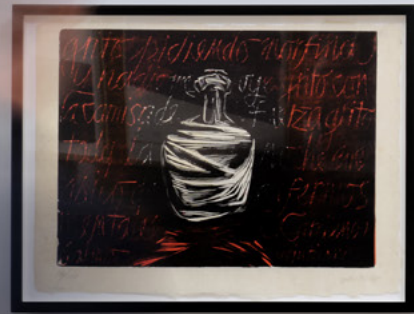
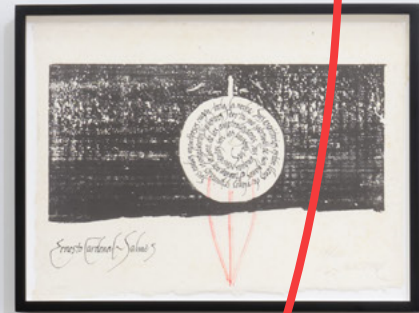
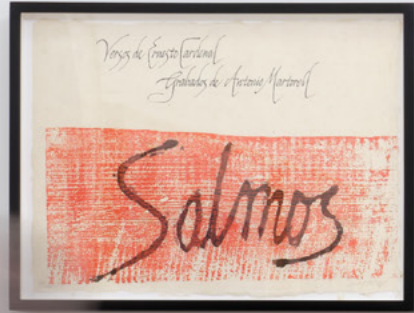


IMPACT REPORT

Foundation for
American Art

terra



JULY 2022
— JUNE 2025



Informational text panels on the green wall, including a small table with two columns of text.



Elizabeth Catlett: *A Black Revolutionary Artist and All That Implies*, installation view, Brooklyn Museum, Brooklyn, New York, September 13, 2024–January 19, 2025. Photo by Paula Abreu Pita.



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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.



Kelly Sullivan (Port Gamble S’Klallam), Tillie Jones (Tulalip), and Chief Janice George (Squamish) researching the Burke Museum’s Coast Salish weaving collections with Burke staff, November 3, 2023. Photo by Timothy Kenney, courtesy the Burke Museum.

President's Letter

Sharon Corwin

TERRA FOUNDATION PRESIDENT & CEO



In the summer of 2022, the Terra Foundation embarked on a new strategic direction. This report captures three years of this plan in action. Our investment in fostering intercultural dialogues and encouraging transformative practices in American art now resonates across all our programs and the local, national, and global contexts in which the foundation functions. Project by project, program by program, the Terra Foundation's partners are exploring the complexity and richness of American art and centering inclusive, co-generative models of practice. The stunning diversity of creative expression and the range and rigor of the projects described in this publication are abiding sources of inspiration for us and a recognition of the multiplicity of voices that have defined American art and continue to shape its stories today.

The projects supported by the Terra Foundation in recent years are defined by the spaces they create for productive dialogue on key questions relevant to American art, its histories, and contemporary culture; the exchange of ideas they foster in a spirit of collaboration and mutual give-and-take; the insights they reveal about historical objects through close looking; and their engagement with artists and their interlocutors in the service of reimagining critical issues facing the field and the world at large.

A profound commitment to collaboration underlies the exhibition and collection reinstallations we have funded. It is heartening to witness our partners lead in the museum field, defining their aims and sharing their findings; advising on protocols and methods for cataloging, displaying, and making available treasured artworks and items of cultural heritage; and embracing processes of reflection and assessment. The future of museums rests within this critical work and in the building of genuine relationships with communities beyond the confines of art-historical institutions. The organizations that the foundation is proud to support—worldwide, of all scales, and with varying missions—are united in the distinctive work they have been doing, whether through innovative research on a well-known artist or by prioritizing contributions and guidance from members of a specific community. Positive change can, and does, emerge from this broad constellation of cultural institutions engaged with American art.

It is heartening to witness our partners lead in the museum field, defining their aims and sharing their findings; advising on protocols and methods for cataloging, displaying, and making available treasured artworks and items of cultural heritage; and embracing processes of reflection and assessment. The future of museums rests within this critical work and in the building of genuine relationships with communities beyond the confines of art-historical institutions.

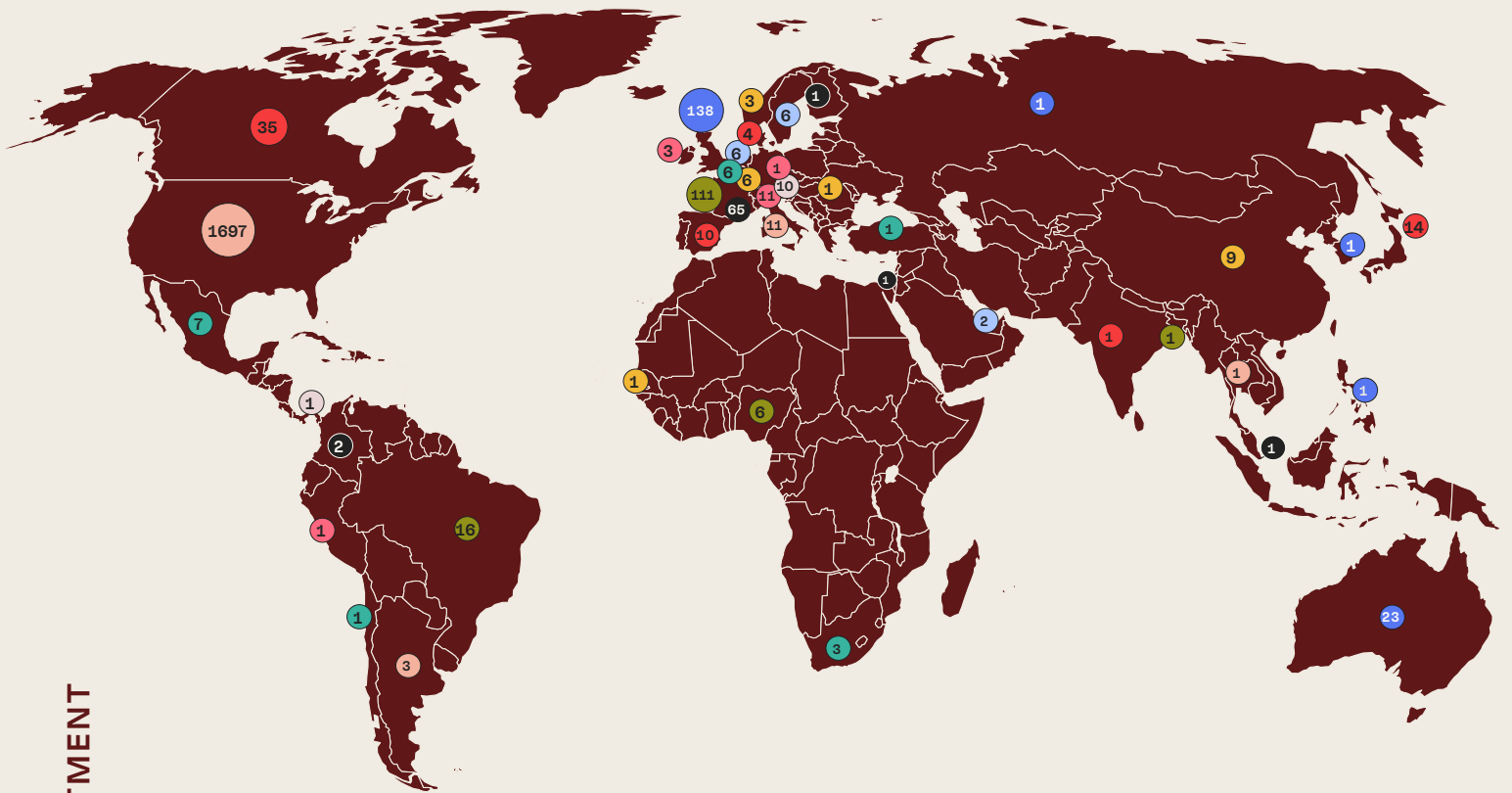
The foundation initiated the Terra Collection-in-Residence program in 2022, reenvisioning how the Terra Foundation Collection is shared by providing extended loans and programmatic support to a range of museums, thereby fostering interdisciplinary research and teaching on American art. The program creates new contexts for the foundation's collection, expanding access and audiences while fostering conversations and building networks among participating museums. In 2023, the foundation solidified its commitment to ethical and philosophical principles by supporting projects aligned with the American Missionary Association of New York (AMA). This integrated antislavery and anti-caste organization dates back to the 1830s, and in the twentieth century was focused on the intersectionality of American art and global relations, primarily centered in the American South. Foundation associations in resonance with the AMA's work and mission include the Amistad Research Center, The New School, Hampton University, and the David C. Driskell Center. Additional strategic initiatives covered by this report follow the guidance of the foundation's Indigenous Advisory Council, invest in Chicago's arts ecosystem, and facilitate dialogues about American art in global contexts.

