwork: Mike Williams, *Male and Female Canvasback Duck Decoy*, 2009, tule, cattails, natural pigments, feathers. Hood Museum of Art, Dartmouth: Purchased through the Alvin and Mary Bert Gutman '40 Acquisitions Fund; 2009.55.1–2. © Mike Williams

Collections Grants

1.1

Collections grants provide support for organizations within and outside the United States to reinterpret and re-present their collections through reinstallations or temporary exhibitions drawn from these collections. The collections grant program was launched in 2020 as Re-envisioning Permanent Collections, an initiative created during the COVID-19 pandemic in part to support organizations whose exhibitions necessarily relied heavily on their own collections rather than on loans. At the same time, the program recognized the urgency of addressing inequities in the existing presentations and discussions of American art.

Hood Museum of Art *This Land: American Engagement with the Natural World*

Dartmouth College,
Hanover, NH

\$75,000



This Land: American Engagement with the Natural World installed at the Hood Museum of Art, January 5–July 23, 2022. Photo by Rob Strong.

The Hood Museum of Art’s first major thematic installation of its American art collection featured Euro-American, African American, Latin American, and Asian American artists, and—for the first time—traditional and contemporary Native American art alongside early-to-contemporary non-Native American art. Accompanied by public programs, an academic conference, and a scholarly publication, the exhibition surveyed artistic responses to the natural world, contending with themes such as climate change, food acquisition and security, and individual and community relationships with the environment.

“As a collaboratively curated project, *This Land: American Engagement with the Natural World*, raises as many questions as it answers. A main goal of our exhibition is to urge us to consider our own relationships with the natural world and our hopes for its future. It is also a project that we hope will encourage our colleagues to ask difficult questions and engage in meaningful dialogues about what constitutes ‘American’ art as well as who has the power to define it,” said Jami Powell, Curator of Indigenous Art, Hood Museum of Art.

El Museo del Barrio Planning and Development for Collection Reinstallation

New York, NY \$75,000

El Museo del Barrio in New York City held convenings and community-led scholarly workshops dedicated to promoting new perspectives on the institution’s holdings, with the aim of informing the reinstallation of the museum’s collection so that it reflects the rich diversity of Latinx art and visual culture.

El Museo del Barrio’s curatorial department expands on the exhibition planning and development conversations by observing: “Our primary focus with the Terra Foundation research grant was on a series of closed-door think tank discussions with the purpose of creating new perspectives and scholarship about the collection. These conversations, which took place in person and over Zoom during the spring of 2022, ultimately included more than 40 artists, community members, researchers, and museum professionals. In October 2022, we hosted a public-facing program. The six invited speakers contextualized El Museo’s unique collection within historical intersections of art, activism, and Latinx culture. Learnings from these events continue to guide our research process in preparation for an upcoming permanent-collection exhibition, opening in May 2023. Contributions from both think tank and symposium participants will be collected in a publication to accompany this exhibition.”

Eiteljorg Museum of American Indians and Western Art Reinstallation of Native American Gallery

Indianapolis, IN \$75,000

Comprising around 400 objects drawn primarily from the Eiteljorg’s collection, augmented with select loans—and informed by the museum’s 30-plus-year-old Native American Advisory Council and consultation with local Native nations, tribal representatives, and artists—the reinstallation of the Native American Galleries is organized around the themes of relation, continuation, and innovation.

“With strong breath, our art speaks the voices of those who came before, through the hands of those who are now, for the ears of those who are yet to come. This new exhibition, *Expressions of Life: Native Art in North America*, is a rare and courageous celebration of those voices. The curators, artists, mountmakers, and curriculum developers all gathered in a communal and groundbreaking way to give full throat to those voices first and foremost. This is what the art deserves. It is what will fascinate the audiences. It is what the Eiteljorg had the courage to do. Come. Listen. Engage in the conversation. We are all welcome here,” said Karen Ann Hoffman (Oneida Nation of Wisconsin), whose work and storytelling are featured in the new galleries.

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KAREN ANN HOFFMAN,
ONEIDA NATION OF WISCONSIN

The Eiteljorg Museum’s new Native American Galleries, featuring *Expressions of Life: Native Art in North America*, showcasing Native art, told through the voices of Native Americans in a multi-sensory, state-of-the-art space. Photo courtesy of Hadley Fruits Photography and the Eiteljorg Museum.



“My hope for equity in the arts going forward is that the exploration never ends. Notions of equity are constantly going to change, and this is important work that we need to keep on doing.”

THERESA PAPANIKOLAS,
ANN M. BARWICK CURATOR OF
AMERICAN ART, SEATTLE ART MUSEUM

Seattle Art Museum, American art galleries, 2023. Photo by Alborz Kamalizad. Artwork: *Gypsy Baron crazy quilt*, ca. 1887, Mrs. Jones, American, dates unknown, silk velvet, metallic thread, jacquard woven silk, paint: pieced, embroidered, 60 x 68 in., Gift of Mrs. Jacqueline A. Wood, 75.23.



Seattle Art Museum Reinstallation of American Art Galleries

Seattle, WA

\$75,000

The Seattle Art Museum says of its American art galleries reinstallation: “For the first time in 15 years, the Seattle Art Museum reinstalled its American art galleries, driven by a desire to reinterpret its historical collection to meet the present moment. Previously, the installation did not fully consider the many histories and perspectives that have driven cultural production in North America from the seventeenth century to World War II, particularly those in the Pacific Northwest. *American Art: The Stories We Carry* takes a dramatically different approach, bringing the historical American art collection into conversation with Native, Asian American, African American, Latinx, and contemporary art. Of note are a gallery curated by artist Inye Wokoma, and new commissions of work by Wendy Red Star and Nicholas Galanin, among others. This framework brings forward historically excluded narratives and artistic forms, opening up new opportunities for curiosity, critique, and connection. The results are indebted to an extensive collaboration among curators, staff, artists, community advisors, and supporters.”

Theresa Papanikolas, Ann M. Barwick Curator of American Art, Seattle Art Museum, added: “My hope for equity in the arts going forward is that the exploration never ends. Notions of equity are constantly going to change, and this is important work that we need to keep on doing.”

Asian Art Museum of San Francisco *Into View: Bernice Bing*

San Francisco, CA

\$75,000

The exhibition *Into View: Bernice Bing* is the first rotation of the new exhibition series “Into View,” devoted to bringing pressing social issues in contemporary art into view. Celebrating the museum’s acquisition of 20 paintings and works on paper, the exhibition follows Bing’s career to consider how various stages of the artist’s life—including the influences of Richard Diebenkorn and Saburo Hasegawa and her Fulbright-supported trip to China in the 1980s to study calligraphy—were manifested in her art practice and community activism.

The Asian Art Museum added: “*Into View: Bernice Bing* is the first in an ongoing series of collection exhibitions championing the work of under-recognized modern and contemporary Asian American artists—part of the recent transformation of the Asian Art Museum that reimagined the visitor experience to more fully reflect the story of Asians in America. Bernice Bing—San Francisco-born, Chinese American, a woman, and a lesbian—created emotionally charged canvases, masterpieces of expressionism that grapple with her outsider status. But by incorporating personal letters, photos, and other intimate ephemera, curator Abby Chen offers audiences a rich, resonant portrait of the artist, one that radiates with Bing’s determination to build the inclusive, supportive artistic community she ultimately never had—a community the Asian Art Museum now proudly belongs to. Bing’s impact on the Bay Area cannot be overstated, and the more open, cross-cultural, and vibrant art scene we enjoy today is thanks, in part, to her life’s work.”

The Cheekwood Estate & Gardens

The Sculpture of William Edmondson: Tombstones, Garden Ornaments, and Stonework

Nashville, TN \$51,600

This monographic exhibition drawn from the permanent collection of the Cheekwood Estate & Gardens was the first large-scale museum examination of William Edmondson’s career in over twenty years. Drawing upon new scholarship to reevaluate the breadth of the artist’s sculptural output, the exhibition was centered on their collection of 22 Edmondson sculptures—the largest public collection of his work.

“Cheekwood was honored to present *The Sculpture of William Edmondson: Tombstones, Garden Ornaments, and Stonework*. Installed in the artist’s hometown of Nashville, Tennessee, the exhibition highlighted Cheekwood’s significant holdings of Edmondson and Edmondson-related works. The project’s goals were to present the exhibition, to publish an accompanying catalogue, and to complete a digitization initiative resulting in new scholarship around Edmondson’s work and exposing a broader audience to the artist’s legacy within the context of American art. The project highlighted Cheekwood’s significant art collection and encouraged audiences to engage with art and artists both in-person and virtually,” said Sarah Katherine Woodhull, Senior Manager of Institutional Relations, Cheekwood Estate & Gardens.



All: Visitors to *The Sculpture of William Edmondson: Tombstones, Garden Ornaments, and Stonework*, 2021, Cheekwood Estate & Gardens. Photo by Warner Tidwell.



Exhibitions

Grants

1.2

Exhibitions grants provide support for organizations within and outside the United States to plan and present temporary exhibitions comprised primarily of loans.



Simone Leigh: *Façade*, 2022. Thatch, steel, and wood, dimensions variable. *Satellite*, 2022. Bronze, 24 feet × 10 feet × 7 feet 7 inches (7.3 × 3 × 2.3 m) (overall). Courtesy the artist and Matthew Marks Gallery. Photo by Timothy Schenck. © Simone Leigh

Institute of Contemporary Art/Boston

Simone Leigh: Sovereignty

Boston, MA	\$150,000
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Simone Leigh represented the United States at the 59th International Art Exhibition of La Biennale di Venezia, presenting *Simone Leigh: Sovereignty*, commissioned by the Institute of Contemporary Art/Boston in cooperation with the U.S. Department of State’s Bureau of Educational and Cultural Affairs. The large-scale sculptural works joined forms derived from vernacular architecture and the female body, rendering them via materials and processes associated with the artistic traditions of Africa and the African diaspora. *Sovereignty* mixes disparate histories and narratives, including those related to ritual performances of the Baga peoples in Guinea, early Black American material culture from the Edgefield District in South Carolina, and the landmark 1931 Paris Colonial Exposition.

“We are grateful to the Terra Foundation for American Art for supporting *Simone Leigh: Sovereignty* at the Venice Biennale and her upcoming survey exhibition,” said Jill Medvedow, Ellen Matilda Poss Director of the ICA. “Both presentations, as well as the forthcoming publication, expand the art historical canon to include overlooked narratives in U.S. histories. Leigh’s art addresses what the artist calls an “incomplete archive” of U.S. history and Black feminist thought, with sculpture that insists on visibility for the intellectual and physical contributions of Black women.”

KW Institute for Contemporary Art

Martin Wong: Malicious Mischief

Berlin, Germany \$175,000

Martin Wong: Malicious Mischief is the first large-scale monographic exhibition in Europe of Chinese American artist Martin Wong. The foundation supported the show’s travel to four venues, featuring more than 100 artworks around thematic groupings of place, framing the artist as a key proponent of U.S. countercultural scenes.

“Martin Wong is recognized for his depictions of social, sexual, and political scenographies from the 1970s through 1990s in the U.S. Poetically weaving together narratives of queer existence, marginal communities, and urban gentrification, he stands out as an important countercultural voice,” said Krist Gruijthuijsen, Director of the KW Institute for Contemporary Art. “As the first extensive display of Wong’s works in Europe, *Martin Wong: Malicious Mischief* is initiated by the KW Institute for Contemporary Art and will be presented in four European institutions: Museo CA2M, KW, Camden Art Centre, and Stedelijk Museum Amsterdam. The support from the Terra Foundation for American Art means that KW, in partnership with the participating venues, can present a guiding voice in this discussion and become a platform for community outreach, which is imperative to our understanding of and work as contemporary art institutions.”

The Block Museum of Art

A Site of Struggle: American Art against Anti-Black Violence

Chicago, IL \$355,000

Originating at the Block Museum and traveling to the Montgomery Museum of Fine Arts, Montgomery, Alabama, *A Site of Struggle* explores how artists have engaged with the reality of anti-Black violence and its accompanying challenges of representation in the U.S. The exhibition’s inclusive development process serves as a model for collaborative learning in the field.

“*A Site of Struggle* explores how art has been used to protest, process, mourn, and memorialize anti-Black violence within the United States in the period between 1895 and 2013, starting with the rise of anti-lynching activism and ending with the founding of Black Lives Matter. Through the lens of artistic expression, it contextualized contemporary struggles with racial violence within a wider and deeper history,” said Janet Dees, Steven and Lisa Munster Tananbaum Curator of Modern and Contemporary Art, Block Museum of Art. “The project was developed through a collaborative and consultative process that involved Block Museum and Northwestern University staff; faculty, students, and members of the Evanston, IL, and Montgomery, AL, communities where the exhibition was on view; as well as academic scholars and museum colleagues. This process fostered broad-based investment in the project and seeded and strengthened relationships that will continue to grow. A multi-faceted structure of care supported a range of responses elicited from visitors to the exhibition and has been cited as a model by colleagues in the field.”

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JANET DEES, STEVEN AND LISA MUNSTER
TANANBAUM CURATOR OF MODERN AND
CONTEMPORARY ART, BLOCK MUSEUM OF ART

A Site of Struggle: American Art against Anti-Black Violence, Block Museum of Art, Northwestern University, 2022. Courtesy of the Block Museum of Art. Photo by Sean Su Photography.





Harvard Art Museums *Devour the Land: War and American Landscape Photography since 1970*

Cambridge, MA

\$100,000

Beginning its trajectory in the 1970s, this exhibition showcased connections between environmental activism and photography that expand to our contemporary moment through approximately 160 photographs across six thematic groupings.

Makeda Djata Best, the Richard L. Menschel Curator of Photography at Harvard Art Museums, observed: “Photography exhibitions on the environment are often not associated with curators of color. I hope this project helps to shift expectations around who works on what kinds of topics. Communities of color face distinct challenges, and while there has been activism around this issue, this is not included in the story of environmental photography. I wanted to broaden how we think about landscape, especially in urban areas, and to demonstrate that you don’t have to live in rural areas to be a part of the natural world.”

Lucas Foglia, American (b. New York City, 1983), *New Crop Varieties for Extreme Weather*, *Geneva Greenhouses*, New York State Agricultural Experiment Station, New York, 2013. From the series *Human Nature*. Archival pigment print. Harvard Art Museums, Richard and Ronay Menschel Fund for the Acquisition of Photographs, 2019.312. © Lucas Foglia; image courtesy of the artist.



Convening Grants

1.3

Support for convenings is available for programs that foster exchange and collaboration. Supported programs should advance innovative and experimental research and professional practice in American art and address critical issues facing the field.

Iris & B. Gerald Cantor Center for Visual Arts “IMU UR2: Art, Aesthetics, and Asian America”

Stanford, CA

\$25,000



Stanford University, Cantor Arts Center, Asian American Art Initiative, October 28–29, 2022, symposium “IMU UR2: Art, Aesthetics, and Asian America Art,” Photo by Harrison Truong.

This two-day convening at Stanford University brought together artists, curators, and scholars to reimagine the histories and futures of artists of Asian descent through a convening that emphasized dialogue, experimentation, and deep engagement with images.

“‘IMU UR2: Art, Aesthetics, and Asian America’ brought together 40 Asian diaspora artists, makers, curators, and scholars to rethink and reimagine the pasts and futures of Asian American art. Hundreds of people gathered in-person and virtually for this event, which fostered intergenerational conversations about activism, aesthetics, solidarity, and categorization, as well as the affordances and limitations of institutionalization,” said Marci Kwon, Assistant Professor, Art & Art History, Co-Director, Asian American Art Initiative, Cantor Arts Center.

Photography Network “Intersecting Photographies”

New Brunswick, NJ \$30,000

The Photography Network says of its first in-person symposium, “Intersecting Photographies”: “[It] made the work of two extraordinary women, artist LaToya Ruby Frazier and art historian Tina Campt, come alive for an audience of hundreds of artists, curators, students, and scholars. It was an incredible opportunity to have these speakers, two of the most impressive figures working with photography today, appear both online and in person at Howard University’s Cramton Auditorium. Both exhorted the assembled community to use their work as platforms to, as Frazier put it, ‘spring forward for social justice and equity.’ The hybrid symposium drew together an international array of attendees united by their commitment to disentangling photography’s complicated legacy, and it established our newly formed organization as a leading-edge association dedicated to exploring the most compelling issues of our time.

FRONT Exhibition Company “The Art Futures Forum”

Cleveland, OH \$25,000

This collaborative two-day convening featured conversation around how museums and other arts institutions can better reflect and serve the needs of their communities. The forum considered the scholarly work of art historians and the institutional exhibitions and programs that bring particular stories to life for the public.

“The goal of the project was to stir up much needed conversations around the role of visual arts institutions in equity and social justice. We engaged scholars, arts administrators, artists, community activists, arts leaders, and appreciators of the arts and brought them together for this two-day event, a collaboration between CWRU, Assembly for the Arts, and FRONT International. We discussed urgent issues of equity in the arts, specifically those around power and the ways that predominantly white art institutions can create more relevant and impactful programming reflective of the diverse needs, interests, and aspirations of Greater Clevelanders, with a focus on Black and Brown communities. The connections made that day are now fueling innovative, collaborative, and transformative projects or programs that will be funded by our region’s major foundations,” said Deidre McPherson, FRONT Director of Artistic and Community Initiatives.

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DEIDRE MCPHERSON,
FRONT DIRECTOR OF ARTISTIC
AND COMMUNITY INITIATIVES

FRONT Art Futures Forum, September 17, 2022, Samson Pavilion, Health Education Campus of Case Western Reserve University and Cleveland Clinic. Photo by Asia Armour, courtesy of Deep Roots Experience.



Art Design Chicago

1.4

Art Design Chicago is a platform for collaboration and exchange developed with cultural practitioners throughout Chicago. The initiative seeks to catalyze transformative approaches to co-creation and community engagement and stimulate expansive narratives of Chicago art and design, past and present. Grants support community engagement, research and development, exhibitions, convenings, public programs, and publications.

Museum of Vernacular Arts and Knowledge Black Arts Movement School Modality

Chicago, IL	\$25,000
<p>Over the course of two weeks in August 2021, an intergenerational group of students, artists, and scholars from across the United States and around the world met over Zoom to learn about the Black Arts Movement (BAM) from a group of creatives who were central to its flowering in Chicago during the 1960 and '70s. A nationwide movement led by Black artists and intellectuals, BAM called for creative expression reflecting pride in Black history and culture to awaken Black consciousness and achieve liberation.</p> <p>The course, dubbed the Black Arts Movement School Modality by its creator, Romi Crawford, Professor of Visual and Critical Studies at the School of the Art Institute of Chicago, explored ideas and knowledge structures that emerged from the movement in Chicago. In describing her goals for BAM School Modality, Crawford said, “The idea of ‘school’ was an important and recurring motif for BAM artists who organized free institutes, workshops, and other teaching and learning experiences in tandem with their artmaking. I wanted to capture the weight of this impulse that was so central to the movement, and to create space for the artists to teach what they know, because universities have not made room for them for systemic reasons.”</p>	

Center for Native Futures Mound Summit

The Center for Native Futures (CfNF) hosted its inaugural bi-annual Mound Summit, which facilitates conversations around the theme of Native and Indigenous Futurisms, in December 2021. Monica Rickert-Bolter, Center for Native Futures, said, “The virtual daylong conference brought together a dozen Indigenous scholars, writers, performers, and artists with more than 200 audience participants. The event was divided into three panel discussions, which featured in-depth conversations with Natives working within institutions and participating in artistic circles across the country. By offering this platform, the panelists connected their similar experiences and ultimately built a larger sense of community. At the same time, audience members were introduced to and heard firsthand the insights offered by these Indigenous creatives and academics. The foundation’s financial support allowed CfNF to host an intellectual and artistic gathering of people from all backgrounds and showcase Native brilliance. CfNF is excited to expand its outreach and provide a forum for more Indigenous scholars and creatives for the 2023 Mound Summit.

Strategic Initiatives

1.5

Strategic Initiatives provide investment in organizations’ capacity building or support for programming efforts to address inequities in current and historical presentations and understandings of American art history. These grants often support programs or test new ideas that challenge the status quo and help reimagine the narratives, practices, and presentations of American art.



Musées partagés octobre 2022. Photo Anne Volery © Palais de la Porte Dorée

Palais de la Porte Dorée “Sharing Museums”

Paris, France \$73,651

Sharing Museums, a conference held at Musée national de l’histoire de l’immigration Palais de la Porte Dorée in Paris, France, brought together museum directors, artists, thinkers, and journalists from countries around the globe for a conversation on diversity, migrations and diaspora, colonial history, and restitutions impacting museums and cultural organizations. The convening invited participants to offer insights on site-specific and shared experiences and to explore different methods, models, and practices that inform the field, allowing cultural institutions to engage with critical approaches and rethink their place and role in society.

“With Sharing Museums, we have collected and combined the views and practices of museums worldwide as they consider their societal role, focusing on three issues that are key to coexistence and remembrance: social cohesion, diversity, and relations between Western countries and former colonies. This international format allowed the sharing and contrasting of

viewpoints and the mutual enrichment of the institutions’ practices with new ideas. The audience, composed of actors from the field of culture, students, academia and, more generally, members of the public interested in heritage issues, were given the opportunity to hear about current achievements that may serve as potential sources of inspiration for endeavors in France, and in other countries, since the presentations were available online and will be published. The project signals the institution’s commitment to fostering social cohesion and to work on an international level,” said Constance Rivière, Musée national de l’histoire de l’immigration—Aquarium tropical, and Sébastien Gökalp, Director, Musée national de l’histoire de l’immigration.

Soul of Nations Foundation
Residency and professional
development program at the
Soul Center for the Arts

Florence, Italy \$150,000

Soul of Nations brings together an international cohort to co-create a semi-virtual, semi in-person program around shared Black and Native American diaspora experiences. Based in Italy, this program allows artist fellows to engage with local communities and bring new learnings, methods, and art back to the U.S. at the conclusion of their residencies.