Art Design Chicago, in its second iteration, was dedicated to highlighting Chicago's extraordinary art histories and creative communities. Between 2022 and 2025, the initiative encompassed seventy-nine organizations, fifty-four exhibitions, and nearly three hundred events. These make up the Art Design Chicago capstone, and the foundation remains dedicated to partnering with Chicago artists and organizations to advance our mission in ways indebted to the legacy of this initiative. Likewise, the foundation's sites in France—our offices in Paris and our convening space in Giverny—are key touchstones for our evolving global work.

In this report, which begins with a map of our partners' geographies, we highlight examples of projects supported by the Terra Foundation between July 2022 and June 2025, through both our grant application programs and our strategic initiatives. We then focus on the Terra Foundation Collection and the ways it is activated through loans and research, and how the collection has grown through strategic acquisitions and co-stewardship. This publication also features a comprehensive list of our grantmaking between 2022 and 2025 and financial information from these years. Last but certainly not least, we are honored to acknowledge the Terra Foundation's people. We share this representation of our recent work and foreground the impact of our extraordinary grantee partners, with whom we have sought to expand histories of American art, transform practices, and create meaningful connections between cultures and communities.



- Argentina **3**
- Australia **23**
- Austria **10**
- Bangladesh **1**
- Belgium **6**
- Brazil **16**
- Canada **35**
- Chile **1**
- China **9**
- Colombia **2**
- Czech Republic **1**
- Denmark **4**
- Finland **1**
- France **111**
- Germany **65**
- India **1**
- Ireland **3**
- Israel **1**
- Italy **11**
- Japan **14**
- Luxembourg **6**
- Mexico **7**
- Netherlands **6**
- Nigeria **6**
- Norway **3**
- Panama **1**
- Peru **1**
- Philippines **1**
- Romania **1**
- Russia **1**
- Senegal **1**
- Singapore **1**
- South Africa **3**
- South Korea **1**
- Spain **10**
- Sweden **6**
- Switzerland **11**
- Thailand **1**
- Turkey **1**
- United Arab Emirates **2**
- United Kingdom **138**
- United States **1697**



A GLOBAL COMMITMENT

This map represents our grantmaking since 2005, when the foundation began its grant programs to support American art projects around the world.



Over the past three fiscal years, the foundation supported 470-plus projects worldwide, a grantmaking total of more than \$39 million.

470+

PROJECTS SUPPORTED WORLDWIDE

\$39 MILLION+

GRANTMAKING TOTAL

19

COUNTRIES

164

TERRA FOUNDATION COLLECTION LOANS



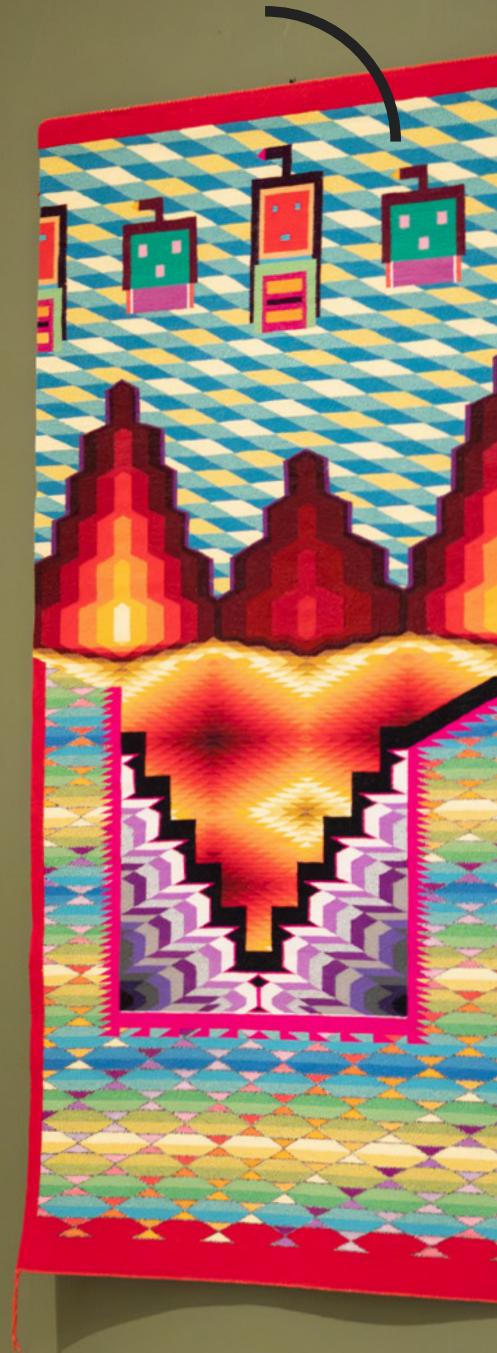


for *Mecca* installed by the Floating Museum on Siegel Field, Chicago, Illinois Tech, public debut, August 8–9, 2025. Polyester blend fabric, dye sublimation, air blowers, and hardware, 30 × 41 × 24 ft. (9.1 × 12.5 × 7.3 m). Part of the Floating Monuments series. Photo by Tom Harris.

PROJECT SPOTLIGHTS



COLLECTIONS GRANTS



Arts of Indigenous America, installation view, de Young Museum, San Francisco, 2025.
Photo by Gary Sexton. Courtesy of the Fine Arts Museums of San Francisco.

Launched in 2020, our Collections Grants program encourages organizations worldwide to re-interpret and re-present their permanent collections.

We support projects that broaden understandings and pursue inclusive and expansive practices of American art, whether through reinstallation or temporary exhibitions drawn primarily from an institution's collection.

ALASKA NATIVE HERITAGE CENTER

Anchorage,
Alaska

Ataqaanusix Exhibit

\$75,000

The Alaska Native Heritage Center (ANHC) received support from the Terra Foundation to realize the *Ataqaanusix Exhibit* (“to be united” in the Unangax language), an interpretation of the diverse Alaska Native cultures, for the benefit of Alaska Native community members, the Alaskan youth community, and Anchorage residents and visitors. Presented in the Hall of Cultures and drawn from the ANHC’s permanent collection, the exhibit recognizes the complexity and continuity of Alaska Native cultures and the power of art forms that are rooted in spans of time extending back into the deep past.



Ataqaanusix Exhibit, installation view, Alaska Native Heritage Center, Anchorage, Alaska

“The authentic representation of the five regional cultural groups on display in the *Ataqaanusix Exhibit* is core to the identity of the Alaska Native Heritage Center,” noted Kelsey Wallace, President and CEO of the Alaska Native Heritage Center. “The plan to show the five central objects on display in this exhibit—(1) a drum, (2) a dentalium necklace, (3) a Yup’ik mask, (4) a tinaa, and (5) a model qayaq with a hunter—was developed as the foundation of the organization’s aim to tell the story of the diversity and connections across the cultural groups of the Indigenous peoples of Alaska. The new style and focus of our interpretation of these objects puts them at the center of our visitor experience. Our Cultural Advisory Committees who have guided the center since our founding, along with an array of culture bearers from every region, have lauded our commitment to centering these critically important objects and our new approach to educating the globe about Alaska Native cultures and peoples.”

The authentic representation of the five regional cultural groups on display in the *Ataqaanusix Exhibit* is core to the identity of the Alaska Native Heritage Center.... Our Cultural Advisory Committees who have guided the center since our founding, along with an array of culture bearers from every region, have lauded our commitment to centering these critically important objects and our new approach to educating the globe about Alaska Native cultures and peoples.

—KELSEY WALLACE, PRESIDENT AND CEO, ALASKA NATIVE HERITAGE CENTER

BERKELEY ART MUSEUM and PACIFIC FILM ARCHIVE

University of California
Berkeley, California

*Routed West: Twentieth-
Century African American
Quilts in California*

\$75,000

Routed West: Twentieth-Century African American Quilts in California traces the flow and flourishing of quilts in the context of the Second Great Migration. As millions of African Americans moved for economic opportunities and escape from the South's oppressive racial environment from 1940 to 1970, they carried quilts as functional objects and reminders of homes they left behind. Many of them also brought skills that spurred a new wave of African American quiltmaking in the later part of the twentieth century, extending the art form's roots into the Western United States. Composed of one hundred artworks representing nearly eighty individuals, as well as recent works by Bay Area Black quilt artists, *Routed West* honors quiltmakers of this distinctive migrant generation and their legacies of beauty, healing, remembrance, belonging, repair, renewal, and possibility.



Routed West: Twentieth-Century African American Quilts in California, installation view, Berkeley Art Museum and Pacific Film Archive (BAMPFA), Berkeley, California, June 8–November 30, 2025. Photo by Chris Grunder.

Insights gained from these gatherings informed the development of the exhibition checklist, gallery didactics, public programs, catalogue—and especially our outreach to descendant families. It made collaboration a foundation of the innovative presentation and interpretation of this landmark collection.

—ELAINE YAU, ASSOCIATE CURATOR AND ACADEMIC LIAISON, BAMPFA

This is the second exhibition that BAMPFA has organized since receiving a bequest, in 2019, of more than three thousand quilts comprising works by more than five hundred individual quilters, the majority of whom are African American women. “To develop the exhibition, BAMPFA held convenings with quilters, scholars, artists, and museum staff to discuss the collection’s history and responsibilities of ethical stewardship. Insights gained from these gatherings informed the development of the exhibition checklist, gallery didactics, public programs, catalogue—and especially our outreach to descendant families,” noted Elaine Yau, Associate Curator and Academic Liaison, BAMPFA. “It made collaboration a foundation of the innovative presentation and interpretation of this landmark collection.”



The descendants of Gladys Henry with Henry’s crocheted rug and quilt by her daughter, quiltmaker Laverne Brackens. Left to right, back row: Vadetrea Henry, Bara Byrd-Stewart, Kyla Steward, Miriam McAlpine, Bridget McAlpine, Eddie Coleman, and Jimmy Gibson. Left to right, front row: Sherry Ann Byrd, Laverne Brackens, and Vernetta Henry. *Routed West: Twentieth-Century African American Quilts in California*, Berkeley Art Museum and Pacific Film Archive (BAMPFA), Berkeley, California. Photo by Kelly Sullivan.



ᐅᐱᓄᓂᐅ *uummaqutik: Essence of Life*, installation view, Musée des Beaux-Arts de Montréal, Canada

“The installation not only enhances the visibility of Inuit art but also contributes to preserving and celebrating the cultural contributions of Inuit communities across the circumpolar regions,” noted Montreal Museum of Fine Arts (MMFA) director Stéphane Aquin. “Over the past few years, the MMFA has co-created numerous projects with Indigenous specialists, communities, and organizations. ᐅᐱᓄᓂᐅ *uummaqutik: Essence of Life* has deepened these relations and amplified Inuit voices at the Montreal Museum of Fine Arts.”

EL MUSEO DEL BARRIO

New York,
New York

*Something Beautiful:
Reframing La Colección*

\$150,000

Something Beautiful: Reframing La Colección represented El Museo del Barrio's most ambitious presentation in over two decades of its unique, complex, and culturally diverse permanent collection. Through rotating displays, the exhibition featured nearly five hundred artworks, including new acquisitions and three new artist commissions. The project laid the groundwork for a permanent collection display should the museum expand in the future, and it significantly advanced awareness and knowledge of the collection and research on its objects. Integral to the exhibition's development were community dialogues about the collection with more than forty artists, scholars, community leaders, and museum professionals. Grounded in these conversations, *Something Beautiful* included interdisciplinary sections that cut across traditional chronological, geographic, and media-specific categories.



Something Beautiful: Reframing la Colección, installation view, El Museo del Barrio, New York, May 19, 2023–March 10, 2024. Photo by Matthew Sherman.

“*Something Beautiful* sought to expand and complicate received narratives of American art by highlighting a diverse range of voices,” noted El Museo del Barrio’s director Patrick Charpenel. “The project was rooted in El Museo del Barrio’s foundational history and legacy, and it offered a forward-thinking model focused on the contribution of Amerindian, African, and European cultures as the basis of visual production in the Americas and the Caribbean.”



Something Beautiful: Reframing la Colección, installation view, El Museo del Barrio, New York, May 19, 2023–March 10, 2024. Photo by Matthew Sherman.

Something Beautiful sought to expand and complicate received narratives of American art by highlighting a diverse range of voices.