Darnelle Casimir, Administrative Coordinator, Soul of Nations Inc., observed: “Soul of Nations endeavors to provide emerging and renowned Indigenous and Black visual artists from the United States and Italy with the opportunity to research the modern and historical juxtaposition of distinction and unification among American and European cultures, exhibit original works of art that further cross-cultural dialogue regarding the displaced BIPOC experience, and engage in public restorative healing practices and workshops in the birth country of Christopher Columbus, all the while unearthing the regal legacy of the Tuscan Prince—Alessandro de’ Medici—the first Black head of state in the modern Western world. Partnering with the Terra Foundation for American Art for Soul Center for the Arts’ exhibitions, residency, and humanities programs are helping to ensure the stability and expansion of this unique opportunity that fosters American arts and culture from a contemporary and sociocultural empathetic perspective. Together we can be the voice!”



Above: Oumou Aidara, *Self Portrait*, 2020, photo courtesy of the artist and Soul of Nations.

Below: Dayna Danger, *Untitled (Self Portrait)*, 2023, photo courtesy of the artist and Soul of Nations.

Facing: River Garza, *Untitled (Cowboy)*, 2020, photo courtesy of the artist and Soul of Nations.



“The history of Black visual culture has for too long been uneven and underrepresented, due in part to a lack of primary materials. Our *Unearthing the Archive* project... will create change by mining a resource that exists nowhere else: our unparalleled abundance of documents and related holdings of Black artists working over the past 50 years.”

THELMA GOLDEN,
DIRECTOR AND CHIEF CURATOR,
THE STUDIO MUSEUM IN HARLEM

A group photo of (front L-R) Councilman Fred Samuel, Mayor Edward I. Koch, Dr. Mary Schmidt Campbell, C. Elaine Parker, Terrance Moan, (rear L-R) Charles A. Shorter, Jr., Commissioner Bess Myerson, Fred Price, circa 1979, courtesy of The Studio Museum in Harlem.



The Studio Museum in Harlem “Unearthing the Archive”

New York, NY \$1,000,000

Since it opened in 1968, the Studio Museum in Harlem has championed Black art and culture. Through its exhibitions, education and public programs, publications, events, permanent collection, artist-in-residence program, and many other activities, the Studio Museum has defined historical themes and concepts, set scholarly standards, and provided support for generations of artists. *Unearthing the Archive* marks the first time the Studio Museum has comprehensively researched and shared its history and legacy in the shaping of American art. Initiated as the museum constructs its new building to meet the needs of the institution and its communities, *Unearthing the Archive* is a research, archival, and publication project that investigates the museum’s past to better understand its role as a nexus for Black art in Harlem.

“The history of Black visual culture has for too long been uneven and underrepresented, due in part to a lack of primary materials,” said Thelma Golden, Director and Chief Curator of The Studio Museum in Harlem. “Our *Unearthing the Archive* project, undertaken as the Studio Museum prepares to open its first purpose-built home in more than half a century of operation, will create change by mining a resource that exists nowhere else: our unparalleled abundance of documents and related holdings of Black artists working over the past 50 years. We are deeply grateful to the Terra Foundation for its generous support of this project, which advances a goal our two institutions share: the aim of introducing deeper research into American art history and expanding its canon.”

IFF Chicago’s Cultural Treasures

Chicago, IL \$1,000,000

Five Chicago-based philanthropic organizations—the John D. and Catherine T. MacArthur Foundation, the Joyce Foundation, the Polk Bros. Foundation, the Terra Foundation for American Art, and the Walder Foundation—provided \$11.75 million in funding for Chicago’s Cultural Treasures, an initiative that supported 40 organizations that contribute to the history, culture, vibrancy, and identity of communities of color in greater Chicago. This regional program is part of the Ford Foundation’s larger America’s Cultural Treasures initiative to acknowledge and honor the diversity of artistic expression in the U.S.

“I view this grant as integral in helping the Center more effectively protect and reimagine both our archives and collections, and, importantly, to provide the type of sustainability that can be appreciated for generations to come.”

MONIQUE BRINKMAN-HILL,
EXECUTIVE DIRECTOR,
SOUTH SIDE COMMUNITY ART CENTER

South Side Community Art Center, A four-year project to expand the center’s capacity to preserve its art and archival collections

Chicago, IL \$750,000

The nation’s only continuously operated community art center established as part of the Works Progress Administration, Chicago’s South Side Community Art Center (SSCAC) was created in 1940 by Black artists and remains a vital cultural resource, presenting exhibitions, programs, and events that engage audiences with Black art and artists. The Terra Foundation’s grant supports a four-year project to expand SSCAC’s capacity to preserve its art and archival collections and to make these collections and the stories they tell accessible to the public and to researchers. The collection features art by individuals who were instrumental in SSCAC’s founding and by many others with strong connections to the institution.

“I am thrilled beyond measure to receive this grant to reconstruct the capacity, practices, and protocols for our archives and collections. The Center’s archives proudly house thousands of documents, ephemera papers, photographs, and slides from past stakeholders and contributors that reflect the diverse art history of Chicago’s South Side community and the broader narratives of Black Art History around the country,” said Monique Brinkman-Hill, Executive Director of the South Side Community Art Center. “I view this grant as integral in helping the Center more effectively protect and reimagine both our archives and collections, and, importantly, to provide the type of sustainability that can be appreciated for generations to come.”

Facing: The Terra Foundation for American Art’s *Old Time Letter Rack* by John F. Peto at the Georgia Museum of Art, University of Georgia. Photograph by Alvaro Santistevan.



Terra Foundation Collection

1.6

The Terra Foundation uses its art collection to foster intercultural dialogue and expand narratives of American art. The foundation makes its collection—more than 750 paintings, prints, drawings, photographs, and sculptures by 242 artists working between the 1750s and the 1980s—available throughout the world through loans and exhibition projects. Through the Terra Collection-in-Residence initiative, artworks are loaned for extended periods to invited university and research museums within and outside the United States.



Winslow Homer: Crosscurrents, April 11–July 31, 2022, The Metropolitan Museum of Art.

The Metropolitan Museum of Art Terra Foundation collection loans for *Winslow Homer: Crosscurrents*

New York, NY

“We are grateful to the Terra Foundation for supporting *Winslow Homer: Crosscurrents* in New York and London with a generous grant and key watercolor loan. The critically acclaimed effort explored the canonical painter’s work through the resonant and timely lens of conflict, a theme that crosses his prolific career. It foregrounded Homer’s imagery of the Atlantic World—particularly, its grounding in issues of race, enslavement, and imperialism as well as the fragility of human life—in dialogue with major examples of his wider production. In the process, this critical framework challenged and complicated the popular conception of the artist as the quintessential ‘Yankee’ realist who painted mostly Northeastern subjects. The approach also underlined the resonance of his artistic practice to contemporary audiences. The Terra’s dazzling watercolor, *A Garden in Nassau*, typifies Homer’s approach to depicting the tropical environment as he alludes to difficult histories and social concerns with aesthetic brilliance,” said Stephanie Herdrich, Associate Curator of American Painting and Sculpture, and Sylvia Yount, Lawrence A. Fleischman Curator in Charge of the American Wing, The Metropolitan Museum of Art.

Georgia Art Museum / Terra Foundation for American Art Terra Collection-in-Residence

Athens, GA \$100,000

The Georgia Museum of Art located at the University of Georgia in Athens, Georgia, opened in 1948, and holds collections of American art, European art, and decorative arts and works on paper for instruction and exhibition. The Terra Foundation loans are intended to fill gaps in the museum’s collection of American art and culture and activate individual artworks in the permanent collection. Five paintings are on loan for a period of four years (June 2022–June 2026).

“The Terra Collection-in-Residence program fills crucial gaps within our permanent collection galleries and amplifies the existing narratives we tell about the history of American art. [The Terra Foundation’s] John Singleton Copley portrait has fostered new, richer conversations between northern and southern colonial portraiture, which are traditionally segregated in the study of early American painting. Now, hanging alongside the southern portraitists Henry Benbridge and Jeremiah Theus, Copley’s painting helps us explore issues like transatlantic female identity and self-fashioning, including through a new partnership with the fashion history program at the University of Georgia,” said Jeffrey Richmond-Moll, Curator of American Art, Georgia Museum of Art.

Ashmolean Museum of Art & Archaeology / Terra Foundation for American Art Terra Collection-in-Residence

Oxford, UK \$100,000

The world’s oldest university museum, opened in 1683, the Ashmolean at the University of Oxford, UK, uses the Terra Foundation artworks on loan to develop classes for undergraduate and graduate students, provide training and career-development opportunities for faculty and early-career researchers, and prompt new interpretations for permanent collection works. One painting and 37 prints are on loan for a period of four years (September 2022–September 2026).

“At the Ashmolean Museum in the University of Oxford, the Terra Collection-in-Residence has begun opening doors to exciting new teaching and new research. In a workshop, images by Mary Cassatt, Bertha Lum, and Arthur Dow were brought into dialogue with nineteenth-century Japanese prints, asking questions about the translation not only of language but also of images and ideas,” said Dr. Jim Harris, Teaching Curator, Ashmolean Museum Research Fellow, Somerville College, University of Oxford. “This year’s Terra Visiting Professor, Christopher Reed, is using the collection to help masters’ students consider the impact of Japanese print on early twentieth-century U.S. printmakers. Planning is underway for a day-conference this summer, bringing together early-career researchers from English literature, philosophy, history, and other disciplines to examine questions raised by the prints and their artists. And later this term, the museum will host two micro-internships for undergraduates who will work with the Terra Foundation prints to start researching and constructing a new, online resource for teaching modern American history at high school level.”



Ashmolean Museum of Art & Archaeology, Oxford, UK, workshop with the University’s Translator-in-Residence Polly Barton, Curator of Japanese Art Clare Pollard, and Teaching Curator Jim Harris, who brought images by Mary Cassatt, Bertha Lum, and Arthur Dow into dialogue with nineteenth-century Japanese prints, 2023.

“At the Ashmolean Museum in the University of Oxford, the Terra Collection-in-Residence has begun opening doors to exciting new teaching and new research.”

DR. JIM HARRIS, TEACHING CURATOR,
ASHMOLEAN MUSEUM RESEARCH FELLOW,
SOMERVILLE COLLEGE, UNIVERSITY OF OXFORD

“With key loans from the Terra Foundation’s collection of paintings, our presentation of the arts of the Americas is truly enriched, broadening the representation of makers in our galleries while also playing to strengths.”

ANNELISE K. MADSEN,
GILDA & HENRY BUCHBINDER ASSOCIATE CURATOR
ARTS OF THE AMERICAS, THE ART INSTITUTE OF CHICAGO

The Art Institute of Chicago Long-term Terra Foundation collection loans

Chicago, IL

Since 2005, a rotating selection of works from the Terra Foundation collection has been on view at the Art Institute of Chicago. This partnership allows local, national, and international audiences to view objects from the collection and helps the Art Institute deepen and expand narratives of American art, inviting new interpretations throughout its Arts of the Americas galleries.

“With key loans from the Terra Foundation’s collection of paintings, our presentation of the arts of the Americas is truly enriched, broadening the representation of makers in our galleries while also playing to strengths. In the Art Institute’s recent [2022] reinstallation of American modernism, for instance, Marsden Hartley’s *Painting No. 50* makes for an impactful sight line, participating in a dialogue about multiple modernisms in the early twentieth century—from Hartley in Berlin and Frank Lloyd Wright in the Midwest to Maria Martinez and Georgia O’Keeffe in the Southwest and Isamu Noguchi in Chicago, alongside many others,” said Annelise K. Madsen, Gilda and Henry Buchbinder Associate Curator Arts of the Americas, The Art Institute of Chicago.

Facing: Arts of the Americas collection
installed in Gallery 265, The Paul
and Gabriella Rosenbaum Gallery,
The Art Institute of Chicago.





Grants Awarded

July 1, 2019 – June 30, 2022

- 2.1 FINANCIAL YEAR 2020
- 2.2 FINANCIAL YEAR 2021
- 2.3 FINANCIAL YEAR 2022

Facing: *Unter freiem Himmel, Rosa Bonheur und die Sammlung Bühler-Brockhaus in neuem Licht*, Museum der bildenden Künste Leipzig, installation view

Grants During Financial Year 2020

2.1

Frederic Edwin Church, *The Iceberg* (detail), c. 1875, oil on canvas, 22 x 27 in. (55.9 x 68.6 cm), Terra Foundation for American Art, Daniel J. Terra Collection, 1993.6.



Convenings

Fundação de Apoio à Universidade Federal de São Paulo

São Paulo, Brazil	\$25,000
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To support the 35th Comité International d’Histoire de l’Art World Congress, which aims to describe, reflect upon, and analyze different forms of migration in a concrete, historio-graphical, and theoretical way. Held at the Goethe Institut in São Paulo, the Congress is composed of 12 thematic sessions, one of which is a special session titled “Migration in the Americas,” where fifteen invited speakers reflect on the transit and exchange of artists, theories, methods, objects, artistic techniques, and so forth, across the Americas.

Iris & B. Gerald Cantor Center for Visual Arts

Stanford, CA	\$25,000
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To support “Living for Change: Art, Aesthetics and Asian America,” a two-day public convening that aims to rethink and reimagine the historical and theoretical dimensions of Asian American art and aesthetics. Co-organized by the Cantor Center for Visual Arts and the Department of Art and Art History, Stanford University, this event brings together leading artists, performers, curators, and scholars for a broad conversation about the role of images in the past, present, and future of Asian Americans, and it also serves as the inaugural event of the Cantor Art Center’s Asian American Art Initiative.

John Nicholas Brown Center for Public Humanities and Cultural Heritage, Brown University

Providence, RI	\$23,000
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To support “Inheritance,” a scholarly symposium that convenes participants from a variety of disciplines to consider the intent and context of racialized representations in the arts, especially in the United States in the nineteenth and early twentieth centuries. The symposium seeks to understand the history of these artifacts, and to reflect on what to do with this inheritance, while convening speakers from different fields—including art history, contemporary art, law, tribal leadership, museums, and activism—to present on strategies that are being used to respond to concerns about these art-works in the present.

J. Paul Getty Trust Getty Research Institute

Los Angeles, CA	\$25,000
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To support an international workshop linked to the research project and online publication on Ed Ruscha’s “Streets of Los Angeles” at the Getty Research Institute. Through this workshop, 17 scholars from the United States, United Kingdom, and Germany work collaboratively to share innovative approaches to analyzing a recently digitized archive of 130,000 images of Los Angeles taken by Ed Ruscha since the 1960s.

Kingston University

London, United Kingdom	\$16,500
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To support “Moving Muybridge: A Transatlantic Dialogue,” a two-day program that brings together Eadweard Muybridge specialists to consider the significance of Kingston’s collection of the artist’s work, which is unveiled after five years in storage. The conference elucidates a more comprehensive and interconnected understanding of Muybridge’s work by focusing on the Kingston Collection in relation to major American collections of Muybridge to build international networks of Muybridge scholars and to plant seeds for future research projects.

Loughborough University

Loughborough, United Kingdom	\$25,000
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To support a symposium titled, “Rethinking the Histories and Legacies of New York Dada,” which brings together scholars, curators, and artists from the United Kingdom, United States, and Europe to examine the creative and intellectual distinctiveness of New York Dada, probing new idioms and ideas to which it gave rise.

The Metropolitan Museum of Art

New York, NY	\$44,260
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To support a scholarly convening that will address the current opportunities and challenges of displaying and interpreting historical Indigenous North American collections in U.S., Canadian, and European museums. The program will include a panel discussion and a curatorial workshop, which will feature invited Native and non-Native academics and curators from various institutions.

Scottish Society for Art History

Glasgow, Scotland	\$7,500
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To support a study day titled “Scotland and North America,” organized by the Scottish Society for Art History in association with The Hunterian, University of Glasgow. The study day focuses on the topic of artistic exchange between Scotland and North America between the years of 1714 and 1946, and it consists of four sessions, focusing on the themes of transatlantic influences and networks, patronage and collecting, new research on individual artists, and art and education in Scotland and North America.

Penn Libraries, University of Pennsylvania

Philadelphia, PA	\$20,900
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To support “Translating Warhol,” a two-day symposium that considers the translations of Andy Warhol’s publications and speech and aims to offer new perspectives on the reception of Warhol abroad and on the transmission of art and ideas from one culture to another. The symposium brings together scholars from Europe and the United States to examine various translations of Warhol’s work as case studies of the complexity of cultural transmission.

Facing: Stanford University, Cantor Arts Center, Asian American Art Initiative, October 28-29, 2022, symposium “IMU UR2: Art, Aesthetics, and Asian America Art,” Photo by Harrison Truong.

Next Page: *Martin Wong. Malicious Mischief*, 2022. Installation view of exhibition at Museo CA2M, Madrid 2022. Photo by Roberto Ruiz. Courtesy of Museo CA2M





Exhibitions

Barnes Foundation

Philadelphia, PA \$125,000

To support *Soutine/De Kooning*, an exhibition that explores the affinities between the work of the Lithuanian artist Chaim Soutine and the Dutch American artist Willem de Kooning. Co-organized by the Musée de l’Orangerie and the Barnes Foundation, this show considers how the work of Soutine had a decisive influence on the development of de Kooning’s art, especially following Soutine’s posthumous retrospective held at The Museum of Modern Art in 1950, which the American artist studied at length. The exhibition travels to both co-organizing venues and is accompanied by both a French-language and an English-language catalogue.

Berkeley Art Museum & Pacific Film Archive

Berkeley, CA \$250,000

To support *Alison Knowles: A Retrospective*, the first comprehensive retrospective of Alison Knowles, who has been producing a significant and understudied body of work since the early 1960s. Best known as a core member of Fluxus, her innovative experiments—from painting and printmaking to sculpture and installation, sound works, poetry, and artists’ books—have influenced contemporary art and artists for more than 50 years. The exhibition travels to Henie Onstad Kunstsenter (Norway) and is accompanied by an English-language catalogue.

Centre Pompidou

Paris, France \$150,000

To support *Alice Neel: An Engaged Eye*, an exhibition that highlights the political and social aspects of Alice Neel’s work, which engaged with injustices in American society, pinpointing inequalities motivated by discrimination based on race, gender, and sexual orientation. Featuring 75 paintings and drawings, the show is divided into two thematic parts: class struggle and gender struggle. A French-language catalogue accompanies the exhibition.

Crystal Bridges Museum of American Art

Bentonville, AR \$25,000

To support *Cross Pollination: Heade, Cole, Church, and Our Contemporary Moment*, an exhibition co-organized by the Olana State Historic Site, the Thomas Cole National Historic Site, and Crystal Bridges. Examining the complex relationships between art, nature, and science through the lens of three nineteenth-century artists, the exhibition highlights the metaphorical pollination of ideas among artists and between artists and scientists, in the nineteenth century and today. The exhibition travels to the co-organizing venues, as well as to the Cummer Museum and Gardens and Reynolda House Museum of American Art, and it is accompanied by an English-language catalogue.

Denver Art Museum

Denver, CO	\$300,000
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To support *Indian Power: Reframing America* through Indigenous Art, a collaboratively organized exhibition between curators at the Denver Art Museum and the exhibition’s exhibiting venue, National Palace Museum, Southern Branch (Taiwan). The exhibition features 80 works by American Indian artists and introduces audiences to the ways in which American Indian artists have challenged and shaped the ways their arts and cultures have been viewed. The exhibition is accompanied by a Chinese-language catalogue.

Fondation Beyeler

Riehen/Basel, Switzerland	\$100,000
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To support *Edward Hopper*, a monographic presentation of Edward Hopper’s landscape paintings, highlighting Fondation Beyeler’s recent acquisition of Hopper’s Cape Ann Granite. The show presents approximately 100 works, including oil paintings, drawings, and watercolors, ranging in date from the early 1920s to 1961 to span the painter’s entire career. German- and English-language catalogues accompany the exhibition.

Fundación Juan March

Madrid, Spain	\$150,000
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To support a retrospective exhibition titled *Ad Reinhardt: “Art is Art and Everything Else is Everything Else.”* Showcasing 60 works by the artist, the exhibition features his photographic slides; writings on art; commercial illustrations; cartoons satirizing the art world and politics; travel journals; as well as notebooks, sketches, and political pamphlets. A Spanish-language catalogue accompanies the exhibition.

Hessisches Landesmuseum Darmstadt

Darmstadt, Germany	\$50,000
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To support *American Heiner. A Mammoth making History*, an exhibition that reintroduces the historical facts surrounding a set of mastodon bones discovered in the Hudson River Valley that were unearthed under the direction of artist and naturalist Charles Willson Peale. The show also reviews the importance of the discussions of extinct species in the founding narrative of the American nation at the turn of the eighteenth and nine-teenth centuries. A German-language catalogue accompanies the exhibition.

Mary & Leigh Block Museum of Art

Evanston, IL	\$355,000
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To support *A Site of Struggle: Making Meaning of Anti-Black Violence in American Art and Visual Culture*, an exhibition investigating the conceptual and aesthetic strategies that American artists and activists have used to reckon with the issue of anti-Black violence through art and visual culture created between 1895 and 2017. Including approximately 75 artworks in modes from realism to abstraction, and in a range of media including photography, painting, sculpture, video, and sound, the exhibition travels to the Montgomery Museum of Fine Arts and is accompanied by an English-language catalogue.

Modern Art Oxford

Oxford, United Kingdom	\$200,000
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To support *Ruth Asawa: Citizen of the Universe*, an exhibition co-organized by Modern Art Oxford and the Stavanger Art Museum (Norway), that presents a comprehensive overview of Ruth Asawa as an artist, a pedagogue, and arts activist. The exhibition brings together not only key examples of Asawa’s wire sculptures from the first half of her career, but also contextualizes them through the artist’s drawings and her involvement with community-based art education initiatives at Black Mountain College and the Alvarado Arts Workshop. The exhibition travels to both co-organizing venues and is accompanied by an English-language catalogue.

Musée d’Art Moderne Grand-Duc Jean

Luxembourg City, Luxembourg	\$150,000
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To support *Robert Morris: The Perceiving Body*, an exhibition co-organized by Mudam Luxembourg and the Musée d’Art Moderne Grand-Duc Jean. The exhibition features selected works representing the early work of Robert Morris, and it addresses his artistic practice that contributed to the transformation of art making in an era of political turmoil and profound historical change. The exhibition travels to both co-organizing venues and features a catalogue produced in English and French.

Museu de Arte de São Paulo

São Paulo, Brazil	\$100,000
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To support *Senga Nengudi*, the first solo exhibition in Latin America that focuses on the work of Senga Nengudi, an artist who for some 50 years crafted an oeuvre that inhabits a unique place between sculpture, dance, installation, and performance. The exhibition includes a large series of her iconic R.S.V.P sculptures, exhibited for the first time since 1976. A Portuguese-language catalogue accompanies the exhibition.

Musée de l’Orangerie

Paris, France	\$125,000
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To support *Soutine/De Kooning*, an exhibition that explores the affinities between the work of the Lithuanian artist Chaim Soutine and the Dutch American artist Willem de Kooning. Co-organized by the Musée de l’Orangerie and the Barnes Foundation, this show considers how the work of Soutine had a decisive influence on the development of de Kooning’s art, especially following Soutine’s posthumous retrospective held at The Museum of Modern Art in 1950, which the American artist studied at length. The exhibition travels to both co-organizing venues and is accompanied by both a French-language and an English-language catalogue.

National Gallery of Art

Washington, DC	\$200,000
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To support *Philip Guston Now*, the first major retrospective of the artist’s career in nearly a decade, as well as the first in the United Kingdom in almost 20 years. The exhibition spans Guston’s 50-year career through 125 paintings and a selection of drawings, depicting the personal and the political, the abstract and the figurative, and the humorous and the tragic. The exhibition features an English-language catalogue and travels to the Museum of Fine Arts, Houston; Tate Modern; and the Museum of Fine Arts, Boston.

National Gallery of Art

Washington, DC	\$250,000
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To support *The Woman in White: Joanna Hiffernan and James McNeill Whistler*, a survey exhibition of James Abbott McNeill Whistler’s many renderings of Joanna Hiffernan, and for the first time, a comprehensive account of her role as an active participant in Whistler’s creative and personal life during the early 1860s. Co-organized by the National Gallery of Art and the Royal Academy of Art, this show highlights several works that resulted from the two months that Whistler and Hiffernan spent in Trouville in the fall of 1865 in the company of Gustave Courbet, Whistler’s mentor, friend, and rival. The exhibition travels to both co-organizing venues and is accompanied by an English-language catalogue.

National Gallery Singapore

Singapore	\$75,000
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To support *Nam June Paik: The Future is Now* at all five venues: Tate Modern, Stedelijk Museum, Museum of Contemporary Art Chicago, San Francisco Museum of Modern Art, and National Gallery Singapore. The exhibition is the first of its scale to present the Korean American artist Nam June Paik as a key figure of the twentieth-century avant-garde movement. English- and Dutch-language catalogues accompany the exhibition.

National Portrait Gallery of Australia

Canberra, Australia	\$203,000
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To support *Facing New Worlds*, an exhibition illuminating the stylistic and thematic affinities woven through portraits created on opposite sides of the Pacific during the “Age of Empire” from 1760 to 1860. The exhibition travels to the State Library of Victoria (Australia) and is accompanied by an English-language catalogue.

The Olana Partnership

Hudson, NY	\$20,000
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To support *Cross Pollination: Heade, Cole, Church, and Our Contemporary Moment*, an exhibition co-organized by the Olana State Historic Site, the Thomas Cole National Historic Site, and Crystal Bridges. Examining the complex relationships between art, nature, and science through the lens of three nineteenth-century artists, the exhibition highlights the metaphorical pollination of ideas among artists and between artists and scientists, in the nineteenth century and today. The exhibition travels to the co-organizing venues, as well as to the Cummer Museum and Gardens and Reynolda House Museum of American Art, and it is accompanied by an English-language catalogue.

San Francisco Museum of Modern Art

San Francisco, CA	\$100,000
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To support *Nam June Paik: The Future is Now* at all five venues: Tate Modern, Stedelijk Museum, Museum of Contemporary Art Chicago, San Francisco Museum of Modern Art, and National Gallery Singapore. The exhibition is the first of its scale to present the Korean American artist Nam June Paik as a key figure of the twentieth-century avant-garde movement. English- and Dutch-language catalogues accompany the exhibition.

San Francisco Museum of Modern Art

San Francisco, CA	\$150,000
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To fund the comprehensive retrospective *Joan Mitchell: Fierce Beauty*. The exhibition brings together signature canvases with rarely seen paintings and works on paper in a presentation that highlights the artist’s varied creative processes, while illuminating her impact on postwar painting on both sides of the Atlantic. The retrospective travels from the Baltimore Museum of Art, a co-organizer, and then to SFMOMA, the Solomon R. Guggenheim Museum (New York) and the Foundation Louis Vuitton (Paris), and is accompanied by an English-language catalogue.

Stedelijk Museum

Amsterdam, Netherlands	\$75,000
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To support *Nam June Paik: The Future is Now* at all five venues: Tate Modern, Stedelijk Museum, Museum of Contemporary Art Chicago, San Francisco Museum of Modern Art, and National Gallery Singapore. The exhibition is the first of its scale to present the Korean American artist Nam June Paik as a key figure of the twentieth-century avant-garde movement. English- and Dutch-language catalogues accompany the exhibition.

Tate

London, United Kingdom	\$250,000
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To support *Bruce Nauman*, a retrospective exhibition co-organized by Tate Modern and the Stedelijk Museum (Amsterdam). Through an experiential display that gives prominence to sound and moving-image artworks, this presentation traces pertinent strands in the artist’s oeuvre through the staging of important and rarely seen works, in a way that aims to satisfy both long-standing followers and new audiences. The exhibition travels to both co-organizing venues, as well as to the Los Angeles County Museum of Art and the Pirelli Hanger Bicocca (Milan). An English-language catalogue and an Italian-English, bilingual catalogue accompany the exhibition.

Tate

London, United Kingdom	\$100,000
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To support *Philip Guston Now*, the first major retrospective of the artist’s career in nearly a decade, as well as the first in the United Kingdom in almost 20 years. The exhibition spans Guston’s 50-year career through 125 paintings and a selection of drawings, depicting the personal and the political, the abstract and the figurative, and the humorous and the tragic. The exhibition features an English-language catalogue and travels to the Museum of Fine Arts, Houston; Tate Modern; and the Museum of Fine Arts, Boston.

Tate Modern

London, United Kingdom	\$150,000
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To support *Nam June Paik: The Future is Now* at all five venues: Tate Modern, Stedelijk Museum, Museum of Contemporary Art Chicago, San Francisco Museum of Modern Art, and National Gallery Singapore. The exhibition is the first of its scale to present the Korean American artist Nam June Paik as a key figure of the twentieth-century avant-garde movement. English- and Dutch-language catalogues accompany the exhibition.

Thomas Cole National Historical Site

Catskill, NY	\$12,000
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To support *Cross Pollination: Heade, Cole, Church, and Our Contemporary Moment*, an exhibition co-organized by the Olana State Historic Site, the Thomas Cole National Historic Site, and Crystal Bridges. Examining the complex relationships between art, nature, and science through the lens of three nineteenth-century artists, the exhibition highlights the metaphorical pollination of ideas among artists and between artists and scientists, in the nineteenth century and today. The exhibition travels to the co-organizing venues, as well as to the Cummer Museum and Gardens and Reynolda House Museum of American Art, and it is accompanied by an English-language catalogue.



Isabel Bishop, *Noon Hour*, 1935, etching on off-white wove paper, 6 3/4 x 4 15/16 in. (17.1 x 12.5 cm), Terra Foundation for American Art, Daniel J. Terra Collection, 1996.84.

Art Design Chicago

Chicago Department of Cultural Affairs & Special Events

Chicago, IL	\$22,500
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To support *At Home in the World: African American Designers in Chicago*, a scholarly publication based on the exhibition African American Designers in Chicago: Art, Commerce, and Politics of Race presented as part of Art Design Chicago 2018. The publication serves as the first comprehensive survey of Black design in Chicago, a major center of American product manufacturing and consumer culture in the twentieth century, while exploring the diverse work and worldviews of the city’s African American designers from the start of the Great Migration to today.

Chicago Humanities Festival

Chicago, IL	\$6,000
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To support the production of the Terra Foundation Publication *Creative Chicago: An Interview Marathon*, based on the 2018 Terra Foundation-funded public program, “Creative Chicago Interview Marathon,” produced by the Chicago Humanities Festival, and presented during the international art fair EXPO Chicago. The daylong program brought 23 prominent artists, designers, architects, writers, and other creatives into conversation with one another and prominent curator and interviewer Hans Ulrich Obrist before a live audience. The richly illustrated publication includes interview texts, reproductions of artists’ works, and event documentation.

Polish Museum of America

Chicago, IL	\$2,300
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To support research travel to Poland for an exhibition tentatively titled *Face to Face with Modernism: Stanislaw Szukalski in Chicago, 1913–23*, focusing on the formation of modernist movements and networks in Chicago through the lens of Szukalski’s work, including sculptures, prints, and photographs created during his formative years in the city.

University of Illinois at Chicago

Chicago, IL	\$22,500
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To support *Chicago Design: Histories and Narratives*, a scholarly publication developed as an outgrowth of the two-day international conference of the same name, presented as part of Art Design Chicago 2018. Foregrounding a broad definition of design in Chicago, the volume is the first to look beyond previously studied examples of modernism, shedding light on lesser known—yet significant—design practices nurtured in Chicago from the late-nineteenth through twentieth century, by virtue of the city’s role as a national hub for printing, advertising, marketing, retail manufacturing, transportation, and design education.

Fellowships & Visiting Professorships

Humboldt-Universität zu Berlin

Berlin, Germany	\$385,000
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To support the four-year renewal of the Terra Foundation Postdoctoral Teaching Fellowship at the Institute of Art and Visual History, Humboldt-Universität zu Berlin. This program, originally funded in 2016 for a four-year cycle, supports two postdoctoral fellows, each for a two-year period, to teach and conduct research in art and visual culture of the United States prior to 1980 at the prestigious art history department in Germany, where students and faculty represent a variety of periods and traditions of art history.

Musée du Quai Branly – Jacques Chirac

Paris, France	\$221,500
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To support the Terra Foundation Research Fellowship and Convenings on Native American Art, a twelve-month research fellowship and two convenings devoted to the museum’s permanent collection of Native American art, from the seventeenth to nineteenth centuries, known as the “Royal Collections.” This interdisciplinary, multi-year research project of this vast collection furthers knowledge of the fragile indigenous objects and contributes to two convenings in Paris with representatives from Native American communities for first-hand study and discussion in front of objects.

Museo Nacional Thyssen-Bornemisza

Madrid, Spain	\$213,498
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To support the Terra Foundation Collection Research Fellowship in American Art, a two-year fellowship focused on the museum’s permanent collection of nineteenth-century art of the United States. The fellow works with curators to imagine and implement a new installation of the American collection at the museum, the first full re-installation since the 1990s. The fellow publishes scholarly essays, contributes to a new collection catalogue, and organizes an international symposium in Madrid.

University of Oxford

Oxford, United Kingdom	\$175,340
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To support the renewal of the annual Terra Foundation for American Art Visiting Professorship at the University of Oxford for three years, starting fall 2018 and ending in spring 2021. The Professor teaches courses at the master’s and undergraduate levels, supervises master’s students, and gives a series of public lectures on campus and elsewhere.

Publications

Association of Historians of American Art

New York, NY	\$25,000
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To support “Toward a More Inclusive Digital Art History,” a digital publishing initiative comprising a workshop and a series of peer-reviewed research articles accompanied by project narratives and data on underrepresented or understudied constituencies in American art, to be published in Panorama, the first peer-reviewed, open access online journal dedicated to advancing the study of American art for an international audience.

College Art Association

New York, NY	\$115,540
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To support the Terra Foundation Research Travel Grants for a three-year period. Administered by the College Art Association, two types of grant support are available to individuals for research on topics concerning American art prior to 1980: Research Travel Grants to the United States and International Research Travel Grants for US-based Scholars. These grants encourage direct contact between international scholars and collections, resources, and experts in the US, and allow US-based scholars the opportunity to consult archival collections, trace the trajectory of their objects of study, and discuss their findings with local art historians.

Museum of Fine Arts, Houston

Houston, Texas	\$22,000
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To support the research-and-development phase of a project, conducted by the International Center for the Arts of the Americas, which ultimately makes accessible key primary sources on Latinx art and artists on the web. Through the establishment of agreements with repositories, artists, and artists’ estates holding important primary source material, the International Center for the Arts of the Americas culls key documents—including published and unpublished essays, letters, programmatic statements, newspaper clippings, preparatory notes, and other unpublished sources—in order to digitize and publish them in the ICAA Documents Project site.



Chicago K–12 Programs

The Art Institute of Chicago

Chicago, IL	\$110,000
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To support the creation of a new American art-focused Art + History field-trip program, a series of professional-development convenings for teachers, and the multiday Terra Foundation American Sources Teacher Program. The two-year project, expected to serve 140 teachers and 1,150 students, is intended to build participants’ skills in source analysis, historical inquiry, and visual literacy, centered on essential questions and issues related to the topic “America in the World.” During the convenings, teachers are introduced to works from the museum’s collections and related source materials and ways to use these resources to explore such topics as immigration, international conflict and/or partnerships, cultural exchange, and other global issues.

Frank Lloyd Wright Trust

Chicago, IL	\$49,650
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To support “Teaching by Design,” a multi-year program and website that introduces K–12 teachers to Wright’s designs and philosophy and their relationships to contemporary issues in science, technology, engineering, the arts, and math (STEAM), along with strategies for integrating art and design into daily classroom instruction. The grant supports 12 professional-development seminars, 100 new online lesson plans, evaluation, and promotion of online teacher resources. Piloted in 2016 with the Terra Foundation’s support, the next iteration serves 90 or more K–12 teachers and 9,000 students from 40 schools, along with 3,000 new website users.

Intuit: The Center for Intuitive and Outsider Art

Chicago, IL	\$70,000
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To support the “Teacher Fellowship Program” in the 2019–20 and 2020–21 school years. The program provides professional development for Chicago Public School teachers centered on teaching with American outsider or non-mainstream art. During more than 50 program hours, teachers explore outsider art concepts, collections, and artists, and are guided in creating interdisciplinary lesson plans designed to help students make personal connections and responses to these individuals and their work. Culminating in an exhibition of student art, the program is expected to serve annually approximately 26 Chicago Public Schools teachers at 10–14 schools and 640 students.

Museum of Contemporary Art Chicago

Chicago, IL	\$25,000
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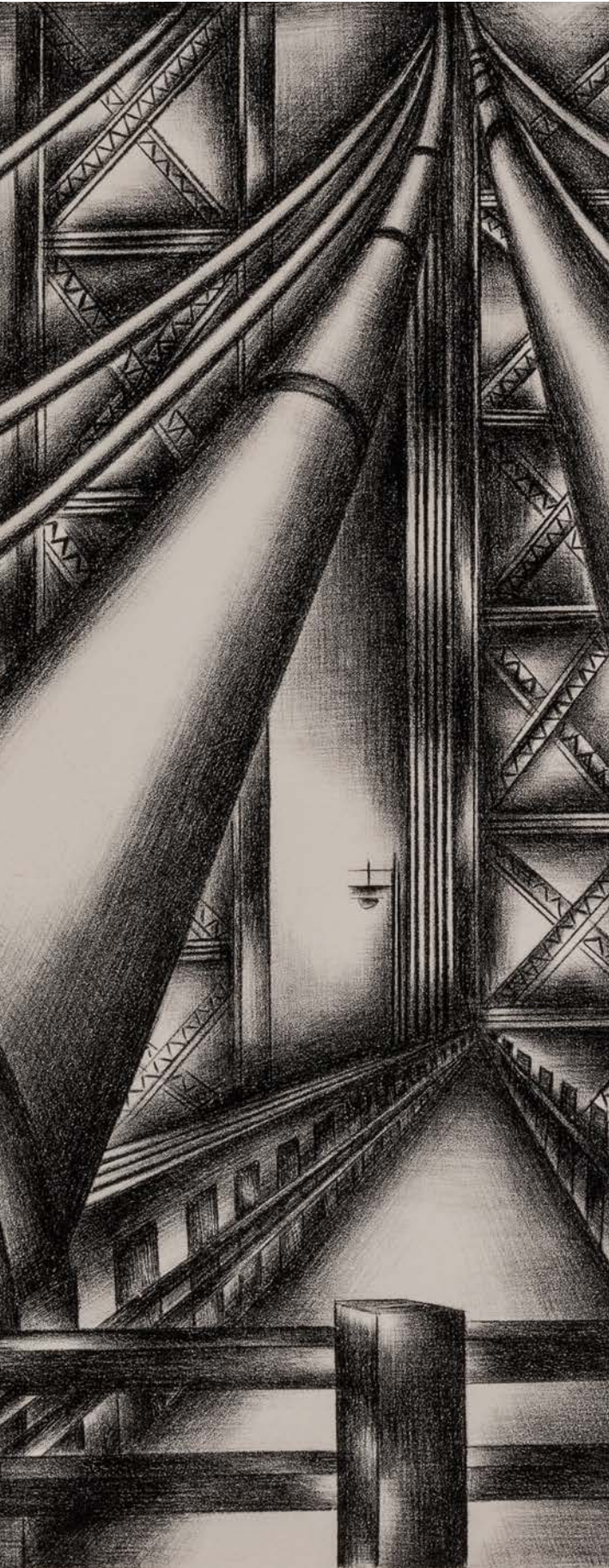
To support the development and implementation of a pilot teacher professional-development and collaborative curriculum-development program to take place in conjunction with the exhibition Alien vs. Citizen. The program brings together for the first time a cohort of classroom teachers, practicing artists who serve as museum guides, and MCA staff to co-design and evaluate new in-gallery and in-classroom tools and curricula engaging the key themes of the exhibition.

National Museum of Mexican Art

Chicago, IL	\$22,000
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To support “Nuestras Historias: Teaching the Story of America through Art” in the 2020–21 school year, which includes professional development for teachers, curriculum development, field trips for students, and artist residencies in classrooms. First supported by the Terra Foundation in 2014, the program makes use of the museum’s collection exhibition and highlights works by Mexican American artists featured in it. This program is aligned to the Common Core State Standards in English Language Arts and serves 20 Chicago Public Schools teachers in a variety of disciplines from up to 15 schools, and 400 students in grades K–12.

Jolan Gross-Bettelheim, *Bridge Cables II* (detail), c. 1940, lithograph on off-white wove paper, 13 11/16 x 9 7/8 in. (34.8 x 25.1 cm), Terra Foundation for American Art, Daniel J. Terra Collection, 1995.35



Chicago Public Programs

Greater Chatham Initiative

Chicago, IL	\$14,000
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To support “Black Arts, Black Power, and the Birth of Kwanzaa,” a free panel conversation exploring the ways in which artists shaped the tradition of Kwanzaa celebrated across the United States. The program, which takes place as part of a Greater Chatham Initiative’s larger Kwanzaa community celebration, features artists and scholars in discussion about the relationship between Kwanzaa and Chicago’s Black Arts Movement of the 1960s and ‘70s.

Hyde Park Art Center

Chicago, IL	\$15,000
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To support public programs to be held in conjunction with an exhibition of contemporary work inspired by the historic South Side Community Art Center, titled *Planting and Maintaining a Perennial Garden IV: Demise Shrouds*. The public programs highlight how the two institutions have each shaped the arts and art making in Chicago, how arts spaces evolve over time, and how community and art in Chicago intersect through social practice.

Media Burn Archive

Chicago, IL	\$15,000
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To support “Chicago Lost and Found,” a four-part program series exploring the history of Chicago art and artists. Utilizing its vast collection of archival videos, Media Burn offers a lens into the art scenes of the past through four 90-minute multidisciplinary public programs, featuring documentary clips, panel conversations, live performances, and historical re-enactments.

Exhibition R&D

Exhibition research and development grants support curatorial research travel in preparation for each institution’s respective forthcoming exhibition.

BARBICAN CENTRE TRUST

London, UK	\$5,300
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Exhibition: *Carolee Schneemann*

THE HUNTERIAN

Glasgow, Scotland	\$6,300
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Exhibition: *The Stag and the Bison*

RHODE ISLAND SCHOOL OF DESIGN MUSEUM OF ART

Providence, RI	\$3,500
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Exhibition: *Nancy Elizabeth*

DENVER ART MUSEUM

Denver, CO	\$4,000
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Exhibition: *The Near East to the Far West*

NEW-YORK HISTORICAL SOCIETY

New York, NY	\$10,000
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Exhibition: *Religion and the American West*

SMITHSONIAN AMERICAN ART MUSEUM AND RENWICK GALLERY

Washington, DC	\$22,500
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Exhibition: *William H. Johnson in Scandinavia*

Relief Grants

Relief grants were made to provide emergency support to institutions impacted by the unprecedented nature of the COVID-19 pandemic. Funding was used to support American art-related programs, staff, or general operations.