—PATRICK CHARPENEL, DIRECTOR, EL MUSEO DEL BARRIO

NEW BEDFORD WHALING MUSEUM

New Bedford,
Massachusetts

*The Wider World
& Scrimshaw*

\$75,000

In *The Wider World & Scrimshaw*, the New Bedford Whaling Museum placed its scrimshaw collection in conversation with carved decorative arts and material culture made by Indigenous community members from across the Pacific and Arctic. This interdisciplinary, community-driven, and collections-focused project engaged questions about identity, place, and material, and considered how exploration and whaling impacted the production of material culture in this diverse region between 1700 and the present. The exhibition, which benefited from the guidance of a diverse advisory board of artists, scholars, and culture bearers, featured more than three hundred historical and contemporary objects, directing particular attention to works that indicate cultural and material exchanges. The project asked: How did whaling affect these different communities and their unique art forms from New Bedford to Aotearoa to Utqiagvik? In what ways do these legacies continue within contemporary art, communities, and cultures?



The Wider World & Scrimshaw, installation view,
New Bedford Whaling Museum, New Bedford,
Massachusetts, June 14–November 11, 2024

The museum forged meaningful relationships with individuals around the world and developed a curatorial methodology rooted in collaboration that visibly frames the ongoing connections between items at the museum, descendent communities, and living artistic practices.

**—NAOMI SLIPP, DOUGLAS & CYNTHIA CROCKER ENDOWED CHAIR
FOR CHIEF CURATOR AND DIRECTOR OF MUSEUM LEARNING,
NEW BEDFORD WHALING MUSEUM**

“This project has transformed how the museum interprets its global collections and thinks about scrimshaw, long an isolated category connected to a white, historical maritime past,” said Naomi Slipp, Douglas & Cynthia Crocker Endowed Chair for Chief Curator and Director of Museum Learning. “The museum forged meaningful relationships with individuals around the world and developed a curatorial methodology rooted in collaboration that visibly frames the ongoing connections between items at the museum, descendant communities, and living artistic practices. We are working on future projects that benefit from these relationships and the lessons learned from this exhibition.”

EXHIBITION GRANTS



Sargent Claude Johnson, installation view,
The Huntington, San Marino, California,
February 17–May 20, 2024

Exhibition Grants provide support for organizations within and outside the United States to plan and present temporary exhibitions consisting primarily of loans. We encourage exhibitions that broaden understandings of American art at institutions worldwide.

HOOD MUSEUM

Dartmouth College
Hanover, New
Hampshire

Cara Romero:
Panûpünüwügai
(Living Light)

\$200,000

The Hood Museum of Art, Dartmouth College, was the site for *Cara Romero: Panûpünüwügai (Living Light)*, the first major solo museum exhibition of Chemehuevi artist Cara Romero's photographs. The project included more than sixty large-scale photographs spanning two decades, alongside new work on a scale never seen before in Romero's photographs. Curated by Hood Museum Associate Director of Curatorial Affairs and Curator of Indigenous Art Dr. Jami Powell, the exhibition, which will travel to the Phoenix Art Museum and MOCA Jacksonville in 2026 and 2027, is accompanied by a lavishly illustrated catalogue co-published with Radius Books.



Cara Romero: Panûpünüwügai (Living Light), installation view, Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, January 18–August 9, 2025. Photo by Rob Strong.

In addition to providing key funding for the creation of two installations that enabled Romero’s practice to transcend the two-dimensional realm, inviting visitors to interact with her process, Terra Foundation funds were used to support a public symposium featuring a keynote dialogue between Romero and Joy Harjo, US Poet Laureate (2019–22); meaningful student events around dialogue across difference; and a community day.

Powell states, “Cara Romero is a fine-art photographer and an exceptional storyteller. Her images are complex and generous, inviting people to ask questions they might otherwise be afraid to pose. I am grateful we have had the opportunity to host this show at the Hood Museum and to see its footprint expand as we begin the national tour alongside the release of the catalogue.”



Cara Romero: Panūpūnūwūgai (Living Light), installation view, Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, January 18–August 9, 2025. Photo by Rob Strong.

JAPANESE AMERICAN NATIONAL MUSEUM

Los Angeles,
California

*Pictures of Belonging: Miki
Hayakawa, Hisako Hibi,
and Miné Okubo*

\$150,000



Pictures of Belonging: Miki Hayakawa, Hisako Hibi, and Miné Okubo, installation view, Smithsonian American Art Museum, Washington, D.C., November 15, 2024–August 17, 2025. Photo by Albert Ting.

Pictures of Belonging foregrounds the rich and heterogeneous oeuvres of the artists Miki Hayakawa, Hisako Hibi, and Miné Okubo. Their lives, taken together, spanned eight decades and four states (California, Utah, New Mexico, and New York) and encompassed the diverse communities in which they flourished before, during, and after World War II. The result of nearly two decades of research and rediscovery, the exhibition shifts away from an almost exclusive focus on the injustice and tragedy of Japanese American incarceration and instead seeks to illuminate a broader picture of the compelling but divergent artworks and life stories of these women of Japanese descent. The project invites the viewing public to reflect on critical questions: What did American art, and being American, mean in specific historical moments? How and why do existing accounts make women artists of color “peripheral/marginal” or even invisible? What can we collectively do to encourage a more inclusive, expanded, and nuanced understanding of American art?

Pictures of Belonging has been a profound success, with impressive audience numbers at each of its venues. During its presentation at the Utah Museum of Fine Arts (February 24–June 30, 2024), the exhibition welcomed 35,674 visitors and engaged 4,055 participants through public programs. Its recent showing at the Smithsonian American Art Museum (November 15, 2024– August 17, 2025) attracted an extraordinary 880,544 visitors and 5,052 program participants— demonstrating the exhibition’s powerful national resonance and appeal. The exhibition will travel to the Pennsylvania Academy of Fine Arts and the Monterey Museum of Art before its tour ends at the Japanese American National Museum.

ShiPu Wang, Coats Family Chair in the Arts and Professor of Art History at University of California, Merced, and the exhibition’s curator, observed that “since *Pictures of Belonging* began its Terra-supported national tour in early 2024, the most gratifying part has been watching the exhibition bring together people from such diverse backgrounds. Visitor comments reveal a deep appreciation for and connection to the beautiful and meaningful work and the artists’ inspiring life stories. The exhibition seems to be offering many of its visitors an impactful and timely viewing experience.”



Pictures of Belonging: Miki Hayakawa, Hisako Hibi, and Miné Okubo, installation view, Smithsonian American Art Museum, Washington, D.C., November 15, 2024–August 17, 2025. Photo by Albert Ting.

VINCENT PRICE ART MUSEUM

East Los Angeles
College, Monterey
Park, California

*Ofelia Esparza:
A Retrospective*

\$125,000

Ofelia Esparza: A Retrospective celebrates the life and work of Chicana artist, altarista, and educator Ofelia Esparza (born 1932), widely recognized as one of California's most revered folk artists and a figure who has exerted an enormous cultural impact on East Los Angeles and beyond across a span of over seven decades. Beginning in the late 1970s, through her work with the community arts center Self Help Graphics in Boyle Heights, Esparza helped bring the traditions of Mexican altar-making and Día de los Muertos into the American mainstream. The exhibition recreates a selection of her iconic altars and presents a major survey of artworks encompassing her career since 1945.