AMERICAN ANTIQUARIAN SOCIETY		ARTS WORK FUND	
Worcester, MA	\$10,000	Chicago, IL	\$175,000
AMON CARTER MUSEUM OF AMERICAN ART		ASIA SOCIETY MUSEUM	
Fort Worth, TX	\$25,000	New York, NY	\$10,000
ART, DESIGN & ARCHITECTURE MUSEUM		ASIAN ART MUSEUM OF SAN FRANCISCO	
Santa Barbara, CA	\$10,000	San Francisco, CA	\$50,000
THE ARTS CLUB OF CHICAGO		ASSOCIATION OF ART MUSEUM CURATORS FOUNDATION	
Chicago, IL	\$10,000	New York, NY	\$25,000

ASSOCIATION OF ART MUSEUM DIRECTORS	
New York, NY	\$25,000
THE BALTIMORE MUSEUM OF ART	
Baltimore, MD	\$50,000
BARNES FOUNDATION	
Philadelphia, PA	\$10,000
BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE	
Berkeley, CA	\$10,000
BLACK METROPOLIS RESEARCH CONSORTIUM	
Chicago, IL	\$7,000
BROOKLYN MUSEUM OF ART	
Brooklyn, NY	\$50,000
CENTER FOR CREATIVE PHOTOGRAPHY	
Tucson, AZ	\$10,000

CHICAGO COLLECTIONS CONSORTIUM	
Chicago, IL	\$7,000
CHICAGO CULTURAL ALLIANCE	
Chicago, IL	\$10,000
CHICAGO FILM ARCHIVES	
Chicago, IL	\$7,000
CHICAGO HISTORY MUSEUM	
Chicago, IL	\$40,000
CHICAGO HUMANITIES FESTIVAL	
Chicago, IL	\$30,000
CHICAGO PUBLIC LIBRARY FOUNDATION (CPLF)	
Chicago, IL	\$20,000
COLLEGE ART ASSOCIATION	
New York, NY	\$25,000
COLUMBUS MUSEUM OF ART	
Columbus, OH	\$25,000
THE CONTEMPORARY JEWISH MUSEUM	
San Francisco, CA	\$10,000
COURTAULD INSTITUTE OF ART	
London, UK	\$50,000

CRYSTAL BRIDGES MUSEUM OF AMERICAN ART	
Bentonville, AR	\$50,000
DAVID AND ALFRED SMART MUSEUM OF ART	
Chicago, IL	\$30,000
DENVER ART MUSEUM	
Denver, CO	\$50,000
DEPAUL ART MUSEUM	
Chicago, IL	\$30,000
DESIGN MUSEUM OF CHICAGO	
Chicago, IL	\$15,000
THE DETROIT INSTITUTE OF ARTS	
Detroit, MI	\$50,000
DIA ART FOUNDATION	
New York, NY	\$25,000
DUSABLE MUSEUM OF AFRICAN AMERICAN HISTORY	
Chicago, IL	\$20,000
EDGAR MILLER LEGACY	
Chicago, IL	\$7,000
ELMHURST ART MUSEUM	
Elmhurst, IL	\$20,000

FLOATING MUSEUM	
Chicago, IL	\$7,000
FRANK LLOYD WRIGHT TRUST	
Chicago, IL	\$20,000
GALLERY 400 AT UNIVERSITY OF ILLINOIS AT CHICAGO	
Chicago, IL	\$15,000
GEORGIA O'KEEFFE MUSEUM	
Santa Fe, NM	\$25,000
GREY ART GALLERY, NYU	
New York, NY	\$10,000
HARVARD ART MUSEUMS	
Cambridge, MA	\$10,000
HEARD MUSEUM	
Phoenix, AZ	\$25,000
HERBERT F. JOHNSON MUSEUM OF ART	
Ithaca, NY	\$10,000
HIGH MUSEUM OF ART	
Atlanta, GA	\$50,000
HIRSHHORN MUSEUM AND SCULPTURE GARDEN	
Washington, DC	\$50,000

HONOLULU MUSEUM OF ART		MARY & LEIGH BLOCK MUSEUM OF ART	
Honolulu, HI	\$25,000	Evanston, IL	\$30,000
THE HUNTINGTON LIBRARY, ART COLLECTIONS, AND BOTANICAL GARDENS		MEAD ART MUSEUM	
San Marino, CA	\$50,000	Amherst, MA	\$10,000
HYDE PARK ART CENTER		MEDIA BURN ARCHIVE	
Chicago, IL	\$20,000	Chicago, IL	\$7,000
ILLINOIS HUMANITIES		MENIL COLLECTION	
Chicago, IL	\$10,000	Houston, TX	\$25,000
INTUIT: THE CENTER FOR INTUITIVE AND OUTSIDER ART		THE METROPOLITAN MUSEUM OF ART	
Chicago, IL	\$30,000	New York, NY	\$50,000
IRIS & B. GERALD CANTOR CENTER FOR VISUAL ARTS		MILWAUKEE ART MUSEUM	
Stanford, CA	\$10,000	Milwaukee, WI	\$50,000
THE ISAMU NOGUCHI FOUNDATION AND GARDEN MUSEUM		MINNEAPOLIS INSTITUTE OF ART	
Queens, NY	\$10,000	Minneapolis, MN	\$50,000
JANE ADDAMS HULL-HOUSE MUSEUM, UNIVERSITY OF ILLINOIS AT CHICAGO		MINT MUSEUM OF ART	
Chicago, IL	\$20,000	Charlotte, NC	\$10,000
THE JEWISH MUSEUM		MONTCLAIR ART MUSEUM	
New York, NY	\$50,000	Montclair, NJ	\$10,000
LOS ANGELES COUNTY MUSEUM OF ART		THE MORGAN LIBRARY & MUSEUM	
Los Angeles, CA	\$50,000	New York, NY	\$50,000

EL MUSEO DEL BARRIO		MUSEUM OF ARTS AND DESIGN	
New York, NY	\$10,000	Chicago, IL	\$25,000
MUSEUM OF THE CITY OF NEW YORK		MUSEUM OF CONTEMPORARY ART CHICAGO	
New York, NY	\$25,000	Chicago, IL	\$50,000
MUSEUM OF CONTEMPORARY ART, LOS ANGELES		THE MUSEUM OF CONTEMPORARY PHOTOGRAPHY	
Los Angeles, CA	\$10,000	Chicago, IL	\$30,000
MUSEUM OF FINE ARTS, BOSTON		MUSEUM OF FINE ARTS, HOUSTON	
Boston, MA	\$10,000	Houston, TX	\$50,000
THE MUSEUM OF MODERN ART		NASHER MUSEUM OF ART	
New York, NY	\$50,000	Durham, NC	\$10,000

NATIONAL GALLERY OF ART		NATIONAL MUSEUM OF MEXICAN ART	
Washington, DC	\$50,000	Chicago, IL	\$40,000
NATIONAL PORTRAIT GALLERY		NATIONAL PUBLIC HOUSING MUSEUM	
Washington, DC	\$25,000	Chicago, IL	\$15,000
THE NELSON-ATKINS MUSEUM OF ART		NEW BRITAIN MUSEUM OF AMERICAN ART	
Kansas City, MO	\$50,000	New Britain, CT	\$10,000
NEW MUSEUM OF CONTEMPORARY ART		THE NEWBERRY LIBRARY	
New York, NY	\$10,000	Chicago, IL	\$40,000
NEW-YORK HISTORICAL SOCIETY		THE OLANA PARTNERSHIP	
New York, NY	\$50,000	Hudson, NY	\$10,000

PEABODY ESSEX MUSEUM		PENNSYLVANIA ACADEMY OF THE FINE ARTS	
Salem, MA	\$50,000	Philadelphia, PA	\$50,000
PHILADELPHIA MUSEUM OF ART		THE PHILLIPS COLLECTION	
Philadelphia, PA	\$50,000	Washington, DC	\$25,000
PROJECT OSMOSIS		REBUILD FOUNDATION	
Chicago, IL	\$5,000	Chicago, IL	\$20,000
REYNOLDA HOUSE MUSEUM OF AMERICAN ART		THE RICHARD H. DRIEHAUS MUSEUM	
Winston-Salem, NC	\$10,000	Chicago, IL	\$10,000
SAN DIEGO MUSEUM OF ART		SAN FRANCISCO MUSEUM OF MODERN ART	
San Diego, CA	\$25,000	San Francisco, CA	\$50,000

SAN FRANCISCO STATE UNIVERSITY ART GALLERY		SEATTLE ART MUSEUM	
San Francisco, CA	\$10,000	Seattle, WA	\$25,000
SIDNEY AND LOIS ESKENAZI MUSEUM OF ART		SIXTY INCHES FROM CENTER	
Bloomington, IN	\$10,000	Chicago, IL	\$5,000
SMITHSONIAN AMERICAN ART MUSEUM AND THE RENWICK GALLERY		SOLOMON R. GUGGENHEIM FOUNDATION	
Washington, DC	\$50,000	New York, NY	\$50,000
STERLING & FRANCINE CLARK ART INSTITUTE		SOUTH SIDE COMMUNITY ART CENTER	
Williamstown, MA	\$50,000	Chicago, IL	\$20,000
TELFAIR MUSEUM OF ART		THOMAS COLE NATIONAL HISTORIC SITE	
Savannah, GA	\$10,000	Catskill, NY	\$10,000

Facing: Stanford University, Cantor Arts Center, Asian American Art Initiative, October 28–29, 2022, symposium “IMU UR2: Art, Aesthetics, and Asian America Art,” Photo by Harrison Truong.

UKRAINIAN INSTITUTE
OF MODERN ART

Chicago, IL\$20,000

VIRGINIA MUSEUM OF FINE ARTS

Richmond, VA\$50,000

WADSWORTH ATHENEUM
MUSEUM OF ART

Hartford, CT\$25,000

WALKER ART CENTER

Minneapolis, MN\$50,000

WESTMORELAND
MUSEUM OF AMERICAN ART

Greensburg, PA\$10,000

WHITNEY MUSEUM OF
AMERICAN ART

New York, NY\$50,000

WILLIAMS COLLEGE
MUSEUM OF ART

Williamstown, MA\$10,000

WORCESTER ART MUSEUM

Worcester, MA\$25,000

WINDOW TO THE WORLD
COMMUNICATION

Chicago, IL\$40,000

YALE UNIVERSITY ART GALLERY

New Haven, CT\$10,000

6018 | NORTH

Chicago, IL\$5,000



Grants During Financial Year 2021

2.2

Blanche Lazzell, *Still Life* (detail), 1919 (block cut), 1931 (printed), color woodcut on Japanese paper, block: 11 1/2 x 11 7/8 in. (29.2 x 30.2 cm), Terra Foundation for American Art, Daniel J. Terra Collection, 1996.32



Collections

The Andy Warhol Museum

Pittsburgh, PA \$75,000

To support a temporary exhibition titled *Marisol and Warhol Take New York*. The exhibition travels to the Perez Art Museum Miami.

Benton Museum of Art, Pomona College

Claremont, CA \$75,000

To support a temporary exhibition titled *Cahuilla Basket Weavers, Emil Steffa, and Their Legacies*.

Cheekwood Estate & Gardens

Nashville, TN \$51,600

To support a temporary exhibition titled *The Sculpture of William Edmondson: Tombstones, Garden Ornaments, and Stonework*. The exhibition will be co-presented at Fisk University Galleries.

The Art Institute of Chicago

Chicago, IL \$94,597

To support the first major re-conception of The Art Institute’s American art galleries since 1993 and 2005.

Boston Athenaeum

Boston, MA \$75,000

To support planning, development, and a reinstallation of art in the Boston Athenaeum’s National Historic Landmark Building.

Colby College Museum of Art

Waterville, ME \$75,000

To support planning, development, and reinstallation of Colby College Museum of Art’s American Southwest art collections, placing Pueblo art and history at the center.

The Baltimore Museum of Art

Baltimore, MD \$75,000

To support planning, development, and a reinstallation of the Baltimore Museum of Art’s American Wing.

Brooklyn Museum of Art

Brooklyn, NY \$75,000

To support planning and development for a reinstallation of the Brooklyn Museum’s American, Arts of the Americas, and Decorative Art Collections.

David C. Driskell Center, University of Maryland

College Park, MD \$50,000

To support a temporary exhibition titled *American Landscapes*.

Dyer Arts Center, Rochester Institute of Technology

Rochester, NY \$50,000

To support a temporary exhibition titled *Shaped by the American Dream: Deaf History through Deaf Art*.

Hood Museum of Art, Dartmouth College

Hanover, NH \$75,000

To support a temporary exhibition titled *This Land: American Engagement with the Natural World*.

Eiteljorg Museum of American Indians and Western Art

Indianapolis, IN \$75,000

To support a reinstallation of the Eiteljorg Museum’s Native American Gallery.

El Museo del Barrio

New York, NY \$75,000

To support planning and development for a collection reinstallation titled *IDENTITY REIMAGINED: Reframing La Colección*.

The Field Museum

Chicago, IL \$75,000

To support the development of a publication titled *The Future is Indigenous*, accompanying the Field Museum’s reinstallation of its Native North America Hall.

Intuit: The Center for Intuitive and Outsider Art

Chicago, IL \$31,350

To support *Henry Darger: Behind the Scenes* an exhibition series that will inform planning and development for the reinstallation of Intuit’s Henry Darger Room Collection.

Kalamazoo Institute of Arts

Kalamazoo, MI \$65,000

To support a temporary exhibition titled *Art, Music, Feminism & the Mid-Century Quest for Change*.

Knoxville Museum of Art

Knoxville, TN \$75,000

To support a collection reinstallation titled *Higher Ground: A Century of the Visual Arts* in East Tennessee.

Mead Art Museum, Amherst College

Amherst, MA \$54,000

To support a temporary exhibition titled *Never Settled: American Art from Indigenous Perspectives*.

Memphis Brooks Museum of Art

Memphis, TN \$74,000

To support a temporary exhibition titled *Persevere and Resist: The Strong Black Women of Elizabeth Catlett*.

The Metropolitan Museum of Art

New York, NY \$75,000

To support a temporary exhibition titled *Before Yesterday We Could Fly: An Afrofuturist Period Room*.

Minneapolis Institute of Art

Minneapolis, MN \$75,000

To support a collection reinstallation titled *Re-Imagining Native/American Art*.

Facing: Willard Metcalf, *The Lily Pond* (detail), 1887, oil on canvas, 12 1/8 × 15 1/16 in. (30.8 × 38.3 cm), Terra Foundation for American Art, Daniel J. Terra Collection, 1993.5

New-York Historical Society

New York, NY \$75,000

To support the planning, development, and implementation of a temporary exhibition titled *Monuments*.

The Norman Rockwell Museum

Stockbridge, MA \$75,000

To support planning and development for the reinstallation of Norman Rockwell’s permanent collection, addressing and contextualizing systemic racism in illustration art.

Ogden Museum of Southern Art

New Orleans, LA \$75,000

To support a collection reinstallation titled *The New Story of the South: A 20th Anniversary Exhibition*.

Peabody Essex Museum

Salem, MA \$75,000

To support a reinstallation of the Peabody Essex Museum’s Native American and American Collections.

Portland Art Museum

Portland, OR \$75,000

To support planning, development, and implementation of a temporary exhibition titled *Black Artists of Oregon*.

Rebuild Foundation

Chicago, IL \$75,000

To support the presentation of a large-scale photographic installation and archive titled *Facsimile Cabinet of Women Origin Stories at the Stony Island Arts Bank*.



Seattle Art Museum

Seattle, WA \$75,000

To support a collection reinstallation of the Seattle Art Museum’s American galleries titled *A New Vision for American Art*.

Smithsonian American Art Museum

Washington, DC \$75,000

To support planning and development for a collection reinstallation titled *American Voices: Re-Interpreting the National Collection*.

South Side Community Art Center

Chicago, IL \$75,000

To support a temporary exhibition titled *Love is Universal*.

Tacoma Art Museum

Tacoma, WA \$75,000

To support planning and development for a collection reinstallation titled *(Re) Frame: Haub Family Collection of Western American Art*.

Toledo Museum of Art

Toledo, OH \$75,000

To support planning and development for a collection reinstallation titled *Expanding the Narrative of American Art: Foregrounding Under-represented Stories*.

Tougaloo College Art Collections, Tougaloo College

Tougaloo, MS \$75,000

To support a collection reinstallation titled *FREEDOM: Tougaloo College, Abstract Expressionism and the Civil Rights Movement*.

Weatherspoon Art Museum, UNC Greensboro

Greensboro, NC \$75,000

To support planning and development for a collection reinstallation titled *Leading with Objects: Engaging the Community in Institutional Change*.

Stanley Museum of Art

Iowa City, IA \$75,000

To support planning, development, and implementation of temporary exhibitions titled *Collective Vision—Curating in Cohorts*.

Worcester Art Museum

Worcester, MA \$75,000

To support a reinstallation of Worcester Art Museum’s American art collection titled *Conspicuous Consumption: The Price of Luxury in American Art (1675–1870)*.

Facing: Mary Cassatt, *Gathering Fruit*, c. 1893, drypoint, softground etching and aquatint in color on ivory laid paper, 16 5/8 x 11 5/8 in. (42.2 x 29.5 cm), Terra Foundation for American Art, Daniel J. Terra Collection, 1993.14



Convenings

Africa International House USA, Inc.

Chicago, IL	\$25,000
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To support a public symposium, “Art & Agency: Exploring the African American Quilting Tradition,” at the University of Chicago’s Reva and David Logan Center for the Arts, examining the history and significance of quilting within African American communities and the broader African diaspora, with emphasis on quilting’s role as an art form and a medium for storytelling and resistance.

Bard College

Annandale-on-Hudson, NY	\$20,000
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To support “Reshaping the Field: Arts of the African Diaspora on Display,” a three-day program that aims to re-examine the legacy of exhibitions that have featured art by Black artists in the United States and the United Kingdom.

Clark University

Worcester, MA	\$14,904
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To support “Race in the History of Design: Objects, Identity, Methodologies,” a two-day, workshop-style program that brings together ten scholars from the US and Europe to share research on the topic of race in the field of design history, an underexamined area in the study of objects. The program is set to take place at the Centre de Formation et de Seminaires in Remich, Luxembourg.

Courtauld Institute of Art

London, United Kingdom	\$12,000
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To support “Deconstructing America: Art and Politics in the United States” at the Courtauld Institute of Art. This conference looks to American visual culture to interrogate the fabric of the contemporary political moment. The conference will be recorded and posted on the Courtauld’s website and across its social media channels.

Fachgebiet Architektur und Kunstgeschichte, Technische Universität Darmstadt

Darmstadt, Germany	\$11,950
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To support “Current Research in Germany on Art of the United States” at Fachgebiet Architektur und Kunstgeschichte, Technische Universität Darmstadt. The symposium focuses on ways to enrich and cultivate US art history in Germany. Participants may edit their presentations for publication in a German (English-language) journal. A webpage devoted to the symposium accompanies the program on the Architecture and Art History department’s website.

Krannert Art Museum

Urbana, IL	\$25,000
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To support “Hal Fischer Photographs: Seriality, Sexuality, Semiotics,” a three-day international, interdisciplinary symposium that accompanies a retrospective exhibition at the Krannert Art Museum (KAM) on the conceptual photography of Hal Fischer. The symposium presented at the KAM theater aims to expand dialogue between the visual and the verbal, situating Fischer’s photographic work in a range of contexts.

Laboratoire de Recherches sur les Cultures Anglophones

Paris, France	\$25,000
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To support “About Time: Temporality in American Art and Visual Culture,” a two-day symposium to be held at the Université de Paris that aims to establish the concept of time and temporality as an essential category in American art from the seventeenth century to today.

MARe/Muzeul de Artă Recentă

Bucharest, Romania	\$34,000
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To support “Voiced On,” a series of public programs that accompanies three solo exhibitions of, respectively, the American artists Dan Graham, Matt Mullican, and Cindy Sherman. The programs, which involve the artists as well as invited scholars, are presented in formats for a variety of local audiences to raise awareness of American art in Romania. The programs are recorded and widely disseminated in video and audio formats with the aim of creating a digital platform that can be updated and expanded for audiences going forward.

Zurbarán Centre for Spanish and Latin American Art

Bishop Auckland, UK	\$45,500
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To support two academic workshops that bring together European, US, and Latin American scholars to expand on research undertaken for *Hot Art, Cold War* (Routledge, 2020). The workshops are designed to stimulate further debate and research into Iberian-US artistic relations, and open up a path into Latin American relations with US art.

Exhibitions

Barbican Centre Trust

London, United Kingdom	\$310,000
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To support *Carolee Schneemann* at the Barbican Art Gallery and possibly two additional venues. The exhibition is the first survey of Carolee Schneemann to be shown in the United Kingdom. An English-language catalogue accompanies the exhibition.

Barbican Centre Trust

London, United Kingdom	\$350,000
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To support *ISAMU NOGUCHI*, an exhibition to take place at four venues: Barbican Centre Trust, Museum Ludwig, Zentrum Paul Klee, and a fourth venue that has yet to be determined. This retrospective seeks to address Isamu Noguchi’s reputation as one of the most experimental and important sculptors of the twentieth century in relation to his involvement with social and political issues of his time. English- and German-language catalogues accompany the exhibition.

Centre Pompidou

Paris, France	\$150,000
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To support *Georgia O’Keeffe* at each co-organizing institution: Museo Nacional Thyssen-Bornemisza; Centre Pompidou; and Fondation Beyeler. The exhibition offers differing approaches at each venue but aims overall to chart the progression of the artist’s entire oeuvre through approximately 100 works, including paintings, drawings, and sculptures. Spanish-, English-, French-, and German-language catalogues accompany the exhibition.

Centre Pompidou

Paris, France	\$250,000
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To support *Women in Abstraction* at the Centre Pompidou and the Guggenheim Bilbao. The exhibition illustrates the contributions made to abstraction by women artists in the twentieth century working in the United States and around the world, along with insights into their nineteenth-century predecessors. A French-language catalogue accompanies the exhibition.

Chicago Department of Cultural Affairs & Special Events

Chicago, IL	\$90,000
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To support the exhibition *CHICAGO: Where Comics Came to Life (1880–1960)*, an exhibition highlighting the historical and aesthetic significance of the comic strip in American art and visual culture, and Chicago’s role in the art form’s development and evolution. The exhibition, to be presented at the Chicago Cultural Center, is accompanied by public programming and a brochure, to include both printed and digital versions.

Fondation Beyeler

Riehen, Switzerland	\$150,000
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To support *Georgia O’Keeffe* at each co-organizing institution: Museo Nacional Thyssen-Bornemisza; Centre Pompidou; and Fondation Beyeler. The exhibition offers differing approaches at each venue but aims overall to chart the progression of the artist’s entire oeuvre through approximately 100 works, including paintings, drawings, and sculptures. Spanish-, English-, French-, and German-language catalogues accompany the exhibition.

Harvard Art Museums

Cambridge, MA	\$100,000
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To support *Devour the Land: War and American Landscape Photography since 1970* at the Harvard Art Museums. This exhibition is an investigation into US military activities and their role as the nation’s leading source of pollution through a presentation of more than 100 photographs that explores issues of militarism, pollution, ecology, public health, land use, feminism, race, and activism. An English-language catalogue accompanies this exhibition.

Katonah Museum of Art

Katonah, NY	\$50,000
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To support *Arrivals* at the Katonah Museum of Art. This exhibition explores a variety of American peoples’ origins and/or arrival stories to the United States. An English-language catalogue accompanies the exhibition.

Minneapolis Institute of Art

Minneapolis, MN	\$100,000
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To support *Supernatural America: The Paranormal in American Art* at the Minneapolis Institute of Art, the first museum exhibition to examine broadly the centrality of otherworldly concerns and the spectral imagination to American artists. An English-language catalogue accompanies the exhibition.

Musée d’Art Moderne de Paris

Paris, France	\$150,000
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To support *Anni and Jose Albers: Art and Life* at the Musée d’Art Moderne de Paris. The exhibition is the first in France to focus on the work and lives of Anni Albers and Josef Albers. English- and French-language catalogues accompany the exhibition.

Musée des Beaux-Arts de Nantes

Nantes, France	\$200,000
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To support *United States of Abstraction: American Artists in France, 1946–1964* at each co-organizing institution: the Musée d’arts de Nantes and the Musée Fabre, Montpellier. The exhibition explores the impact made by American artists on the trajectory of abstract art in France from the 1940s to the 1960s. A French-language catalogue accompanies the exhibition.

El Museo del Barrio

New York, NY	\$200,000
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To support *Raphael Montañez Ortiz: Breaking The Limits*, an exhibition to take place at two venues: El Museo del Barrio and Museo Tamayo Arte Contemporáneo. This retrospective showcases the work of El Museo’s founder, Raphael Montañez Ortiz, to highlight the fundamental issues in Montañez Ortiz’s production and contextualize them among consumer products made in the United States and abroad. An English- and Spanish-language companion book accompanies the exhibition.

Museo Nacional Thyssen-Bornemisza

Madrid, Spain	\$150,000
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To support *Georgia O’Keeffe* at each co-organizing institution: Museo Nacional Thyssen-Bornemisza; Centre Pompidou; and Fondation Beyeler. The exhibition offers differing approaches at each venue but aims overall to chart the progression of the artist’s entire oeuvre through approximately 100 works, including paintings, drawings, and sculptures. Spanish-, English-, French-, and German-language catalogues accompany the exhibition.

Museum der Moderne Salzburg

Salzburg, Austria	\$50,000
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To support *Teasing Chaos. David Tudor* at the Museum der Moderne Salzburg. This retrospective is a comprehensive look at the pioneering work of David Tudor in the field of live electronics and his interdisciplinary collaborations with significant but lesser-known contemporary visual artists. German- and English-language catalogues accompany the exhibition.

Museum für Moderne Kunst

Frankfurt am Main, Germany	\$150,000
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To support *Marcel Duchamp: A Revision of the Object* at the Museum für Moderne Kunst. The exhibition seeks to answer why Marcel Duchamp’s signature innovations—among the most thoroughly debated iconoclastic artistic strategies of twentieth-century avant-garde art—matter today. German- and English-language catalogues accompany the exhibition.

Museum of Contemporary Art North Miami

North Miami, FL	\$100,000
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To support *My name is Maryan*, an exhibition to take place at two venues: Museum of Contemporary Art North Miami, and Tel Avi Museum of Art. This retrospective critically examines all periods of the postwar avant-garde artist Maryan. English- and Hebrew-language catalogues accompany the exhibition.

Museum of Contemporary Photography

Chicago, IL	\$50,000
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To support *Much Unseen is Also Here*, an exhibition exploring the links between works by An-My Lê and Shahzia Sikander, artists who explore the concepts of the monument and monumentality as a means of probing historical narratives, systems of power, and cultural identity. The exhibition reveals connections among the artists’ works and thematic concerns, ranging from climate change and migration to the Western art -historical canon and the embrace of otherness. The project is part of the multi-institution initiative, “Toward a Common Cause: Art, Social Change, and the MacArthur Fellows Program at 40.”

Museum of Fine Arts, Boston

Boston, MA	\$250,000
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To support an exhibition with the working title *Sargent and Fashion* at each co-organizing institution: the Museum of Fine Arts, Boston, and Tate Britain. This exhibition addresses the role of dress in the work of John Singer Sargent. An English-language catalogue accompanies the exhibition.

The Newberry Library

Chicago, IL	\$50,000
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To support *Chicago Avant-Garde: Six Women Ahead of Their Time* at The Newberry Library. The exhibition explores the experimental culture that emerged in Chicago across a range of artistic disciplines during the first half of the twentieth century. An English-language catalogue accompanies the exhibition.

The Niigata Prefectural Museum of Modern Art

Nagaoka, Niigata, Japan	\$225,000
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To support *Viva Video!: The Art and Life of Shigeko Kubota* at each co-organizing institution: The Niigata Prefectural Museum of Modern Art; The National Museum of Art, Osaka; and the Museum of Contemporary Art, Tokyo. The exhibition is the first major survey of Shigeko Kubota in Japan in nearly three decades. A bilingual catalogue in Japanese and English accompanies the exhibition.

Patricia & Philip Frost Art Museum

Miami, FL	\$70,000
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To support *In the Mind’s Eye: Landscapes of Cuba and US/Cuba Cultural Exchange* at the Patricia & Philip Frost Art Museum. This exhibition is an exploration of American painters active from 1850 to 1910 whose landscape portrayals of Cuba reflect social, political, and ideological changes in both countries. English- and Spanish-language catalogues accompany the exhibition.

Swiss Institute

New York, NY	\$91,000
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To support *Rosemary Mayer*, an exhibition to take place at four venues: Swiss Institute, Kunstverein (Dusseldorf), Lenbachhaus, and Spike Island. This survey of the career of Rosemary Mayer explores the artist’s radical experiments in sculpture, paintings, drawing, and performance. An English-language catalogue accompanies the exhibition.

Yale Center for British Art, Yale University

New Haven, CT \$100,000

To support *Mickalene Thomas/Against the Sharp White Background* at the Yale University Art Gallery. The exhibition positions Mickalene Thomas in the dual role of artist and curator. The exhibition is the first of its kind, blending Thomas’s work with pre-Civil War-era portraits of African American sitters. An English-language catalogue accompanies the exhibition.



Left and Facing: The Eiteljorg Museum’s new Native American Galleries, featuring *Expressions of Life: Native Art in North America*, showcasing Native art, told through the voices of Native Americans in a multi-sensory, state-of-the-art space. Photo courtesy of Hadley Fruits Photography and the Eiteljorg Museum.



Art Design Chicago

The Art Institute of Chicago

Chicago, IL	\$94,000
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To support research and development activities for an exhibition tentatively entitled *Christina Ramberg*, which explores the artist’s interests in historical craft and dress and investigates her work in the context of exchange networks between teachers and students, formally educated and self-taught artists, and within the scope of local versus European artistic production and traditions. The grant supports local research travel, two national trips to relevant museums and archives, and the hiring of a Terra Foundation Research Fellow. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

Balzekas Museum of Lithuanian Culture

Chicago, IL	\$25,000
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To support research and development for an exhibition tentatively entitled *Bridging Two Cultures: Lithuanian Immigrant Artists in Chicago 1950–2000*. The project examines Lithuanian immigrant artists’ engagement with local, national, and international creative networks and assesses Chicago’s impact on artistic production locally and in Lithuania. The grant helps to support a research convening, a research trip to Lithuania, and a Terra Foundation Research Fellow who serves as curator. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

Center for Native Futures

Chicago, IL	\$25,000
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To support the Mound Summit, the inaugural two-day conference of the newly formed Center for Native Futures, dedicated to scholarship addressing Indigenous Futurisms, and the contemporary art and creative art practices of Native people.

Chicago Architecture Center

Chicago, IL	\$49,500
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To support the research, development, and piloting of two new digital walking tours examining Chicago’s history of public art and contested spaces in neighborhoods. The grant supports development of a mobile app and accompanying website, in addition to work with a diverse advisory committee comprising specialists in public art and the history of African American, Mexican American, and Native American art. The tours are available as part of the Terra Foundation initiative Art Design Chicago.

Chicago Department of Cultural Affairs & Special Events

Chicago, IL	\$23,600
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To support research and development for an exhibition tentatively entitled *In the Abstract: Art in Chicago 1980s–1990s*, which examines a group of prominent artists who emerged in Chicago during the 1980s and the city’s influence on their creative practice and careers. The grant supports research convenings, curatorial research travel, and the hiring of a Terra Foundation Research Fellow who serves as co-curator. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

Chicago History Museum

Chicago, IL	\$70,000
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To support research and development activities for an exhibition tentatively entitled *Chicago Designs for Change*, exploring the confluence of Chicago design and the city’s politics during the 1960s and ’70s, encompassing how artists and designers used their creative practices to respond to critical contemporaneous social and political events including the activism of the Civil Rights, peace, women’s liberation, and environmental justice movements. The grant supports local research travel, the hiring of a Terra Foundation Research Fellow, and consulting and collaboration with local advisors and partners. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

DePaul Art Museum

Chicago, IL	\$19,650
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To support research and development for the first retrospective exhibition of the Chicago artist and designer Edgar Miller, recognized for his ability to work in a range of media. The project examines the development of Chicago’s bohemian culture and other aspects of the city’s cultural history through the lens of Miller’s art and career. The grant supports the hiring of a Terra Foundation Research Fellow who serves as guest curator and regional research travel. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

Design Museum of Chicago

Chicago, IL	\$24,750
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To support research and development activities for an exhibition with the working title *Chicago Types: Letterforms for Everyone*, examining the role of underrepresented artists and designers (such as the contributions of women, people of color, and those with marginalized gender/sexuality identities) in Chicago’s history of typography. The grant supports a planning convening, local research travel and one national research trip, and the hiring of a Terra Foundation Research Fellow. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

Gallery 400 at the University of Illinois at Chicago

Chicago, IL	\$27,900
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To support research and development activities for an exhibition tentatively entitled *Learning Together: Art, Education, and Community*, examining the art and pedagogy of Chicago artist educators in the later twentieth century up through the present. The grant supports two planning convenings in partnership with the Jane Addams Hull-House Museum and the hiring of a Terra Foundation Research Fellow. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

Green Lantern Press

Santa Fe, NM	\$7,000
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To support *Fleeting Monuments for the Wall of Respect*, a scholarly publication edited by art historian Romi Crawford with contributions from more than thirty artists, writers, cultural theorists, and others, reflecting on the history and significance of the historic *Wall of Respect* mural created by a community of artists on Chicago’s South Side, and ways to commemorate this influential but no longer extant work of public art. The book is published and distributed by the University of Minnesota Press.

Hyde Park Art Center

Chicago, IL	\$59,360
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To support research and development activities for an exhibition documenting the work and influence of artist/curator Don Baum and artist/educator Alice Shaddle, particularly through their mentorship and pedagogy, on the development of art in Chicago. The grant supports three planned convenings; local, regional, and national travel to conduct archival research and oral history interviews; and the hiring of a guest curator and Terra Foundation Research Fellow. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

Hyde Park Art Center

Chicago, IL	\$29,300
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To support research and development activities for an exhibition tentatively entitled *Patterns of Progress*, exploring the life and legacy of Robert Paige and bringing renewed attention to his full body of work, including textiles, paintings, collages, and sculptures, while also highlighting his legacy as a member of the Black Arts Movement. The grant supports two planning convenings, local research travel, digitization of Paige’s art and personal papers, and hiring of a Terra Foundation Research Fellow. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

Illinois Institute of Technology, Institute of Design

Chicago, IL	\$25,000
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To support the two-day Design + Activism Symposium, examining design’s role in social movements and activism in Chicago past and present, to be held in conjunction with the Chicago History Museum’s research project to develop the 2024 Art Design Chicago exhibition *Chicago Designs for Change*.

Intuit: The Center for Intuitive and Outsider Art

Chicago, IL	\$20,000
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To support research and development activities for an exhibition tentatively entitled *Chicago as Catalyst: Immigrant Communities Nourish Self-Taught Artists*, exploring the impact of immigration and the immigrant experience on self-taught artists who began or expanded their artistic practice after arriving in Chicago. The grant supports virtual convenings, research travel to local and regional archives and collections, and the hiring of a Terra Foundation Research Fellow. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

Jane Addams Hull-House Museum

Chicago, IL	\$23,000
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To support research and development activities for an exhibition tentatively entitled *Learning Together: Arts and Education and Community*, generating new research on the unique role of Hull-House Settlement in the development of arts education in Chicago; in particular, understanding the pedagogy of the settlement’s network of Progressive Era activist artists. The grant supports two planning convenings to be organized with Gallery 400 and the hiring of both a Terra Foundation Research Fellow and an oral historian. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

Mary and Leigh Block Museum of Art

Evanston, IL	\$105,000
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To support research and development for a major exhibition tentatively entitled *Indigenous Chicago: Confluence, Rupture, Flow*, which explores the confluences that have shaped Indigenous creative practices in the Chicago area from the early 1800s to the present. The grant supports planning convenings as well as regional and national curatorial research trips, and the hiring of a guest co-curator with expertise in the Native art of the Great Lakes region and Indigenous curatorial practices, along with a Terra Foundation Research Fellow. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

Museum of Contemporary Art Chicago

Chicago, IL	\$25,000
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To support research and development for an exhibition that critically examines the artistic genealogies of the Puerto Rican diaspora in Chicago from the 1970s to the present, with a focus on artists’ responses to social justice movements and participation in them. The project includes three research convenings and curatorial research travel to visit collections in New York City, the Midwest, and Puerto Rico. The three-year project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

Museum of Vernacular Arts and Knowledge

Chicago, IL	\$25,000
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To support the Black Arts Movement School Modality, a two-week virtual convening open to students, artists, and scholars from across the United States and around the world to learn about the Black Arts Movement from a group of creatives who were central to its founding in Chicago during the 1960 and 1970s.

Museum of Contemporary Photography

Chicago, IL	\$68,000
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To support research and development activities for an exhibition and catalogue tentatively entitled *Dawit L. Petros: Prospetto a Mare*, examining how colonialism and cultural memory are inscribed within the visual culture and built environment of Chicago. The project introduces a Chicago chapter to photographer Petros’s ongoing body of work examining cross-border flows and diasporas spanning Italy, North and West Africa, and North America, as well as the ways Fascist design and politics asserted itself in Chicago and within a larger transnational context. The grant supports one national and two international curatorial research trips and the hiring of a Terra Foundation Research Fellow. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

National Museum of Mexican Art

Chicago, IL	\$60,000
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To support research and development for an exhibition tentatively entitled *Re-presenting: Developing Identity at Chicago’s 1893 Columbian World’s Fair*. The project examines the fair as a platform for expressions of cultural identity and the ways it may have forged connections between Chicago and Mexican art communities. The grant supports a two-day research convening, two curatorial research trips to Mexico, and a Terra Foundation Research Fellow. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

The Newberry Library

Chicago, IL	\$25,000
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To support the multiday seminar “Chicago Designs: New Approaches for Teaching Politics, Commerce, and Culture.” Developed for university faculty from a variety of disciplines, the program highlights key topics in Chicago’s design history, ranging from the legacy of the New Bauhaus to the impact of the city’s African American design community, and provides hands-on opportunities at the Newberry Library and other local archives. Participants build and share curricular projects to be made available on a website created to host materials produced through the program. The program is part of the Terra Foundation initiative Art Design Chicago.

The Newberry Library

Chicago, IL	\$14,000
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To support research and development activities for an exhibition exploring the centrality of immigrant makers and communities to the history of printing in Chicago from the nineteenth century to the present. The grant supports a planning convening that includes designers and typographers, scholars of art and design, community partners, and audience-engagement specialists. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

Puerto Rican Arts Alliance

Chicago, IL	\$25,000
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To support research and development for an exhibition tentatively entitled *Puerto Rico to Chicago: The Shaping of an Arts Community*. The research project documents Puerto Rican artists who came to Chicago starting in the 1940s and explores how the relationship between city and island influenced the visual arts in both places. The project includes research convenings in Chicago and Puerto Rico, and curatorial research travel to Puerto Rico. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

South Side Community Art Center

Chicago, IL	\$69,000
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To support research and development activities for an exhibition tentatively entitled *RE Source: Art and Resourcefulness in Black Chicago*, exploring the history and legacy of the practices of resourcefulness and reuse by African American artists in Chicago from the 1930s to the present. The grant supports one research convening; the formation of an advisory group comprising scholars, artists, and environmental activists; four national research trips; and the hiring of both a Terra Foundation Research Fellow and a Terra Foundation Engagement Fellow. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

Ukrainian Institute of Modern Art

Chicago, IL	\$34,455
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To support research and development activities for an exhibition entitled *High Craft in Chicago in the 1970s–80s*. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

University of Chicago Arts

Chicago, IL	\$24,000
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To support research and development activities for an exhibition tentatively entitled *Ruth Duckworth: Theme and Variations*, investigating the effect of Chicago on the sculptor’s creative output, while also situating Duckworth’s work and charting her influence in the history of twentieth-century ceramics in Chicago. The grant supports one public symposium and two curatorial research trips. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

6018 | North

Chicago, IL	\$20,000
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To support research and development activities for an exhibition with the working title *Land, water, garden—urbs in horto—Greening the Swamp*, which explores the art and design of Chicago’s green infrastructure as it has unfolded from its Indigenous roots to contemporary green designs and environmental initiatives. The grant supports a series of research convenings and public programs with scholars, environmental activists, practitioners of design, and members of the public, all of which yield input on exhibition plans. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

Facing: *Martin Wong. Malicious Mischief, 2022.*
Installation view of exhibition at Museo CA2M,
Madrid 2022. Photo by Roberto Ruiz.
Courtesy of Museo CA2M.





Fellowships & Visiting Professorships

American Academy in Rome

New York, NY	\$76,450
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To support a residential fellowship at the American Academy in Rome for postdoctoral or senior scholars conducting research on American art and visual culture while in residence at the American Academy in Rome. The fellowship allows scholars to pursue their work in an atmosphere conducive to intellectual and artistic freedom, interdisciplinary exchange, and innovation.

Chicago Parks Foundation

Chicago, IL	\$40,000
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To support the TRACE Community Curatorial Fellowship, a three-year program offering a cohort of five to eight teen fellows the opportunity to learn about the community mural movement in Chicago and, guided by teaching artists, to work with community members to develop three or more murals in Chicago neighborhoods. Participants learn about careers in the arts through interactions with museum and other art professionals. The grant also supports the development of a curriculum based on the program, to be created by Park District staff and teaching artists.

Courtauld Institute of Art

London, United Kingdom	\$94,896
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To support the programs of the Centre for American Art at the Courtauld Institute of Art. Founded in 2016, the Centre is the only art history program in Europe exclusively devoted to the teaching and study of American art prior to 1980. A special unit within the Courtauld, the Centre promotes research and education for undergraduate and graduate students with a wide range of scholarly programs.

Freie Universität Berlin, John F. Kennedy Insitut für Nordamerikastudien

Berlin, Germany	\$70,000
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To support visiting professorships at the John F. Kennedy Institute for North American Studies. The program supports one 8-month visiting professorship per academic year, and complements the postdoctoral fellowship program at Humboldt-Universität zu Berlin.

Facing: Stanford University, Cantor Arts Center, Asian American Art Initiative, October 28–29, 2022, symposium “IMU UR2: Art, Aesthetics, and Asian America Art,” Photo by Harrison Truong.

Institut national d’histoire de l’art

Paris, France	\$41,800
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To support an annual research fellowship for post-doctoral candidates at the Institut National d’Histoire de l’Art, the central art historical institute in France. During their residency at INHA, fellows will advance their postdoctoral research and work towards the completion of a book manuscript. Additionally, the fellow will have access to local libraries and archives, including the INHA library, one of the largest art history libraries in the world.

Museu de Arte Contemporânea da Universidade de São Paulo

São Paulo, Brazil	\$134,650
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To support “Art Across the Americas: Professorship, Interdisciplinary Workshop, and Conference,” co-organized by the Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), the Federal University of São Paulo (UNIFESP), the Institute of Philosophy and Humanities of the University of Campinas (IFCH - UNICAMP), and the Pinacoteca do Estado de São Paulo. The program spans three years; each year includes a semester-long graduate student seminar, a workshop, and a conference that addresses one of the following major themes: Indigenous Art in the United States; African American Art; and Immigration and Art in the United States.

Smithsonian American Art Museum and the Renwick Gallery

Washington, DC	\$204,930
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To support the Terra Foundation Fellowships in American Art at the Smithsonian American Art Museum. First introduced in 2005, the Fellowship program supports significant international scholarship on American art and its global context, providing scholars the opportunity to pursue independent research closely related to the Smithsonian’s collections.

Université Paris Nanterre

Paris, France	\$102,500
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To support the teaching program in American Art starting in fall 2018, hosted by a consortium of two universities: Université Paris Nanterre and Université Paris Diderot. The program consists of a combination of two-year postdoctoral teaching and research fellowship supported by TFAA and short-term visiting professor fellowships, funded by the host institutions’ regular programs of fellowships for invited foreign researchers. In addition, this grant also supported a one-semester course on the history of American Art within the master’s program in International Art History in fall 2017.

University of Oxford

Oxford, United Kingdom	\$173,291
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To support the renewal of the annual Terra Foundation for American Art Visiting Professorship at the University of Oxford for three years, starting fall 2018 and ending in spring 2021. The Professor teaches courses at the master’s and undergraduate levels, supervises master’s students, and gives a series of public lectures on campus and elsewhere.

Facing: *This Land: American Engagement with the Natural World* installed at the Hood Museum of Art, January 5–July 23, 2022. Photo by Rob Strong.





Albert Eugene Gallatin, *Room Space* (detail), 1937–38, oil on canvas, 30 1/4 x 25 3/8 in. (76.8 x 64.5 cm), Terra Foundation for American Art, Daniel J. Terra Collection, 1999.56

Publications

College Art Association

New York, NY	\$94,355
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To support the Terra Foundation International Publication Grant Program. These grants are designed to advance and internationalize scholarship on American art and provide individuals outside the United States with greater access to resources in the field. They encourage the publication of book-length scholarly manuscripts in the history of pre-1980 American art, visual studies, and related subjects that are under contract with a publisher or are being considered for publication.

Strategic Initiatives

Center for Native Futures

Chicago, IL	\$50,000
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To support seed funding for the Center for Native Futures, including the development and implementation of its programs (three part-time positions in the first year), and various administrative costs. The Center for Native Futures is a nonprofit cultural organization now forming in Chicago to nurture, advocate for, and raise the visibility of Native American artists; and to serve as a resource for those wishing to learn more about Native American art and history.

IFF

Chicago, IL	\$1,000,000
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To support the America’s Cultural Treasures Chicago (ACTC) initiative, a fund managed by the nonprofit Community Development Financial Institution, IFF. ACTC is a multiyear initiative spearheaded by the Ford Foundation and joined by Chicago philanthropies to support Black, Latinx, Asian, and Indigenous arts and cultural organizations that have been a central part of Chicago’s artistic and cultural heritage. The funds are intended to support organizations that have a mission to enable the creation, preservation, and dissemination of art stemming from BIPOC traditions, leadership, and culture.