Ofelia Esparza: A Retrospective, installation view,
Vincent Price Art Museum at East Los Angeles
College, Monterey Park, California, October 18,
2025–April 18, 2026. Photo by Paul Salvesson.

While often celebrated for her altar-making, the retrospective also highlights her wide-ranging visual arts practice, including drawing, painting, and printmaking. Her works reflect a lifelong commitment to creative experimentation while engaging with themes of womanhood, Indigenous spirituality, and the social and political movements of her time, including the Chicano movement, the United Farm Workers movement, and broader struggles for social and environmental justice. Through original artworks, installations, and archival materials, the exhibition traces Esparza's evolution as an artist and cultural matriarch whose vision and influence have shaped American art and culture.

“We are honored to organize this retrospective of Ofelia Esparza's multi-dimensional art practice,” said exhibition curators Joseph Valencia and Sybil Venegas. “Her work embodies the power of art to sustain memory and culture, empower communities, and expand the possibilities of Chicanx and American art.”



Ofelia Esparza: A Retrospective, installation view, Vincent Price Art Museum at East Los Angeles College, Monterey Park, California, October 18, 2025–April 18, 2026. Photo by Paul Salvesson.

ROYAL ACADEMY

London, United
Kingdom

Entangled Pasts:
1768–Now

\$200,000

Informed by ongoing Royal Academy research, *Entangled Pasts: 1768–Now* explored themes of migration, exchange, artistic traditions, identity, and belonging. The project brought together more than one hundred major contemporary and historical works as part of a conversation about art and its role in shaping narratives of empire, enslavement, resistance, abolition, and colonialism.

Artworks by leading contemporary British and American artists of the African, Caribbean, and South Asian diasporas, including Sonia Boyce, Frank Bowling, Kerry James Marshall, Shahzia Sikander, and Kara Walker, were presented alongside works by artists from the past 250 years including John Singleton Copley, Joshua Reynolds, and J.M.W. Turner—creating connections across time which explore questions of power, representation, and history.



Entangled Pasts: 1768–Now, installation view, Royal Academy, London, February 3–April 28, 2024. Photo © Royal Academy of Arts, London / David Parry.

SENECA ART & CULTURE CENTER

Ganondagan State
Historic Site,
Victor, New York

WAMPUM/OTGOÄ

\$153,037

Michael Galban, Historic Site Manager, reflects: “*WAMPUM/OTGOÄ* was an exhibition of rare *objets d’art* from the Musée du Quai Branly that we brought to the heartland of the Haudenosaunee (Iroquois) with the intention of reconnecting people with a historical Indigenous art aesthetic and ideology. The exhibition was groundbreaking not only in its scope and breadth but also in its ability to reestablish relationships that had once existed between tribal and non-tribal nations. The multilayered exhibition displayed the wampum pieces and objects of diplomatic significance alongside contemporary Indigenous art, and it also helped the public understand the globality of Haudenosaunee people in the seventeenth and eighteenth centuries, and ultimately to rekindle the relationships between various Indigenous tribal nations as the originators of the objects and the old colonial nations where they reside. It is not well known that the earliest and, in many cases, the most exciting examples of Indigenous art from the eighteenth century and earlier are housed in Europe. Modern Indigenous communities have not been able to interact with these objects and have had little exposure to them. Our exhibition was designed to fill that gap, providing the venue for reestablishing a relationship with the art and, along the way, inspiring and intriguing the public. *WAMPUM/OTGOÄ* was an incredible experience for all involved and to the thousands who experienced it.”



Maker once known, Moosehair False Embroidered Notas, 1675–1700, Collection of the Musée du Quai Branly-Jacques Chirac, Paris, France. *WAMPUM/OTGOÄ*, installation view, Seneca Art and Culture Center, Ganondagan State Historic Site, Victor, New York, March 25–September 16, 2023. Photo by MJG.

The exhibition was groundbreaking not only in its scope and breadth but also in its ability to reestablish relationships that had once existed between tribal and non-tribal nations.

—MICHAEL GALBAN, HISTORIC SITE MANAGER,
SENECA ART & CULTURE CENTER



George Ironstrack (Miami Nation Representative) and Michael Galban (SACC Director and Curator, Mono Lake Paiute), Tribal Nation Delegates Day for *WAMPUM/OTGOÄ*, Seneca Art and Culture Center, Ganondagan State Historic Site, Victor, New York. Photo by Kalen Fontenelle.

ZEITZ MUSEUM OF CONTEMPORARY ART AFRICA

Cape Town,
South Africa

*The Other Side
of Now*

\$75,000

The Other Side of Now featured three films and related sculptures by Vietnamese American artist Tuan Andrew Nguyen. The exhibition explored the transnational entanglements created by colonization and war. Attending to the erased voices of Vietnamese, Senegalese, and Moroccan history, it proposed a space for communal healing and remembrance. The exhibition's title highlights the shifts in time and between times that are always present in the artist's work. What is the other side of "now"? Is it "then"? If so, when was "then"? What waits to be revealed when we arrive on the other side?

The exhibition forms part of Zeitz MOCAA's ongoing series of in-depth, research-based solo exhibitions that bring into focus and contextualize the practices of important artists from Africa and its Diaspora, and those whose work is centered on seminal topics in African history.



The Other Side of Now, installation view, Zeitz Museum of Contemporary Art Africa, Cape Town, South Africa, August 22, 2024–September 14, 2025. Photo by Dillon Marsh.

CONVENING GRANTS



“Black Portraitures: Shifting Paradigms” at the Conservatorio Benedetto Marcello, Venice, Italy. BP photos by Deborah Willis and Victor Cruz.

Convening Grants support programs that stimulate interdisciplinary and intercultural exchange through conferences, workshops, and gatherings worldwide. We encourage convenings that seek to generate knowledge and nurture relationships across local and global networks, in the service of broader efforts to engage in intercultural dialogues and transform practices in the field of American art.

THE LIVING NEW DEAL

Berkeley,
California

Forgotten Federal Art
Legacies: PWAP to CETA

\$25,000

The Living New Deal (LND) is a digital humanities research and public education project that recovers and promotes New Deal (1933–1942) history. There is no art museum, scholarly journal, scholarly society, or research institute devoted to the New Deal. In response to these absences, LND launched in 2023 its Advocating for New Deal Art (ANDA) initiative, which cultivates relationships among the New Deal art studies community, creates space for the exchange of ideas, and leads advocacy efforts for historic preservation.



Mary Okin and Jacqueline Francis, cohosts of “Forgotten Federal Art Legacies: PWAP to CETA,” Living New Deal convening at the California College of the Arts, San Francisco, March 6–8, 2025

Memory can be a powerful form of resistance.

—MARY OKIN, ASSISTANT DIRECTOR, LIVING NEW DEAL

In 2025, ANDA hosted “Forgotten Federal Art Legacies: PWAP to CETA” (FFAL), a two-day, in-person convening at the California College of the Arts in San Francisco. Invited participants representing different disciplines and generations learned about the interconnections between New Deal funded art (1933–1942) and art funded by the Comprehensive Employment and Training Act (CETA, 1974–1982), the latter supporting a new generation of federally funded cultural workers who radically reimagined US art and art education in the 1970s. The event included lectures, New Deal and CETA art site tours, and roundtable discussions featuring CETA elders. Recordings of the talks and other CETA teaching resources are available through the LND website (<https://livingnewdeal.org/art-preservation/ceta/>). Formal reflections by FFAL participants appear in the colloquium of the fall 2025 issue of *Panorama: Journal of the Association of Historians of American Art*.

Mary Okin, LND Assistant Director, states, “Memory can be a powerful form of resistance. We hope our convening reminds others to study and host new opportunities to consider New Deal and CETA art history throughlines, to record and amplify the voices of our CETA elders, and to share the lessons they offer for our fraught present.”

THE NEWBERRY LIBRARY

Chicago, Illinois

Say It with Pictures: Black Photography, Chicago, and the Great Migration

\$25,000



Convening participants viewing Newberry Library archival materials with guidance from conservators and curators. “Say It with Pictures” convening, September 26, 2025, Newberry Library, Chicago.

The Newberry Library fosters a deeper understanding of our world by inspiring research and learning and by encouraging conversations about ideas that matter to diverse audiences. As part of an ongoing initiative, this convening—co-led by Amy Mooney, Professor of Art History, Columbia College Chicago; and Sarah Boyd Alvarez, Director of Exhibitions, Newberry Library—brought together a cross-disciplinary group of humanities professors, curators, artists, and archivists to discuss content, analytical frameworks, and programmatic ideas for “Say It with Pictures,” a multifaceted project that explores the history and impact of African American commercial photographers working in Chicago between the late nineteenth century and the 1930s. Insights and ideas from the convening will inform a future Newberry Library exhibition and publication on the topic.

The learnings from the convening will enable the Newberry's 2027 exhibition *Say It with Pictures* to bring greater visibility to a vital chapter in Chicago's African American history and forge deeper connections between communities across the city and these archival resources.

—SARAH BOYD ALVAREZ, DIRECTOR OF EXHIBITIONS AND PUBLIC PROGRAMS, THE NEWBERRY LIBRARY

“This gathering of scholars, artists, and educators to collectively view archival materials and exchange ideas was extraordinary,” noted Sarah Boyd Alvarez, Director of Exhibitions and Public Programs of the Newberry Library. “Thanks to the support from the Terra Foundation, the learnings from the convening will enable the Newberry's 2027 exhibition *Say It with Pictures* to bring greater visibility to a vital chapter in Chicago's African American history and forge deeper connections between communities across the city and these archival resources.”

NXTHVN

New Haven,
Connecticut

Black Portraits:
Shifting Paradigms

\$95,000

The fourteenth iteration of “Black Portraits” (BP) was the first of this series of convenings to be organized by NXTHVN. It took place on April 20–21, 2024, at the Conservatorio Benedetto Marcello during the vernissage of the Venice Biennale. The convening’s theme, “Shifting Paradigms,” centered thought leaders from Africa and the African Diaspora who are creating new models for the education, cultivation, exhibition, dissemination, and collection of art and images. The aim of the conference aligned with the Venice Biennale’s 2024 theme of “Foreigners Everywhere.” The panelists comprised a transnational list of artists, curators, art historians, writers, educators, collectors, gallerists, architects, and designers who use the experience of Blackness to facilitate new systems of knowledge within the field of art and storytelling. This version of BP broke new ground in numerous fields: exhibition making, visual studies, art history, cultural criticism, the art market, urban planning, and Africana Studies.



“Panel 5: Archives, Collections, and Curating,” April 21, 2024, with Mônica de Miranda, Alberta Whittle, LeRonn Brooks, Steven Booth, and Paul Ninson, moderated by Liz Andrews. Part of “Black Portraits: Shifting Paradigms” at the Conservatorio Benedetto Marcello, Venice, Italy. BP photos by Deborah Willis and Víctor Cruz.

We centered artists and scholars whose practices expand our collective understanding of representation, history, and belonging. The convening's conversations demonstrated that shifting paradigms isn't just an academic exercise—it's a living practice of transformation.

—KALIA BROOKS, CURATOR AND SCHOLAR

The curator and scholar Kalia Brooks commented that “Black Portraiture(s): Shifting Paradigms” offered a critical space to reimagine how global Black experiences shape the visual field. In Venice, amid the Biennale’s international dialogue, we centered artists and scholars whose practices expand our collective understanding of representation, history, and belonging. The convening’s conversations demonstrated that shifting paradigms isn’t just an academic exercise—it’s a living practice of transformation.”



RE-THINKING AMERICAN HISTORIES OF SILVER

Terra Foundation

Giverny, France

\$25,000

Conceived by Horace D. Ballard, Theodore E. Stebbins Jr. Curator of American Art at the Harvard Art Museums, this Giverny convening delved into the material, museological, and transhistorical histories of American silver. Reflecting on five days of study, conversation, and close looking, Ballard notes that he “sought to organize readings and presentations that built upon each other, in the hopes of engendering an ongoing dialogue equally concerned with silver’s economic influences on the development of modernity and moments of object-based analysis.”

The sessions, Ballard reflected, “moved energetically between connoisseurship and critical frameworks.” The convening met its four primary goals, namely, as Ballard shared, “1) to rediscover our collective curiosity and excitement around the capacious histories of silver design in the United States; 2) to understand how the aestheticization of silver in the colonial and federal eras compelled shifts in global trade, manufacturing, and public policy; 3) to engage in multicultural meaning-making around silver that centers unrepresented and underexplored voices in design history; and 4) to explore the relationship of silver to fashion, furniture, and painting, with an eye toward pioneering visual display. Through open-ended, longform engagement, supported by presentations and readings, the nine participants redefined for one another the important cultural and theoretical frameworks of American silver and became thought partners and future collaborators.”