Chicago K–12 Programs

Smarthistory

Pleasantville, NY	\$110,000
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To support “Seeing America Expanded,” a project to further diversify content featured on the Seeing America website, designed for teaching and learning about American art and US history. The grant supports the creation of 13 new conversational videos with related content about artists of color, women artists, and art forms currently under-represented on the Seeing America website—public art and civic monuments and memorials. The “Expanded” project is informed by an advisory committee comprising experts in the fields of African American, Native American, and Latin American art among other disciplines.

Smarthistory

Pleasantville, NY	\$66,000
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To support a revised version of the Terra Foundation for American Art’s website “Civil War in Art: Teaching and Learning from Chicago Collections” (Civilwarinart.org), to be published on Smarthistory’s website, which incorporates updated scholarship and additional works of art to better reflect contemporary and historical perspectives (particularly those of Black, Indigenous, Hispanic, and women scholars and artists) on the war and its legacy, and on Civil War monuments as contemporary sites of discourse and activism.

Relief Grants

Relief grants were made to provide emergency support to institutions impacted by the unprecedented nature of the COVID-19 pandemic. Funding was used to support American art-related programs, staff, or general operations.

MUSÉE DES IMPRESSIONNISMES, GIVERNY	
Giverny, France	\$50,000
MUSÉE D'ORSAY	
Paris, France	\$50,000
MUSEO NACIONAL THYSSEN-BORNEMISZA	
Madrid, Spain	\$50,000

MUSEUM OF CONTEMPORARY ART CHICAGO	
Chicago, IL	\$50,000
NATIONAL GALLERY OF ART	
Washington, DC	\$50,000
ROYAL ACADEMY OF ARTS	
London, UK	\$50,000

SOUTH SIDE COMMUNITY ART CENTER	
Chicago, IL	\$30,000
TATE MODERN	
London, UK	\$50,000

Exhibition R&D

Exhibition research and development grants support curatorial research travel in preparation for each institution’s respective forthcoming exhibition or convening.

ART GALLERY OF ONTARIO	
Toronto, Canada	\$25,000
Convening: “Nyuhtawę?e/Niagara Falls Gatherings”	
SWISS INSTITUTE	
New York, NY	\$2,776
Exhibition: <i>Karen Lamassonne</i>	

UNIVERSITY OF ST ANDREWS	
St Andrews, Fife, Scotland	\$6,370
Exhibition: <i>Dorothea Tanning</i>	

Grants During Financial Year 2022

2.3

Samuel F. B. Morse, *Gallery of the Louvre* (detail), 1831–33, oil on canvas, 73 3/4 x 108 in. (187.3 x 274.3 cm), Terra Foundation for American Art, Daniel J. Terra Collection, 1992.51



Collections

Ackland Art Museum

Chapel Hill, NC	\$75,000
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To support *Unsettled Things: Art from an African American South at the Ackland Art Museum*, after the show’s presentation as the inaugural exhibition at the International African American Museum in South Carolina. Comprising forty-four works by makers from the American South, the exhibition seeks to contest the canonical framework that marginalizes makers described as “folk,” “visionary,” “vernacular,” and “self-taught” figures. A publication accompanies the exhibition.

Asian Art Museum of San Francisco

San Francisco, CA	\$75,000
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To support *Into View: Bernice Bing*, the first installment of a new exhibition series that brings pressing social issues and underserved voices in contemporary art into view. Comprising ten works recently acquired from the artist’s estate, the exhibition examines the work and life of Chinese American painter Bernice Bing and poses questions about how themes of race, gender, and sexuality are essential to the understanding of postwar American abstraction.

Albright-Knox Art Gallery

Buffalo, NY	\$75,000
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To support *Marisol: A Retrospective*, presented at the Albright-Knox Art Gallery, the Dallas Museum of Art, the Montréal Museum of Fine Arts, and the Toledo Museum of Art. Drawn almost exclusively from a bequest of the artist Marisol Escobar’s estate to the Albright-Knox, the exhibition presents more than one hundred objects in a range of media to create a holistic view of Marisol’s creative identity as it unfolded. A publication accompanies the exhibition.

Arizona State University Art Museum

Tempe, AZ	\$75,000
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To support *Making Visible*, the first exhibition in the series *Tierras Reimaginadas/Reimagined Territories*. Featuring approximately forty artworks, *Making Visible* examines how museums have created cultural narratives around collection objects that perpetuate and fortify mythologies of the American West, and it invites audiences to reconsider ideas such as identity, value, and hierarchy within these cultural constructions.

Autry Museum of the American West

Los Angeles, CA	\$75,000
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To support planning for *Three Views*, an exhibition featuring one hundred beaded items and other cultural materials from the Autry’s historical Native American collection and from loaned contemporary works. The exhibition explores and unveils the meanings, histories, and concepts embedded in many aspects of Native cultural materials.

Berkeley Art Museum & Pacific Film Archive

Berkeley, CA	\$50,000
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To support planning for an exhibition featuring Berkeley Art Museum & Pacific Film Archive’s recently received bequest of more than 3,000 quilts. The exhibition focuses on the role of quilts in sustaining culture, memory, kinship ties, and creative expression for African Americans, especially in the context of twentieth-century migrations. An exhibition publication is planned.

Colorado Springs Fine Arts Center

Colorado Springs, CO	\$63,000
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To support *Signs of the Americas*, a collection reinstallation that brings together the Colorado Springs Fine Arts Center’s Modern & Contemporary, Southwest, and Regional Collections. Focusing on themes such as migration, politics, portraiture, and landscape, the reinstallation opens dialogues between artworks from different times and places to foreground untold and marginalized histories. An exhibition publication is planned.

Cooper Hewitt National Design Museum

New York, NY	\$75,000
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To support *Design, Texture, Color: Dorothy Liebes and American Modernism* (working title), the first monographic exhibition of Dorothy Liebes in over fifty years. Featuring a multimedia display of more than ninety objects, the exhibition celebrates Liebes’s influence and achievements as a woman designer working in the male-dominated realms of architecture and textile production. A publication accompanies the exhibition.

David and Alfred Smart Museum of Art

Chicago, IL	\$40,000
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To support *Monochrome Multitudes*, a temporary exhibition examining the uses of monochromy in American art that will be on view from September 22, 2022, to January 8, 2023. The exhibition will be accompanied by educational programming and a smartphone app featuring audio in which students, lenders of art for the exhibition, and community members provide commentary on works in the exhibition.

Detroit Institute of Arts

Detroit, MI	\$75,000
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To support the reinstallation of the Detroit Institute of Arts’ Native American art galleries. With an emphasis on cultural continuity, vibrancy, and the agency of Indigenous peoples, the reinstallation aims to spark imaginations while deepening understanding of Indigenous communities in galleries animated by Native American voices and perspectives.

Fine Arts Museums of San Francisco

San Francisco, CA	\$75,000
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To support planning for the reinstallation of the de Young’s Native American art galleries. The interpretive framework and narrative structure of the reinstallation focuses on historical objects, showing their living histories and connections to ways of knowing.

Foundation of the State University of New York at Binghamton, Inc.

Binghamton, NY	\$72,000
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To support *Ed Wilson: The Sculptor as Afro-humanist*, the first retrospective in over fifty years of the Binghamton-based artist Ed Wilson. Drawn from the museum’s significant institutional holdings of his work, the exhibition presents a comprehensive overview of Wilson’s long career, including his autonomous figures carved from stone and wood and his large-scale public artworks. A publication accompanies the exhibition.

Friends of the Elisabet Ney Museum

Austin, TX	\$40,000
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To support the collection reinstallation at Formosa, the historic home and studio of Elisabet Ney, a groundbreaking radical Progressive, gender nonconformist, and celebrity sculptor who left Germany as a political refugee and settled in Southeast Texas. Reopening after extensive renovations, the museum is reframing its 110-year-old storytelling narrative to focus on Ney’s remarkable life.

Gilcrease Museum

Tulsa, OK	\$75,000
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To support planning for the Gilcrease Museum’s new core galleries of American art. The presentation features the museum’s interdisciplinary collection as a means to tell stories that expand narratives of American art by representing Oklahoma’s diverse populations and by challenging preconceived perceptions.

Heard Museum

Phoenix, AZ	\$75,000
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To support *Arriving Forever Into the Present World*, an exhibition of pottery, textiles, and basketry from the Heard’s collection that showcases living artistic traditions within Southwestern Indigenous cultures. Thirty-two works in pairings explore several generations of work in different ways, including across tribal traditions and within particular familial lines.

High Museum of Art

Atlanta, GA	\$75,000
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To support planning for *Patterns in Abstraction: Aesthetic Innovation in African American Quilts*, an exhibition showcasing the High Museum of Art’s holdings of quilts by African American women. *Patterns in Abstraction* features quilts that are variations on Birds in the Air and Housetop themes, two quilt patterns with origins in the nineteenth century that are geometric distillations of natural phenomenon and human-made environments. An exhibition publication is planned.

Illinois State Museum

Springfield, IL	\$50,000
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To support an exhibition and accompanying full-color catalogue showcasing works from the museum’s permanent collection by Illinois artists identifying as African American, Asian American, Indigenous, and/or LGBTQ. The project will be collaboratively developed by three guest curators. The exhibition will be on view at the Illinois State Museum in 2024 before traveling to the Lockport Gallery in Lockport, Illinois, and to Southern Illinois University Carbondale.

Iris & B. Gerald Cantor Center for Visual Arts

Stanford, CA	\$75,000
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To support *East of the Pacific: Making Histories of Asian American Art*, an exhibition inaugurating the Cantor’s recently formed Asian American Art Initiative. Comprising approximately one hundred objects by Asian American artists, the exhibition aims to fundamentally challenge, complicate, and expand the history of American art so that the contributions of Asian American/Asian diasporic artists can be more accurately credited and reflected.

Milwaukee Art Museum

Milwaukee, WI	\$50,000
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To support *Native Voices: Art of the American West Reinterpreted*, a collection reinstallation that presents works crossing traditional curatorial boundaries as have been determined by date, country of origin, and media. Along with honoring Native cultures and their distinct contributions, the exhibition seeks to illuminate themes that speak to contemporary social issues, ranging from the environment and land use to settlement and postcolonialism to materials used in artistic production.

Mingei International Museum

San Diego, CA	\$75,000
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To support *Textures and Tones—Stitching America*, a project examining Mingei’s holdings of nearly four hundred American quilts made by self-taught artists through lenses of race, class, and gender. The project aims to yield a rich crowdsourced understanding of the collection to inform a future exhibition of approximately fifty quilts. An exhibition publication is planned.

Mississippi Museum of Art

Jackson, MS	\$75,000
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To support the reinstallation of *New Symphony of Time* to focus on Mississippi culture through musical genres such as blues, rock and roll, and gospel, all of which flourished there before spreading to other regions. Inspired by Margaret Walker’s lines of poetry, “I gave music to the world/and called it Syncopation,” the presentation reflects the museum’s diverse community and its interests. A publication accompanies the exhibition.

Montclair Art Museum

Montclair, NJ	\$75,000
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To support the reinstallation of historical and contemporary Native American artworks to reflect new collaborative and critical museological approaches. Approximately sixty objects are presented in a manner that privileges Indigenous relationships to art, contextualizes the work within the larger context of American art history and challenges ideologies that can delimit what Native art is or can be.

Museum of Indian Arts and Culture

Santa Fe, NM	\$75,000
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To support *Horizons: Weaving Between the Lines with Diné Textiles*, showcasing forty historical and contemporary textiles from the Museum of Indian Arts and Culture and the American Museum of Natural History’s collections. The exhibition highlights the localized and land-based knowledge systems that guide Navajo textile production and advances discourse on Native American textile art, craft history and theory, and issues of cultural preservation and heritage. A publication accompanies the exhibition.

Museum of Nebraska Art

Kearney, NE	\$75,000
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To support *In Search of Ourselves*, the first collection presentation to be exhibited when the Museum of Nebraska Art opens its new galleries after a major expansion. The exhibition shares a broad history of American art, with a focus on Nebraska, through approximately eighty-five works of art and a diversity of artists, perspectives, and stories.

National Portrait Gallery

Washington, DC	\$75,000
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To support *Out of Many: Portraits from 1600 to 1900*, a collection reinstallation presenting a broad range of popular art forms, including silhouettes, sheet music, theatrical posters, and playing cards alongside paintings and sculptures. The presentation aims to expand the understanding of American visual culture during this historical period, enlarge definitions of portraiture, and to challenge preconceptions about what merits historical analysis and museum display.

Neuberger Museum of Art

Purchase, NY	\$75,000
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To support planning for a collection reinstallation that brings together, for the first time, the Neuberger Museum of Art’s collections of American modern and contemporary art and African art. The reinstallation is a more holistic presentation of the museum’s collections and a reframing of traditional historical narratives.

New Orleans Museum of Art

New Orleans, LA	\$75,000
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To support a suite of American art galleries devoted to the New Orleans Museum of Art’s collection that presents the first comprehensive installation of American art in the museum’s history. Foregrounding the work of Black, Indigenous, and female artists and makers, the installation seeks to challenge existing hierarchies and to offer an inclusive appraisal of American art and history, emphasizing the often under-acknowledged role of New Orleans.

North Carolina Museum of Art

Raleigh, NC	\$75,000
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To support the reinstallation of American art at the North Carolina Museum of Art to mark the 75th anniversary of the North Carolina legislature’s establishment of the People’s Collection. The new installation highlights the multiplicity of voices that have contributed to art and culture and features site-specific commissioned works alongside historical works to introduce expanded dialogues and ways of understanding. A publication accompanies the exhibition.

Ohio State University Billy Ireland Cartoon Library and Museum

Columbus, OH	\$75,000
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To support the reinstallation of the collection at the Billy Ireland Cartoon Library and Museum in order that a more complete story of the history of comics as an American art form can be told. The inclusive and equitable presentation better represents the scope of the museum’s more than three million items and the diversity and richness of comics and cartooning.

Patricia & Phillip Frost Art Museum

Miami, FL	\$75,000
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To support *Together/Apart: Modern and Contemporary Art of the United States*, an exhibition comprising works from the Frost Art Museum and the Wolfsonian—both embedded institutions under the auspices of Florida International University. Approximately seventy-five objects are organized in thematic sections to focus on the construction of identity in the United States and pose the question, “What does it mean to be ‘American’ in the Americas?”

Phillips Collection

Washington, DC	\$70,000
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To support planning for an exhibition at the Phillips Collection of selections from its collection alongside artworks from the Howard University Gallery of Art. The collaborative exhibition is a joint project of the Phillips Collection and Howard University Gallery of Art, institutions with a longstanding relationship dating to the 1930s.

Plains Art Museum

Fargo, ND	\$70,000
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To support *Continuity of Culture*, the first collaborative exhibition between Crow’s Shadow Institute for the Arts (Portland, Oregon) and the Plains Art Museum. Exploring narrative threads surrounding Indigenous creativity as it relates to cultural existence, the exhibition of sixty-eight historical Native American artworks and contemporary prints expresses the past’s timeless and continuous validity. A publication accompanies the exhibition.

Portland Museum of Art

Portland, ME	\$75,000
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To support the reinstallation of American art galleries at the Portland Museum of Art. The new installation focuses on such themes as the environmental and social impact of the coastal scenes depicted in nineteenth-century American painting; the histories and artistic traditions of First Nations artists in Maine; and questions of materiality, natural resources, colonial and imperial commercial systems, and domesticity.

Princeton University Art Museum

Princeton, NJ	\$75,000
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To support *Object Lessons in American Art*, an exhibition organized around the rubrics of race, gender, and the environment to expand the boundaries of American art. Comprising 94 artworks from the Prince University Art Museum’s collection, the exhibition will be presented at the Georgia Museum of Art, the Florence Griswold Museum, and the Westmoreland Museum of American Art. A publication accompanies the exhibition.

Rhode Island School of Design Museum of Art

Providence, RI	\$75,000
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To support the reinstallation of the Rhode Island School of Design Museum of Art’s modern and contemporary art and design collections with a focus on newly acquired and rarely exhibited works by underrepresented artists and designers. The presentation counters narratives that isolate American modern and contemporary art from European, Latin American, African, and Asian modern art, drawing instead connections across perspectives, cultures, and media.

Riverside Art Museum

Riverside, CA	\$75,000
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To support the development of an exhibition program for the new Cheech Marin Center for Chicano Art and Culture of the Riverside Art Museum. The Cheech opened in May 2022, stewarding more than five hundred pieces gifted from Cheech Marin’s collection, among other works, and presenting programs that uplift historically marginalized Chicano artists and their contributions to the American art canon.

Speed Art Museum

Louisville, KY	\$75,000
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To support the reinstallation of the Speed Art Museum’s Kentucky Gallery with the goal of making it more inclusive, engaging, and relevant to the diverse communities it serves. Featuring paintings, sculptures, decorative arts, drawings, prints, and other objects from the Speed’s extensive Kentucky Collection, the gallery is the largest and most visited presentation dedicated to the historical art of the state.

Tampa Museum of Art

Tampa, FL	\$20,000
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To support *Purvis Young: Redux* at the Tampa Museum of Art upon completion of a major building renovation. Comprising the museum’s complete holdings of ninety-one works by Purvis Young, the exhibition explores themes significant to the artist’s practice—social justice, immigration, systemic racism, hope, spirituality, and survival—and examines his visual language and symbols.

Tucson Museum of Art and Historic Block

Tucson, AZ	\$75,000
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To support *More Than: Expanding Artists Identities from the American West* at the Tucson Museum of Art and Historic Block. The multidisciplinary, identity-based, and collaborative exhibition of more than forty works seeks to expand the definition of the genre and examine narratives that are often overlooked or made invisible. A publication accompanies the exhibition.

University of Nevada, Reno Foundation

Reno, NV	\$75,000
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To support the Lilley Co-Lab, an interactive planning project to inform the Lilley Museum of Art’s new permanent collection display. The project engages the community in activities to help determine the concept, object selection, and narrative structure of the exhibition.

University of New Mexico Foundation

Albuquerque, NM \$75,000

To support the University of New Mexico Art Museum’s new iteration of *HINDSIGHT/INSIGHT: Reflecting on the Collection*, which examines traditional genres of art, including portraiture, landscape, and abstraction, in conjunction with various topics and themes demonstrating the validity of a plurality of narratives drawn from the same works of art. A publication accompanies the exhibition.

University of Wyoming Art Museum

Laramie, WY \$43,000

To support the University of Wyoming Art Museum’s fiftieth-anniversary exhibition, which explores the museum’s place in the American West. Selections from the museum’s collection of Western art are presented in ways that enhance representation of Indigenous and women artists and highlight notable omissions and nuances in the interpretation of works from the region. A publication accompanies the exhibition.

Weisman Art Museum of the University of Minnesota

Minneapolis, MN \$75,000

To support planning for a reinstallation of the Weisman Art Museum’s collection of American art. The project lays the groundwork for a presentation and related publication foregrounding an expanded view of the collection and definition of American art.

Westmoreland Museum of American Art

Greensburg, PA \$75,000

To support planning for the reinterpretation and reinstallation of the Westmoreland Museum of American Art’s permanent collection galleries. The project centers the theme of labor as a lens to interrogate the collection in order to make connections to the museum’s regional history and communities.

Whitney Museum of American Art

New York, NY \$75,000

To support *A Very Long Line: Migration, Displacement, and the Struggle for Land and Refuge* (working title), comprising approximately two hundred artworks, including paintings, sculptures, works on paper, installations, and time-based media from the Whitney’s collection. Taking its title from a 2016 video work by the artist collective Postcommodity, the exhibition examines the definition of American art as it has evolved throughout the twentieth and twenty-first centuries.

Facing: Photography Network symposium “Intersecting Photographies,” 2022, National Museum of American History Saturday workshop led by Shannon Perich. Photo by Caroline Riley.



Convenings

Archives of American Art

Washington, DC	\$24,000
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To support a computer art study day at the Archives, which focuses on the first decades when artists began to incorporate emerging computer technologies into their practices. The study day explores how to collect, preserve, and make available key archival collections documenting the medium’s history. Interviews with attendees after the event will be posted online.

Asia Society

New York, NY	\$20,000
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To support the Asia Society’s 2021 Arts & Museum Summit, “Reimagining Museum Narratives in the 21st Century,” which will explore issues of decolonization in the arts, and in particular how a recalibration of best practices through this lens impacts museum collections, programming, museum boards, and museum staff.

Chicago Humanities Festival

Chicago, IL	\$30,000
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To support two Terra Foundation programs on American Art to take place during the fall 2022 and/or spring 2023 program seasons of the Chicago Humanities Festival, a multi-week event hosted at venues throughout the city featuring nationally and internationally recognized artists, scholars, writers, and other influential cultural thinkers.

Crocker Art Museum

Sacramento, CA	\$25,000
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To support the convening series “Indigenous Voices in Film,” which benchmark, explore, and document the history of artmaking practices of Indigenous peoples in the surrounding Sacramento and Northern California region through the intersection of film, video art, and media arts.

FRONT Exhibition Company

Cleveland, OH	\$25,000
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To support the two-day symposium “Recentered Periphery: An Inclusive Future of Art History” in September 2022, organized in collaboration with Case Western Reserve University and Assembly for the Arts. The symposium provides the opportunity for a conversation on the past, present, and future of racial equity within museums and arts institutions, exploring inclusive and equitable practices and critical methodologies suitable for adoption by organizations and communities. A digital archive, academic papers, and essays will accompany the symposium.

Goethe-Universität (Institut für Ethnologie/Dept. of Social and Cultural Anthropology)

Frankfurt am Main, Germany	\$35,000
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To support the two-day symposium “Tithu Between Wor(l)ds. Cultural Items as Art or Artifact” at the Museum am Rothenbaum–Kulturen und Künste der Welt (MARKK) (Hamburg, Germany). Tribal representatives, art historians, and cultural anthropologists share perspectives on Katsina representation and non-Hopi appropriation while considering how Katsina collections can be evaluated and understood within museums and academic settings. Program content from the symposium will be published on a dedicated website (www.tithu.uni-frankfurt.de) available to a worldwide audience.

Heard Museum

Phoenix, AZ	\$25,000
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To support the symposium “Remembering the Future” in fall 2022 at the Heard Museum. The symposium includes approximately twenty Native American and First Nations artists, scholars, and thought leaders who address current issues in the field and will document the ongoing evolution of artistic developments and the progression of ideas and creative expression through moderated panel discussions and keynote presentations.

Hellenic American University

Nashua, NH	\$25,000
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To support “Terra (in) cognita: Dialogues between Greek Culture and Modern American Art,” a four-day conference to be held at the Athens Campus of Hellenic American University. The event explores the wide spectrum of associations between modern American art, with a focus on Abstract Expressionism, and iconic aspects of Greek culture. An English- and Greek-language book will be published following the conference.

Leibniz Institute for the History and Culture of Eastern Europe (GWZO)

Leipzig, Germany	\$124,000
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To support “Linking Art Worlds: American Art and Eastern Europe in the Cold War and Since,” a program jointly funded by the Terra Foundation and the Getty and led by GWZO. The program consists of a series of traveling seminars, including an opening symposium in Prague and a writing workshop in Giverny, France. While the overall thematic lens is devoted to overcoming national frameworks through the study of official/unofficial encounters and engagements between the art scenes on both sides of the Iron Curtain, the content of the symposium and seminars is driven by site visits to archives and collections as well as by meetings with local experts.

National Museum of Mexican Art

Chicago, IL	\$21,000
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To support the October 2022 convening of the Mexican Cultural Arts Alliance, a professional cohort of leaders from nine small and/or emerging cultural organizations across North America that center Mexican and Mexican American arts. Participants will also begin co-planning a traveling exhibition showcasing the work of artists in each of the cohort members’ cities. Additional topics for presentations include approaches to curating, city tourism, and how community arts organizations can support artists beyond mounting exhibitions of their work.

Photography Network

New Brunswick, NJ	\$30,000
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To support the Photography Network’s symposium “Intersecting Photographies” in fall 2022 at Howard University, the first of what will be an annual series. The event aims to contribute to art history’s ongoing interrogation of photography as a colonizing technology and to explore the medium’s ability to promote social justice.

Smithsonian American Art Museum

Washington, DC	\$24,955
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To support “Discussing the Shape of Power,” a series of four hybrid in-person/virtual convenings at Howard University and the Smithsonian American Art Museum (SAAM). The convenings engage community members at Howard University, the exhibition’s scholarly Advisory Council, and additional potential partners who are collaborating with SAAM curators and educators in developing interpretive strategies and content for the forthcoming exhibition The Shape of Power.

University of California, Los Angeles

Los Angeles, CA	\$25,000
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To support “The Forgotten Canopy,” a series of three conferences and three related Native American community-based meetings/workshops in Southern California throughout 2022–23. The series aims to share and amplify the critical contributions of Native Americans and Black Americans to the architecture of the Americas.

University of Copenhagen

Copenhagen, Denmark	\$25,000
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To support a two-day conference that highlights the groundbreaking practices of the Light and Space movement, connecting past and present generations of artists. The event will be recorded and be made available on Copenhagen Contemporary’s website.

The University of Edinburgh

Edinburgh, United Kingdom	\$45,000
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To support “Hot Art, Cold War: East Central Europe Workshops on American Art,” to be held in Poznań, Bucharest, and Dresden. These workshops expand on research undertaken for the Terra Foundation–funded anthology *Hot Art, Cold War: Southern and Eastern European Writings on American Art, 1945–1990* (Routledge, 2020). Organized by the University of Edinburgh, the thematically related workshops stimulate further debate and research on artistic relations between East Central Europe and the US in the context of the Cold War.

University of Miami

Coral Gables, FL	\$25,000
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To support “Geoffrey Holder: Prismatic Blackness, A Writers’ Workshop,” a two-day event organized by the Center for Black Global Studies, which convenes scholars, archivists, writers, and editors to support the development of an integrated web-based archive and academic publication dedicated to the work of Geoffrey Holder.

Washington Project for the Arts

Washington, DC	\$15,000
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To support the three-day, research-based convening “How can we gather now?,” which explores how and why we gather, and how we can do it better in a time of lingering health and societal divides. A website and publication will accompany the convening.

Winterthur Museum, Garden and Library

Winterthur, DE	\$29,652
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To support the two-day symposium “Shifting Tides: Art in the 18th-Century Caribbean” at Winterthur Museum, Garden, and Library October 27–28, 2022. The symposium focuses on centering the significance of the greater Caribbean region in the eighteenth century, rethinking the existing narratives of colonial American art both North and South, and re-imagining the relationship between historical collections in public institutions and the communities they serve.

Yale University

New Haven, CT	\$25,000
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To support “Surrogates: Embodied Histories of Sculpture in the Short 20th Century,” a three-day symposium—organized in collaboration with University of Graz and Museum Brandhorst—exploring how modern sculpture became the locus for impassioned debates about the human, investigating the intersection of corporality, subjectivity, and ideology across four revisionist histories: postcolonial, feminist, queer, and antiracist. The symposium will be shared via a website, live streaming, and possibly an edited volume.

Exhibitions

Baltimore Museum of Art

Baltimore, MD	\$200,000
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To support *Survivance: Centering Native Voices through Anti-Colonial Actions*, to be shown at the Baltimore Museum of Art. This exhibition initiative centers Native voices and challenges collective understandings of the role of Native peoples in US history. An English-language publication accompanies the exhibition.

Bard Graduate Center

New York, NY	\$85,500
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To support the presentation of *Majolica Mania: Transatlantic Pottery* in England and the United States, 1850–1915 at a museum in Stoke-on-Trent, England. Comprising 178 works, the traveling exhibition traces the history of majolica from its beginnings in England to its transformation in the United States, where it shaped American decorative arts and visual culture. A three-volume catalogue accompanies the exhibition.

Barnes Foundation

Philadelphia, PA	\$175,000
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To support *Water, Wind, Breath: Southwest Native Art in Community*, an exhibition to be presented at the Barnes Foundation that explores Pueblo and Navajo ceramics, textiles, and jewelry as living artistic traditions. An English-language publication accompanies the exhibition.

Centre Pompidou

Paris, France	\$220,000
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To support *Shirley Jaffe: An American in Paris*, an exhibition that explores the full scope of the artist’s career that travels to Kunstmuseum Basel, Musée Matisse (Nice), and possibly one additional venue. A French- and English-language catalogue accompanies the exhibition.

Copenhagen Contemporary

Copenhagen, Denmark	\$225,000
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To support *Light & Space*, an exhibition examining the Light and Space movement that emerged on the US West Coast in the 1960s, including exploring the important contributions of women artists and the movement’s influence on contemporary European art. An English-language catalogue accompanies the exhibition.

David and Alfred Smart Museum of Art

Chicago, IL	\$100,000
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To support implementation for the traveling exhibition, *Bob Thompson: This House Is Mine*, organized by the Colby College Museum of Art, at the Smart Museum of Art.

Denver Art Museum

Denver, CO	\$150,000
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To support *Moving Papers: Chapters in Apsáalooke Material Culture*, an exhibition to be shown in Denver, and possibly at two additional venues. The exhibition includes historical Apsáalooke artworks from the DAM’s permanent collection, loaned works, and recent work by artist Wendy Red Star. An English-language digital publication accompanies the exhibition.

Grey Art Gallery

New York, NY	\$350,000
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To support *Americans in Paris: Artists Working in Postwar France, 1946–1962*, an exhibition to be shown at the Grey Art Gallery, the NYU Abu Dhabi Art Gallery, and one additional US venue, that assesses the expatriate scene in Paris in the years after World War II. An English-language catalogue accompanies the exhibition.

Hamburger Kunsthalle

Hamburg, Germany	\$150,000
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To support *Double Vision*, the first joint exhibition of German artist Gerhard Richter and American artist Vija Celmins. Organized with the support of both artists, the exhibition explores the striking parallels between these two contemporaries through 65 works of different media. A bilingual (German/English) catalogue accompanies the exhibition.

Institute of Contemporary Art/Boston

Boston, MA	\$150,000
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To support an exhibition of the work of Simone Leigh at the United States Pavilion at the 59th International Art Exhibition of La Biennale di Venezia and the Institute of Contemporary Art/Boston. An English-language catalogue accompanies the exhibition.

Kunstsammlung Nordrhein-Westfalen

Düsseldorf, Germany	\$200,000
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To support *Anne Truitt: Color in Space* at the Museo Nacional Centro de Arte Reina Sofia in Madrid and the Kunstsammlung Nordrhein-Westfalen. The first survey exhibition of American painter, sculptor, and writer Anne Truitt presents 80 artworks across four decades to explore her role as a pioneer of minimalism. Catalogues in German, Spanish, and English accompany the exhibition.

KW Institute for Contemporary Art

Berlin, Germany	\$175,000
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To support *Martin Wong: Malicious Mischief*, the first large-scale monographic exhibition in Europe of the Chinese-Mexican-American artist Martin Wong. The traveling show presents more than 100 artworks around thematic groupings of place, framing the artist as a key proponent of the countercultural scenes of the United States in which he lived and worked. An English-language catalogue accompanies the exhibition.

The Metropolitan Museum of Art

New York, NY	\$175,000
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To support *Winslow Homer: Crosscurrents* at The Metropolitan Museum and the National Gallery London. The exhibition is a re-examination of the artist’s work through a lens of conflict and addresses his lifelong engagement with the subjects of race, nature, and the environment. An English-language catalogue accompanies the exhibition.

Musée des Beaux-Arts de Montréal

Montreal, Canada	\$125,000
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To support *Designed by Women* (working title) at the Musée des Beaux-Arts de Montréal. The exhibition presents a history of American and Canadian women in design from 1870 to 2021, showcasing some 350 artworks and exploring the ways design has propelled social change. A bilingual (French/English) catalogue accompanies the exhibition.

Musées de la Métropole Rouen Normandie

Rouen, France	\$25,000
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To support *Sheila Hicks: Off-limits* at the Corderie Vallois Industrial Museum, a former textile factory in Rouen that retains its original nineteenth-century hydraulic operation. This exhibition of American artist Sheila Hicks comprises a specially created installation by Hicks that transforms the old factory into a huge textile piece, in addition to more than 20 artworks that span her decades-long career. A French-language catalogue accompanies the exhibition.

Museum of Fine Arts Boston

Boston, MA	\$200,000
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To support *Carolina Clay: Black Potters and the American Experience*, an exhibition to be mounted at the Museum of Fine Arts, Boston, and The Metropolitan Museum of Art. The exhibition focuses on African American potters in the nineteenth-century American South, specifically those who worked in Edgefield, South Carolina, and the contemporary artists who have responded to this body of work. An English-language publication accompanies the exhibition.

National Gallery

London, United Kingdom	\$175,000
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To support *Winslow Homer: Crosscurrents* at The Metropolitan Museum and the National Gallery London. The exhibition is a re-examination of the artist’s work through a lens of conflict and addresses his lifelong engagement with the subjects of race, nature, and the environment. An English-language catalogue accompanies the exhibition.

National Public Housing Museum

Chicago, IL	\$50,000
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To support a public-art installation for the façade and entrance of the National Public Housing Museum, titled *Threshold* and designed by artists Amanda Williams and Olalekan Jeyifous. The project, composed of steel and fritted glass, references iconic public housing complexes in Chicago and their residents

Public Art Fund

New York, NY	\$21,300
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To support the Chicago installation of a multi-city exhibition of work by Wendy Red Star, an Oregon-based multimedia artist and member of the Apsáalooke (Crow) nation. Red Star will develop ten to fifteen new works that challenge the representations of Crow people in United States museums following extensive research at museums and archives in Chicago, Boston, and New York City.

Swiss Institute

New York, NY	\$160,000
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To support *Karen Lamassonne* at the Swiss Institute; KW Institute for Contemporary Art, Berlin; and Medellín Museum of Modern Art in Spain. Organized in collaboration with Karen Lamassonne, the exhibition is the first institutional survey of the Colombian American artist, presenting more than 70 multimedia artworks that span her decades-long career. A bilingual (Spanish/English) catalogue accompanies the exhibition.

Whitney Museum of American Art

New York, NY	\$250,000
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To support *Edward Hopper’s New York* (working title) at the Whitney Museum and the Seoul Museum of Art in Korea. The exhibition brings together more than 200 works along with a trove of little-known personal materials from the Whitney’s newly acquired Sanborn Hopper Archive to offer unprecedented insights into Edward Hopper’s world and his way of working. An English-language catalogue accompanies the exhibition.

Art Design Chicago

Balzekas Museum of Lithuanian Culture

Chicago, IL	\$20,000
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To support community-engagement research-and-development activities that will inform engagement strategies for the exhibition *Bridging Two Cultures: Lithuanian Immigrant Artists in Chicago 1950–2000*, which is expected to take place as part of the Terra Foundation initiative Art Design Chicago.

Chicago Department of Cultural Affairs & Special Events

Chicago, IL	\$20,000
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To fund community-engagement research-and-development activities that will inform engagement strategies for the exhibition *In the Abstract: Art in Chicago 1980s–1990s*, which is expected to take place as part of the Terra Foundation initiative Art Design Chicago.

Chicago History Museum

Chicago, IL	\$20,000
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To support community-engagement research-and-development activities that will inform engagement strategies for the exhibition *Chicago Designs for Change*, which is expected to take place as part of the Terra Foundation initiative Art Design Chicago.

Chicago Public Library Foundation

Chicago, IL	\$20,000
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To support community-engagement research-and-development activities that will inform engagement strategies for the exhibition *An Immigrant among Immigrants: Pilsen through the Lens of Akito Tsuda*, which is expected to take place as part of the Terra Foundation initiative Art Design Chicago.

Chicago Public Library Foundation

Chicago, IL	\$40,000
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To support research and development for an exhibition entitled *An Immigrant among Immigrants: Pilsen through the Lens of Akito Tsuda*. The grant supports a series of convenings, local research travel, and travel for Tsuda to Chicago, along with the hiring of both a guest curator and a Terra Foundation Research Fellow. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

David and Alfred Smart Museum of Art

Chicago, IL	\$20,000
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To support research-and-development activities informing community-engagement strategies for the exhibition *Ruth Duckworth: Themes and Variations* that will take place as part of Art Design Chicago 2024. Research-and-development activities will include youth programming (as part of the museum’s ongoing Smart Teens Program which serves teens living in Chicago public housing) in which students will build plans for exhibition content, interpretation, and audience engagement.

DePaul Art Museum

Chicago, IL	\$20,000
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To fund community-engagement research-and-development activities that will inform engagement strategies for an exhibition examining the art and career of the Chicago artist and designer Edgar Miller (1899–1993), which is expected to take place as part of the Terra Foundation initiative Art Design Chicago.

Design Museum of Chicago

Chicago, IL	\$20,000
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To support community-engagement research-and-development activities that will inform engagement strategies for the exhibition *Chicago Types: Letterforms for Everyone*, which is expected to take place as part of the Terra Foundation initiative Art Design Chicago.

Gallery 400

Chicago, IL	\$51,800
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To support community-engagement research-and-development activities that will inform engagement strategies for the exhibition *Together: Art, Education, and Community*, which is expected to take place as part of the Terra Foundation initiative Art Design Chicago.

Hyde Park Art Center

Chicago, IL	\$20,000
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To support community-engagement research-and-development activities that will inform engagement strategies for the exhibition *Robert Paige: Patterns of Progress*, which is expected to take place as part of the Terra Foundation initiative Art Design Chicago.

Intuit: The Center for Intuitive and Outsider Art

Chicago, IL	\$20,000
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To support community-engagement research-and-development activities that will inform engagement strategies for the exhibition *Chicago as Catalyst: Immigrant Communities Nourish Self-Taught Artists*, which is expected to take place as part of the Terra Foundation initiative Art Design Chicago.

Jane Addams Hull-House Museum

Chicago, IL	\$20,000
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To support community-engagement research-and-development activities that will inform engagement strategies for the exhibition *Together: Arts and Education and Community*, which is expected to take place as part of the Terra Foundation initiative Art Design Chicago.

Mary and Leigh Block Museum of Art

Chicago, IL	\$20,000
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To support community-engagement research-and-development activities that will inform engagement strategies for the exhibition *Indigenous Chicago: Confluence, Rupture, Flow*, which is expected to take place as part of the Terra Foundation initiative Art Design Chicago.

Museum of Contemporary Art Chicago

Chicago, IL	\$20,000
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To support community-engagement research-and-development activities that will inform engagement strategies for an exhibition examining the artistic genealogies of the Puerto Rican diaspora in Chicago from the 1970s to the present; the show is expected to take place as part of the Terra Foundation initiative Art Design Chicago.

Museum of Contemporary Photography

Chicago, IL	\$20,000
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To support community-engagement research-and-development activities that will inform engagement strategies for the exhibition *Dawit L. Petros: Prospetto a Mare*, which is expected to take place as part of the Terra Foundation initiative Art Design Chicago.

Museum of Vernacular Arts and Knowledge

Chicago, IL	\$75,000
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To support two new iterations of the Black Arts Movement School Modality, a two-week virtual course exploring ideas and knowledge structures that emerged from the Black Arts Movement (BAM) of the 1960s and ’70s. Each seminar will feature a core faculty of original BAM practitioners. The seminars will take place virtually in August 2022 and January 2023 with a focus on BAM and its practitioners in New York City and its environs and in California, respectively.

National Museum of Mexican Art

Chicago, IL	\$20,000
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To support community-engagement research-and-development activities that will inform engagement strategies for the exhibition *Re-presenting: Developing Identity at Chicago’s 1893 Columbian World’s Fair*, which is expected to take place as part of the Terra Foundation initiative Art Design Chicago.

Newberry Library

Chicago, IL	\$20,000
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To support research and development for an exhibition that repositions Chicago, through art and visual culture, as an Indigenous space by emphasizing the diverse stories, connections, and meanings ascribed to the city by Native Nations and Indigenous communities. The grant supports a planned convening. The project is expected to lead to an exhibition as part of the Terra Foundation initiative Art Design Chicago.

Puerto Rican Arts Alliance

Chicago, IL	\$20,000
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To support community-engagement research-and-development activities that will inform engagement strategies for the exhibition *Puerto Rico to Chicago: The Shaping of an Arts Community*, which is expected to take place as part of the Terra Foundation initiative Art Design Chicago.

Ukrainian Institute of Modern Art

Chicago, IL	\$20,000
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To support community-engagement research-and-development activities that will inform engagement strategies for the exhibition *High Craft in Chicago in the 1970s–80s*, which is expected to take place as part of the Terra Foundation initiative Art Design Chicago.

University of Delaware

Newark, DE	\$25,000
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To support an October 2022 convening in Chicago presented as part of “Conduit: Black Art Preservation Project,” an initiative aimed at the preservation of Black art found in Midwestern communities outside of museum contexts in Chicago, Detroit, Columbus, and Minneapolis/St. Paul. Twenty conservation and preservation professionals, artists, collectors, and graduate students will convene to discuss strategies for alliance formation, new methods for documenting and preserving cultural heritage in communities, cooperative structures for resource sharing, and plans for continued dialogue.

6018 | North

Chicago, IL	\$20,000
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To support community-engagement research-and-development activities that will inform engagement strategies for an exhibition tentatively entitled *Land, water, garden—urbs in horto—Greening the Swamp*, which is expected to take place as part of the Terra Foundation initiative Art Design Chicago.

Fellowships & Visiting Professorships

Courtauld Institute of Art

London, United Kingdom	\$199,350
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To support the programs of the Centre for American Art at the Courtauld Institute of Art. Founded in 2016, the Centre is the only art history program in Europe exclusively devoted to the teaching and study of American art prior to 1980. A special unit within the Courtauld, the Centre promotes research and education for undergraduate and graduate students with a wide range of scholarly programs.

Freie Universität Berlin, John F. Kennedy Insitut für Nordamerikastudien

Berlin, Germany	\$141,500
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To support visiting professorships at the John F. Kennedy Institute for North American Studies. The program supports one 8-month visiting professorship per academic year, and complements the postdoctoral fellowship program at Humboldt- Universität zu Berlin.

Institut national d’histoire de l’art

Paris, France	\$39,800
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To support an annual research fellowship for post-doctoral candidates at the Institut National d’Histoire de l’Art, the central art historical institute in France. During their residency at INHA, fellows will advance their postdoctoral research and work towards the completion of a book manuscript. Additionally, the fellow will have access to local libraries and archives, including the INHA library, one of the largest art history libraries in the world.

Smithsonian American Art Museum and the Renwick Gallery

Washington, DC	\$327,800
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To support the Terra Foundation Fellowships in American Art at the Smithsonian American Art Museum. First introduced in 2005, the Fellowship program supports significant international scholarship on American art and its global context, providing scholars the opportunity to pursue independent research closely related to the Smithsonian’s collections.

University of Oxford

Oxford, United Kingdom	\$397,200
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To support the renewal of the annual Terra Foundation for American Art Visiting Professorship at the University of Oxford for three years, starting fall 2018 and ending in spring 2021. The Professor teaches courses at the master’s and undergraduate levels, supervises master’s students, and gives a series of public lectures on campus and elsewhere.

Joseph Stella, *Telegraph Poles with Buildings* (detail), 1917, oil on canvas, 36 1/4 x 30 1/4 in. (92.1 x 76.8 cm), Terra Foundation for American Art, Daniel J. Terra Collection, 1999.139



Strategic Initiatives

Art Gallery of Ontario

Toronto, Ontario, Canada	\$50,000
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To support the Art Gallery of Ontario’s 2021 and 2022 gatherings called “aabaakwad (it clears after a storm),” annual Indigenous-led conversations on Indigenous art by those who create, curate and write about it.

Brooklyn Rail

New York, NY	\$250,000
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To support a daily virtual conversation series “The New Social Environment,” in which thinkers from across the arts, the humanities, and the sciences engage in accessible and diverse conversations on the role of art and artists in society. The conversations, which include audience participation, are recorded and archived.

Chisenhale Gallery

London, United Kingdom	\$27,000
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To support *Circe* (working title), the first major solo exhibition in a UK institution of Los Angeles–based artist Nikita Gale. Comprising boundary-pushing sculpture and audio components, the installation draws on a long tradition of African American storytelling to articulate the complexities of the contemporary moment. A catalogue accompanies the exhibition.

Chisenhale Gallery

London, United Kingdom	\$34,200
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To support a one-year curatorial fellowship as the fellow assists Chisenhale’s annual 2022–23 commissions and develops their professional capacity through mentorship and through placement in an ecosystem of institutions in London. The institutional learning is shared through professional development workshops and peer networks of other curatorial fellows.