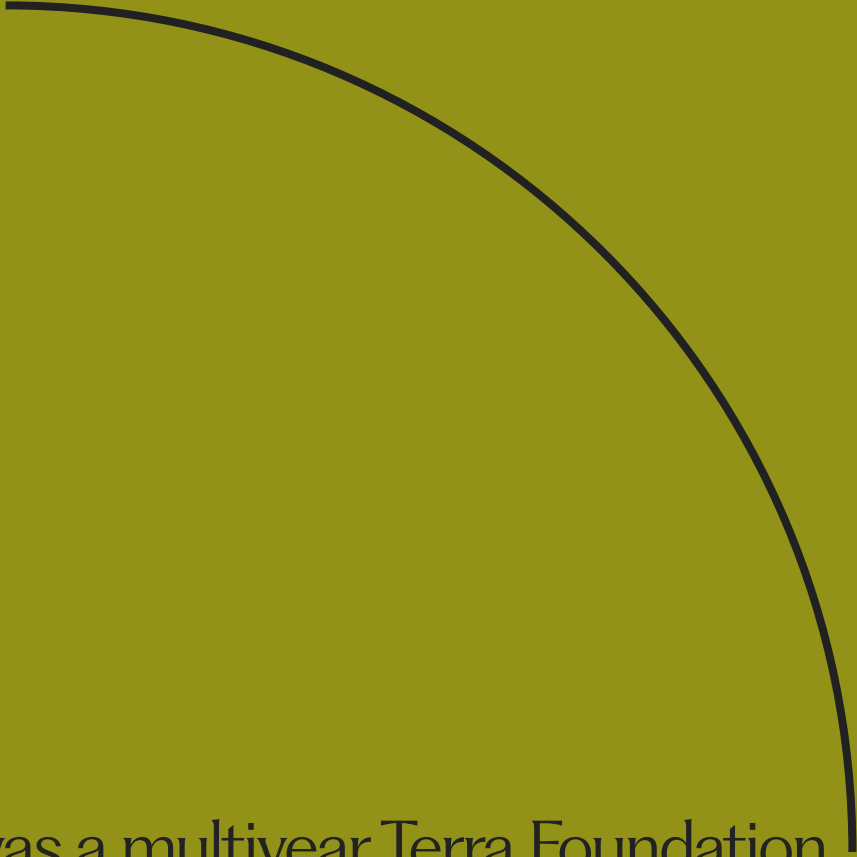


Philippe Halbert, Madeleine Haddon, Jenny Su, Casey Monahan, and Horace D. Ballard at the conservation laboratory of the Musée du Quai Branly-Jacques, Chirac, Paris, France. “Re-thinking American Histories of Silver,” September 23–27, 2024. Photo by Lucy Pike.

ART DESIGN CHICAGO



entre horizontes: Art and Activism Between Chicago and Puerto Rico, installation view, Museum of Contemporary Art, Chicago, August 19, 2023–May 5, 2024. Photo by Shelby Ragsdale, ©MCA Chicago.



Art Design Chicago was a multiyear Terra Foundation initiative developed in partnership with artists and cultural organizations across Chicago. It sought to expand narratives of American art by emphasizing the Chicago area's diverse and vibrant creative cultures and the stories they tell. Through grants and an active partners' network, Art Design Chicago was also designed to strengthen vital connections among cultural organizations, creatives, and communities. During its public phase (late 2023–spring 2025), seventy-nine organizations presented fifty-four exhibitions and nearly three hundred programs, many of them deeply researched and informed by collaborations with community partners.

HYDE PARK ART CENTER

Chicago,
Illinois

*The United Colors of
Robert Earl Paige*

\$102,000

Robert Paige is a prominent figure in Chicago’s Black Arts Movement. Since his celebrated line of African-inspired patterned textiles designed for Sears in the 1970s, the artist/designer has maintained an active studio practice, making artworks in response to the patterns, colors, and materials of everyday Black life. The Hyde Park Art Center’s exuberant exhibition *The United Colors of Robert Earl Paige* “represented the largest presentation of Robert Paige’s work to date, highlighting his contributions to art and art pedagogy in Chicago over his sixty-year career,” stated the exhibition’s curator, Allison Peters Quinn. In addition to surveying his textile designs, the exhibition featured Paige’s prints, drawings, collages, assemblages, and ceramic objects, all of which reflect the importance of lifelong learning and relationship-building to his creative practice. The artist worked closely with Quinn to develop the exhibition and helped shape the associated programming, inspired by community art programs he organized in the 1970s for multi-generational audiences on Chicago’s South Side.



The United Colors of Robert Earl Paige, installation view, Hyde Park Art Center, Chicago, Illinois, April 6–October 27, 2024. Photo by Tom Van Eynde.

MUSEUM OF CONTEMPORARY ART CHICAGO

Chicago,
Illinois

*entre horizontes: Art
and Activism Between
Chicago and Puerto Rico*

\$125,000

The title of the Museum of Contemporary Art Chicago's exhibition, *entre horizontes*, refers to the horizon lines over Lake Michigan and the Caribbean as sites of memory and longing for Puerto Rican Chicagoans. Featuring works in a variety of media by an intergenerational group of Puerto Rican artists based in or connected to Chicago, the exhibition examined the artistic genealogies and social-justice movements that link the island and city as well as the significance of identity and place. With its display of archival materials documenting the movements and organizations in Chicago that advocated for the rights of underrepresented Latine communities, the exhibition also highlighted Chicago's longstanding role as a center for national conversations on Puerto Rican self-determination and Latine issues and illustrated how art has been mobilized locally to bring attention to issues affecting Puerto Ricans.



entre horizontes: Art and Activism Between Chicago and Puerto Rico, installation view, Museum of Contemporary Art, Chicago, August 19, 2023–May 5, 2024. Photo by Shelby Ragsdale, ©MCA Chicago.

NATIONAL PUBLIC HOUSING MUSEUM

Chicago,
Illinois

*Still Here: Stories
of Displacement*

\$150,000

Still Here: Stories of Displacement was the inaugural exhibition of the National Public Housing Museum (NPHM) in its new home at the site of a historic public-housing complex. Using art, archives, and public dialogue, the project explored and connected histories and legacies of housing insecurity, displacement, and forced removal affecting Indigenous and African American communities in the place we now call Chicago. The exhibition featured works in a variety of media by more than a dozen artists and activists, including a temporary mural by Andrea Carlson (Ojibwe) linking Indigenous history with the painful history of redlining and the displacement of public-housing residents. Among its various themes, the exhibition's sections reflected the fight for civic inclusion and cultural acknowledgment led by Indigenous and African American thought leaders and activists, the spirit of hospitality that has been a mainstay of the city's Indigenous culture, and the significance of intercultural solidarity to Chicago's origin story and for its present and future.



Still Here: Stories of Displacement, installation view, National Public Housing Museum, Chicago, Illinois, April 4–July 6, 2025. Photo by Joe Nolasco.

“The artists and artworks brought together by Lucy Mensah, the curator of *Still Here*, created a brilliant new constellation that illuminated important questions that the National Public Housing Museum needed to ask as a civic and cultural institution advancing housing as a human right. What does Black and Indigenous solidarity look like? How can we honestly represent and confront histories of displacement and housing insecurity? *Still Here* invited museum staff, visitors, and the surrounding neighborhood to see these histories through the works of Black and Indigenous artists and to explore these questions as an important part of the work of repair so that we can redress the harms of the past and re-imagine future identities.”



Invitation Wall mural, Andrea Carlson, *Still Here: Zhegagoynak, 2024*. Included in *Still Here: Stories of Displacement*, National Public Housing Museum, Chicago, Illinois, April 4–July 6, 2025.

SOUTH ASIA INSTITUTE

Chicago,
Illinois

*What Is Seen and Unseen:
Mapping South Asian
American Art in Chicago*

\$100,000

Comprising an archival installation and a contemporary art exhibition, this project at the South Asia Institute (SAI) documented the history and contributions of South Asian art and artists in Chicago, from the Indian Pavilion at the 1893 World's Columbian Exposition to the myriad works created in the past twenty-five years. The first exhibition to map and disseminate this aspect of Chicago's art history, *What Is Seen and Unseen* examined the growing interest in Asian antiquities in Chicago and the United States in the early twentieth century and acknowledged the influence of South Asian art, literature, film, performing arts, and spirituality on American countercultural movements throughout the twentieth century, underscoring how these art forms continue to mark Chicago's cultural landscape. It traced a path from the 1990s to the present, featuring the work of artists who have made Chicago home and are reshaping the art and life of the city.



What Is Seen and Unseen: Mapping South Asian Art in Chicago, installation view, South Asia Institute, Chicago, Illinois, May 18–October 26, 2024.