Kunstinstituut Melly

Rotterdam, Netherlands	\$78,180
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To support “Tools for De-modernizing,” a collective learning program that seeks to rethink the legacy of modernism within art institutions. This multi-pronged initiative includes the creation of a global network of peer institutions in the field of contemporary art along with the development and implementation of a training program co-designed by members of the network guided by principles of diversity and inclusivity. Drawing from Black, Indigenous, and queer cultures, the program encourages the development of more mindful and inclusive institutional practices through these trainings, as well as via in-person and online lectures and events, and the creation of a chapbook.

New Museum of Contemporary Art

New York, NY	\$75,000
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To support programming and catalogue production developed in conjunction with the exhibition *Theaster Gates: Young Lords and Their Traces*, the first survey exhibition in New York of work by the Chicago-based artist. It will be on view from November 10, 2022, to February 5, 2023. Programming includes activations developed in partnership with Gates, including the recording of an album by the Black Monks, a performance group he founded, and a series of convenings considering the relationship between Soviet film, communism, and the Black radical tradition.

Palais de la Porte Dorée

Paris, France	\$73,651
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To support “Sharing Museums,” a three-day event featuring roundtables focusing on four themes: migration museums’ approaches and relationships to contemporary art; museums’ connections to diasporas; diversity and inclusion; and the restitution of artworks. This public convening will be livestreamed, with recordings to be made accessible on the museum’s website. A bilingual edition of the museum’s journal *Hommes & Migrations* will be published following the event.

Serpentine Galleries

London, United Kingdom	\$75,000
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To support *Black Chapel*, the 2022 Serpentine Pavilion designed by visual artist Theaster Gates and constructed with the architectural support of Adjaye Associates. The pavilion will be open from June 10 to October 16, 2022, and will be accompanied by a series of live artist interventions and an illustrated catalogue examining *Black Chapel* within the larger context of Gates’s body of work.

Skowhegan School for Painting and Sculpture

Madison, ME	\$75,000
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To support *The Skowhegan Book* (working title), a publication that marks the Skowhegan School of Painting and Sculpture’s first foray into the history of its origins, philosophy, physical site, and artists since its opening in 1946. The publication is constructed from archival work drawn from interviews, oral histories, ephemera, and lectures, highlighting how Skowhegan’s School of Painting and Sculpture has created, and continues to create, an equitable, accessible, and expansive mode for studio work in a community context.

Soul of Nations Foundation

Florence, Italy	\$150,000
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To support a residency and professional development program at the Soul Center for the Arts in Florence, Italy, which includes ten fellowship grants for five Native American, three African American, and two Afro-Italian artists. This program provides the artists with space to work and opportunities to further cross-cultural dialogue regarding geographically displaced BIPOC experiences. Fellows will engage in public programs locally, and their art will be shared via the internet and through publications.

South Side Community Art Center

Chicago, IL	\$625,000
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To support a four-year project to expand the South Side Community Art Center’s capacity to preserve its art and archival collections and make them accessible for research and study.

The Studio Museum in Harlem

New York, NY	\$1,000,000
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To support “Unearthing the Archive,” a four-year research project that explores archival materials, oral histories, primary documents, and other sources to illuminate the histories and legacy of the Studio Museum as a nexus for Black art in Harlem’s epicenter. Publications as well as accessible and alternative modes of storytelling will accompany the archival work, giving voice to the creative ideas, output, and patrimony of Black art and culture. This project anticipates the opening of the museum’s new building in 2024.

American Academy in Rome

Rome, Italy	\$159,400
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To support two six-month affiliated fellowships for early- and mid-career Chicago-based artists who identify as BIPOC, providing them with opportunities to work on their art, cultivate their practice with mentors, and make new connections in an interdisciplinary context.

Voices in Contemporary Art

New York, NY	\$100,000
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To support the three-year pilot initiative “Native Voices,” which aims to illuminate the art-making practices and materials of six contemporary Native American artists alongside their personal and social histories and to advance best practices for the long-term preservation of their work, addressing the significant voids in professional knowledge about the unique conservation needs of contemporary Native American art. The initiative includes four major program threads: artist interviews (VoCA Talks), artist interview workshops, artist interview archiving and dissemination, and an issue of the VoCA Journal.

Terra
Collection-in-Residence

Ackland Art Museum / Terra Foundation
for American Art

Chapel Hill, NC	\$100,000
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To support a four-year Terra Collection-in-Residence loan of four paintings from the Terra Foundation Collection and related programs. Works by Ammi Phillips, Robert Henri, Lyonel Feininger, and Archibald J. Motley will be displayed in the museum’s permanent collection galleries and will be used for academic outreach.

Ashmolean Museum of Art & Archaeology
/ Terra Foundation for American Art

Oxford, United Kingdom	\$100,000
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To support a four-year Terra Collection-in-Residence loan of one painting and 37 prints from the Terra Foundation Collection and related programs. A painting by Thomas Moran is installed in the museum’s permanent galleries while the works on paper are available to students, faculty, and other visitors in the museum’s Western Art Print Room.

Colby College Museum of Art / Terra
Foundation for American Art

Waterville, ME	\$75,000
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To support a three-year Terra Collection-in-Residence loan of four paintings from the Terra Foundation Collection and related programs. Paintings by Frederic Church, George Caleb Bingham, Yasuo Kuniyoshi, and Thomas Hart Benton are installed in the museum’s permanent galleries, expanding opportunities for education and interpretation.

Georgia Art Museum / Terra Foundation
for American Art

Athens, GA	\$100,000
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To support a four-year Terra Collection-in-Residence loan of five paintings from the Terra Foundation Collection and related programs. Paintings by John Singleton Copley, John F. Peto, Henry Ossawa Tanner, Charles Sheeler, and Joseph Stella are integrated into the permanent galleries, expanding opportunities for education and interpretation.

Harvard Art Museums / Terra Foundation for American Art

Cambridge, MA	\$100,000
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To support a four-year Terra Collection-in-Residence loan of paintings and prints from the Terra Foundation Collection and related programs. Works by Mary Cassatt, Frederic Church, Samuel Colman, Martin Johnson Heade, and Samuel F.B. Morse will be displayed in the museum’s permanent collection galleries and will be used for academic outreach.

Museum der Bildenden Künste Leipzig / Terra Foundation for American Art

Leipzig, Germany	\$75,000
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To support a three-year Terra Collection-in-Residence loan of five paintings from the Terra Foundation Collection and related programs. Paintings by Willard Metcalf, William Merritt Chase, Lilla Cabot Perry, Dennis Miller Bunker, and Jamie Wyeth are installed in the museum’s permanent galleries and in focused exhibitions

Tougaloo College Art Collections / Terra Foundation for American Art

Tougaloo, MS	\$100,000
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To support a four-year renewable Terra Collection-in-Residence loan of two artworks from the Terra Foundation Collection and related programs. Artwork by A.E. Gallatin and Arshile Gorky are integrated into the college’s permanent collection galleries and academic outreach.



Samuel Colman, Jr., *Ships Unloading* (detail), *New York*, 1868, oil on canvas mounted on board, 41 5/16 x 29 15/16 in. (105.0 x 76.0 cm), Terra Foundation for American Art, Daniel J. Terra Collection, 1984.4

Chicago K–12 Programs

DePaul Art Museum

Chicago, IL	\$50,000
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To support a two-year pilot project to research and develop a community-informed programming model for the museum based on the Stockyard Institute’s practices.

National Museum of Mexican Art

Chicago, IL	\$25,000
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To support “Nuestras Historias: Teaching the Story of America through Art” in the 2022–23 school year, a program that includes professional development for teachers, curriculum development, field trips for students, and artist residencies in classrooms.

Intuit: The Center for Intuitive and Outsider Art

Chicago, IL	\$70,000
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To support the “Teacher Fellowship Program” in the 2019–20 and 2020–21 school years. The program provides professional development for Chicago Public School teachers centered on teaching with American outsider or non-mainstream art. During more than 50 program hours, teachers explore outsider art concepts, collections, and artists, and are guided in creating interdisciplinary lesson plans designed to help students make personal connections and responses to these individuals and their work. Culminating in an exhibition of student art, the program is expected to serve annually approximately 26 Chicago Public Schools teachers at 10–14 schools and 640 students.

Relief Grants

Association of Art Museum Curators

New York, NY \$70,000

To support the Foundation Engagement Program for International Curators, a two-year program engaging three non-US based curators working on or having worked in exhibitions and projects that explore historical American art (c. 1500–1980).

Facing: *This Land: American Engagement with the Natural World* installed at the Hood Museum of Art, January 5–July 23, 2022.
Photo by Rob Strong. Artwork: Isabella Kirkland, *Gone*, from the series *Taxa*, 2004; printed 2006, inkjet print. Hood Museum of Art, Dartmouth: Purchased through a gift from Patricia Hewett and Dale C. Christensen, Class of 1969; 2011.17.6. © Isabella Kirkland



Isabella Kirkland
Gone
2004
inkjet print
Hood Museum of Art, Dartmouth
Purchased through a gift from Patricia Hewett and Dale C. Christensen, Class of 1969; 2011.17.6. © Isabella Kirkland

Terra Foundation Collection

July 1, 2019 – June 30, 2022

- 3.1 TERRA COLLECTION-IN-RESIDENCE
- 3.2 TERRA COLLECTION INITIATIVES
- 3.3 MULTI-YEAR LOANS
- 3.4 EXHIBITION LOANS

Facing: Roger Brown, *The Big Jolt* (detail), 1972, oil on canvas, 71 1/4 x 48 in. (181 x 121.9 cm),
Terra Foundation for American Art, Daniel J. Terra Art Acquisition Endowment Fund, 2019.1,
© The School of the Art Institute of Chicago and the Brown family

Terra Collection-In-Residence

3.1

Through this program, artworks are loaned for extended periods to invited university and research museums within and outside the United States. The foundation collaborates with partners to identify objects for loan that amplify institutions’ permanent collections and invite the presentation of new contents, voices, and practices. The program helps museums expand the stories they can tell with their permanent collections and provides opportunities for interdisciplinary research and teaching with American art.

TOUGALOO COLLEGE ART COLLECTIONS	Albert Eugene Gallatin, <i>Room Space</i> , 1937–38	GEORGIA MUSEUM OF ART	Joseph Stella, <i>Telegraph Poles with Buildings</i> , 1917
February 18–December 30, 2022	Arshile Gorky, <i>Mannikin</i> , 1931	June 1, 2022–June 30, 2026	Henry Ossawa Tanner, <i>Les Invalides</i> , Paris, 1896
COLBY COLLEGE MUSEUM OF ART	George Caleb Bigham, <i>The Jolly Flatboatmen</i> , 1877–78		John Frederic Peto, <i>Old Time Letter Rack</i> , 1894
June 6, 2022–June 30, 2025	Frederic Edwin Church, <i>The Iceberg</i> , c. 1875		John Singleton Copley, <i>Portrait of a Lady in a Blue Dress</i> , 1973
	Thomas Hart Benton, <i>The Spinners</i> , 1925–26		Charles Sheeler, <i>Bucks County Barn</i> , 1940
	Yasuo Kuniyoshi, <i>Boy with Cow</i> , 1921	HARVARD ART MUSEUM	9 works, including:
ASHMOLEAN MUSEUM OF ART & ARCHAEOLOGY	34 works, including:	December 2022–December 2026	Frederic Church, <i>Our Banner in the Sky</i> , 1861
September 2022–September 2026	Thomas Moran, <i>Autumn Afternoon, the Wissahickon</i> , 1864 (loan period began 2019)		Samuel Colman, Jr., <i>Ships Unloading</i> , New York, 1868
	Alexander Archipenko, <i>Torso in Space</i> , 1952		Martin Johnson Heade (attributed), <i>Two Owls at Sunset</i> , c. 1859–60
	Milton Avery, <i>Night Nude</i> , 1953		Samuel F.B. Morse, <i>Gallery of the Louvre</i> , 1831–33
	Isabel Bishop, <i>Noon Hour</i> , 1935		Mary Cassatt, <i>Afternoon Tea Party</i> , 1890–91
MUSEUM DER BILDENDEN KÜNSTE LEIPZIG	Willard Metcalf, <i>The Lily Pond</i> , 1887	ACKLAND ART MUSEUM	Mary Cassatt, <i>Gathering Fruit</i> , c. 1893
July 2022–July 2025	William Merritt Chase, <i>Morning at Breakwater, Shinnecock</i> , c. 1897	March 2023–March 2027	Robert Henri, <i>Sylvester</i> , 1914
	Lilla Cabot Perry, <i>Self-Portrait</i> , 1889–96		Lyonel Feininger, <i>Denstedt</i> , 1917
	Dennis Miller Bunker, <i>The Mirror</i> , 1890		Archibald J. Motley, Jr., <i>Between Acts</i> , 1935
	Jamie Wyeth, <i>Kalounna in Frogtown</i> , 1986		Ammi Phillips, <i>Girl in a Red Dress</i> , c. 1835

Terra Collection Initiatives

3.2

Between 2006 and 2022, the Terra Foundation used its collection to co-organize exhibitions in partnership with museums throughout the world. Developed by our curatorial staff together with institutional partners, these initiatives aimed to inspire a rich intercultural dialogue about American art, encourage new ways of thinking about individual objects, and utilize the Terra Foundation Collection as the basis for both scholarly interpretation and exhibition.

**OUR SOULS ARE BY NATURE EQUAL
TO YOURS: THE LIFE OF JUDITH
SARGENT MURRAY**

September 28, 2019–
March 31, 2020

Terra Foundation for American Art (co-organizer);
Cape Ann Museum, Gloucester, Massachusetts (co-organizer),

John Singleton Copley,
*Portrait of Mrs. John Stevens (Judith Sargent,
later Mrs. John Murray)*, 1770–72

**PELAS RUAS: VIDA MODERNA E
EXPERIÊNCIAS URBANAS NA ARTE DOS
ESTADOS UNIDOS, 1893–1976**

**IN THE STREETS: MODERN LIFE AND
URBAN EXPERIENCES IN THE ART OF
THE UNITED STATES, 1893–1976**

August 27, 2022–
January 30, 2023

Terra Foundation for American art (co-organizer);
Pinacoteca de São Paulo, São Paulo, Brazil (co-organizer)

30 works, including:

Childe Hassam,
Columbian Exposition, Chicago, 1892

Fritz Eichenberg,
Subway, 1935

Beauford Delaney,
Untitled (Village Street Scene), 1947

**THE STUDIO OF NATURE,
1860–1910**

September 12, 2020–
January 3, 2021

Terra Foundation for American Art (co-organizer);
Musée des Impressionnismes Giverny, France (co-organizer),

62 works, including:

Dennis Miller Bunker,
Brittany Town Morning, Lamor, 1884

Theodore Robinson,
Blossoms at Giverny, 1891–92

Martin Johnson Heade,
Newburyport Marshes: Approaching Storm, c. 1871

George Bellows,
The Palisades, 1909

Robert Vonnoh,
Poppies in France, 1888

Multi-Year Loans

3.3

ASHMOLEAN MUSEUM OF ART & ARCHAEOLOGY	2019–2026 University of Oxford, UK
	Thomas Moran, <i>Autumn Afternoon, the Wissahickon</i> , 1864
ART INSTITUTE OF CHICAGO	2005–Present Chicago, IL
	98 works exhibited, including:
	Stuart Davis, <i>Super Table</i> , 1925
	Marsden Hartley, <i>Painting No. 50</i> , 1914–15
	Winslow Homer, <i>On Guard</i> , 1864
	Theodore Robinson, <i>The Wedding March</i> , 1892
	Thomas Cole, <i>Landscape with Figures: A Scene from “The Last of the Mohicans”</i> , 1826

Facing: Thomas Moran, *Autumn Afternoon, the Wissahickon* (detail), 1864, oil on canvas, 30 1/4 x 45 1/4 in. (76.8 x 114.9 cm), Terra Foundation for American Art, Daniel J. Terra Collection, 1999.99



Exhibition Loans

3.4

HOMER AT THE BEACH: A MARINE PAINTER'S JOURNEY, 1869–1880	August 3–December 1, 2019 Cape Ann Museum, Gloucester, MA
	Winslow Homer, <i>Three Boys on the Shore</i> , 1873
HISTÓRIA DAS MULHERES: ARTISTAS ATÉ 1900 — WOMEN'S STORIES: ARTISTS UNTIL 1900	August 23–November 17, 2019 Museu de Arte de São Paulo (MASP), São Paulo, Brazil
	Mary Cassatt, <i>Summertime</i> , 1894
MARSDEN HARTLEY	September 19, 2019–January 19, 2020 Louisiana Museum of Modern Art, Humelbaek, Denmark
	Marsden Hartley, <i>Painting No. 50</i> , 1914–15
EDWARD HOPPER AND THE AMERICAN HOTEL	October 26, 2019–February 23, 2020 Virginia Museum of Fine Arts, Richmond, VA (organizer)
	July 17–October 25, 2020 Newfields, Indianapolis Museum of Art, Indianapolis, IN
	Edward Hopper, <i>Sierra Madre at Monterrey</i> , 1943
ALEXANDER VON HUMBOLDT AND THE UNITED STATES: ART, NATURE, AND CULTURE	Charles Demuth, <i>Rue du singe qui pêche</i> , 1921
	September 18–November 22, 2020 and May 14–July 11, 2021 Smithsonian American Art Museum, Washington, DC
	Samuel F. B. Morse, <i>The Gallery of the Louvre</i> , 1831–33
DURO OLOWU: SEEING CHICAGO	February 29–September 27, 2020 Museum of Contemporary Art Chicago
	Marsden Hartley, <i>Painting No. 50</i> , 1914–15

MOTHER!	January 27–May 31, 2021 Louisiana Museum of Modern Art, Denmark (organizer)
	July 2–November 7, 2021 Kunsthalle Mannheim, Germany
WINSLOW HOMER: CROSSCURRENTS	Mary Cassatt, <i>Jenny and her Sleepy Child</i> , c. 1891–92
	April 11–July 31, 2022 The Metropolitan Museum of Art, New York (co- organizer)
	September 10, 2022–January 8, 2023 (as <i>Winslow Homer: Force of Nature</i>) The National Gallery, London (co-organizer)
AMERICAN LANDSCAPES	Winslow Homer, <i>A Garden in Nassau</i> , 1885
	August 16–December 21, 2021 David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora, University of Maryland
	Charles Burchfield, <i>Dream of a Fantasy Flower</i> , 1960–66
	Rockwell Kent, <i>Cranberrying, Monhegan</i> , c. 1907
	Charles Prendergast, <i>Grenoble</i> , 1927

**JOHN LESLIE BRECK:
AMERICAN IMPRESSIONIST**

September 18, 2021–January 2, 2022
Mint Museum, Charlotte, NC
(organizer)

January 22–March 27, 2022
Dixon Gallery and Gardens,
Memphis, TN

May 28–August 28, 2022
Figge Museum of American
Art, Davenport, IA

17 works, including:

John Leslie Breck,
Yellow Fleurs-de-Lis, 1888

John Leslie Breck,
*Studies of an Autumn
Day, no. 1–12*, 1891

John Leslie Breck,
Morning Fog and Sun, 1892

Thomas Buford Meteyard,
Giverny, Moonlight,
c. 1890–93

Theodore Wendel, *Flowering
Fields, Giverny*, 1889

**WHISTLER TO CASSATT:
AMERICAN PAINTERS IN
FRANCE**

November 14, 2021–March 13, 2022
Denver Art Museum
(organizer)

April 16–July 31, 2022
Virginia Museum of Fine
Arts, Richmond, VA

10 works, including:

Frank Benson,
The Sisters, 1899

Theodore Robinson,
The Wedding March, 1892

Lilla Cabot Perry,
Self-Portrait, c.1889–96

John Singer Sargent,
Breton Woman with a Basket,
1877

Edmund Tarbell,
In the Orchard, 1891

Facing: Installation photograph, *Pelas ruas:
vida moderna e experiências urbanas na arte
dos Estados Unidos*, 1893–1976, Pinacoteca de
São Paulo, Brazil, photo by Isabella Matheus



Financial Information

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Facing: John Frederick Peto, *Old Time Letter Rack*, 1894, oil on canvas, 30 1/8 x 25 1/4 in. (76.5 x 64.1 cm), Terra Foundation for American Art, Daniel J. Terra Art Acquisition Endowment Fund, 2015.5

Condensed Consolidated Statements of Financial Position

(unaudited)

For the years ended June 30,
2020, 2021, and 2022

	2022	2021	2020
Cash and Investments	\$367,634,019	\$439,500,779	\$352,747,128
Other Assets	\$280,971	\$311,737	\$483,998
Fixed Assets, Net of Depreciation	\$6,802,825	\$7,358,660	\$7,748,586
Art Collection	\$184,335,129	\$184,335,129	\$184,347,025
Total	\$559,052,944	\$631,506,305	\$545,326,737
LIABILITIES & NET ASSETS			
Accounts Payable and Accrued Expenses	\$15,461,320	\$12,636,652	\$11,996,929
Net Assets	\$543,591,624	\$618,869,653	\$533,329,808
Total	\$559,052,944	\$631,506,305	\$545,326,737

Condensed Consolidated Statements of Activity

(unaudited)

For the years ended June 30,
2020, 2021, and 2022

	2022	2021	2020
REVENUES			
Investment Income (Loss), Net of Related Expenses	(\$50,686,105)	\$103,755,749	(\$9,011,463)
Other	(\$369,297)	\$34,373	\$194,694
Total Revenues	(\$51,055,402)	\$103,790,122	(\$8,816,769)
EXPENSES			
Grantmaking	\$17,754,032	\$12,352,811	\$10,722,256
Collection Care and Management	\$882,879	\$998,431	\$1,052,455
Direct Programmatic Activities	\$1,382,713	\$1,632,971	\$1,622,790
Management and General	\$4,104,136	\$3,331,960	\$4,205,433
Currency Translation Adjustment	\$98,867	(\$65,896)	\$19,922
Total Grants and Operating Expenses	\$24,222,627	\$18,250,277	\$17,622,856
INCREASE (DECREASE) IN NET ASSETS	(\$75,278,029)	\$85,539,845	(\$26,439,625)

Staff and Board



Facing: *Martin Wong. Malicious Mischief, 2022.* Installation view of exhibition at Museo CA2M, Madrid 2022. Photo by Roberto Ruiz. Courtesy of Museo CA2M

Terra Foundation Staff

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