The exhibition represented both a responsibility and an opportunity for SAI to uncover and amplify the histories, voices, and artistic contributions of underrepresented South Asian American artists. It allowed SAI to serve as a cultural bridge—connecting archival scholarship with contemporary artistic practice—and to strengthen our role as a hub for research, collaboration, and public engagement, reshaping the understanding of South Asian art in Chicago and beyond.

—SHIREEN AHMAD, COFOUNDER, SOUTH ASIA INSTITUTE

“The exhibition represented both a responsibility and an opportunity for SAI to uncover and amplify the histories, voices, and artistic contributions of underrepresented South Asian American artists,” wrote institute cofounder Shireen Ahmad. “It allowed SAI to serve as a cultural bridge—connecting archival scholarship with contemporary artistic practice—and to strengthen our role as a hub for research, collaboration, and public engagement, reshaping the understanding of South Asian art in Chicago and beyond.”

STRATEGIC INITIATIVES

for Mecca installed by the Floating Museum on Siegel Field, Chicago, Illinois Tech, public debut, August 8–9, 2025. Polyester blend fabric, dye sublimation, air blowers, and hardware, 30 × 41 × 24 ft. (9.1 × 12.5 × 7.3 m). Part of the Floating Monuments series. Photo by Tom Harris.

Strategic Initiatives are designed to support emerging needs in the field. Through this program, the foundation invests in evolving ideas and projects while deepening relationships and generating combined impact.

AFIELD

Paris,
France

AFIELD Forums
and publication

\$64,024



“Panel: Archives,” May 29, 2025, at KANAL-Centre Pompidou, Brussels, with María Belén Correa (Archivo de la Memoria Trans), Joachim Ben Yakoub (First Waves), and Sasha Nabieva (Ukraine War Archive), moderated by Laura Dubois. Part of “2025 AFIELD Forum: Transitional Justice by Artists.” Photo by Veerle Vercauteren.

This Strategic Initiative has provided support for a series of AFIELD public forums and a related forthcoming publication. The forums have been co-produced by AFIELD with KANAL-Centre Pompidou, in Brussels, in partnership with CIVA, Établissements A. Dewitte & Filles and Kunstenfestivaldesarts. The first forum, “Systems Change by Artists,” took place in September 2024, and in May 2025, the AFIELD community reconvened for the second forum, “Transitional Justice by Artists.” The next forum will take place in Spring 2027. These gatherings connect American and international artists as well as curators, cultural practitioners, policymakers, students, and members of the public interested in the role of art as leverage for solution-building and societal transformation. Drawing from the forums, a series of publications will critically explore the intersection of art and social justice, highlighting the role of art and artists in addressing social and cultural challenges.

I was reminded of the transformative power of cultural work; that the struggle for freedom is a marathon, not a sprint, and that change is rarely immediate.

—ADA PINKSTON, PERFORMANCE ARTIST AND EDUCATOR

“During the AFIELD Forum, I was reminded of the transformative power of cultural work; that the struggle for freedom is a marathon, not a sprint; and that change is rarely immediate. It offered liberating moments of clarity, where I felt that the work I do—however small it may seem—is not futile,” reflected Ada Pinkston, Performance Artist & Educator (US), who led a workshop on resistance through song and dance at the 2025 AFIELD Forum.



Linda Goode Bryant, panelist, “Relating to Food Politics,” September 27, 2024, at KANAL-Centre Pompidou, Brussels. Part of “2024 AFIELD Forum: Systems Change by Artists.” Photo by Jan Locus.

CENTER FOR NATIVE FUTURES

Chicago,
Illinois

Founding and events
in 2025 and 2026

\$350,000

The Center for Native Futures (CfNF) is the only nonprofit organization led exclusively by Native artists in the city of Zhegagoynak (Chicago). Through exhibitions, residencies, and community events, CfNF promotes the advancement of Native art, fosters the work and careers of contemporary Native artists, and encourages Indigenous Futurists. The Terra Foundation provided seed funding for the center as well as program support, including for the center’s inaugural *Native Futures* exhibition and the biannual “Mound Summit,” a daylong symposium. Over the years, the Foundation has supported initiatives such as the curator-in-residence mentorship program, the Great Lakes—centered artist exhibition *Gagizhbaajiwana*, sponsored booths at EXPO Chicago—an international arts exhibition at Navy Pier—and the development of the CfNF catalog, which will reflect on the organization’s first five years.



“Mound Summit 2023: Conversation II,” December 9, 2023, at the Center for Native Futures, Chicago, Illinois, with Lois Taylor Biggs, Kalyn Fay Barnoski, and Shandiin Brown, moderated by Noelle Garcia. Photo courtesy CfNF.

Our relationship with the Terra Foundation is all about trust. They had faith in our vision, and we followed through. The contemporary Native art community continues to grow and strengthen.

—MONICA RICKERT-BOLTER, COFOUNDER AND DIRECTOR OF OPERATIONS,
CENTER FOR NATIVE FUTURES

“The Terra Foundation has been integral to our development and sustainability,” said Monica Rickert-Bolter, cofounder and Director of Operations at CfNF. “Our relationship with the Terra Foundation is all about trust. They had faith in our vision, and we followed through. The contemporary Native art community continues to grow and strengthen.”

“The fact of our presence becoming embedded within the fabric of the Chicago cultural scene is crucial,” said Chris Pappan, cofounder and CfNF Board President. “We are so grateful to have the opportunity to build upon the important work we have started.”



THE DAVID C. DRISKELL CENTER, UNIVERSITY OF MARYLAND

College Park, Maryland

Writing the Future: Connecting and Supporting Black Archival Collections

\$280,000

The Okoe Pyatt and Shelley Inniss Archive of the Weusi Artist Collective

\$120,000

“The archival record of Black creativity in the visual arts emerges through partnerships between artists and the individuals and institutions that champion their work. Professional archives ensure these stories remain accessible and prevent their erasure from history,” noted Jordana Moore Saggese, Professor, Modern & Contemporary Art of the US at the University of Maryland, and Director, The Driskell Center.



Graduate students Jose Zavala Marquez (left) and Mati Kassaye (right) with The Okoe Pyatt and Shelley Inniss Archive of the Weusi Artist Collective in The Driskell Center’s library



Intern Tucker Mossing working on the institutional archive of The Driskell Center, University of Maryland, College Park, Maryland

These grants support the processing of three significant collections: the most comprehensive archival collection documenting the early history of the influential Weusi Artists (the Okoe Pyatt and Shelley Inniss Archive of the Weusi Artist Collective), the papers of a pioneering arts administrator (the Terrie S. Rouse-Rosario Papers), and the institutional archive of The Driskell Center in preparation for its twenty-fifth anniversary in 2026.

“Beyond preserving these materials, Terra Foundation support has enabled the Center to hire an early-career archivist and a student intern. This investment, Professor Saggese observes, “provides emerging professionals with hands-on experience in this essential work while expanding the Center’s influence as a leading institution in art and archival education.”

The archival record of Black creativity in the visual arts emerges through partnerships between artists and the individuals and institutions that champion their work.

—JORDANA MOORE SAGGESE, PROFESSOR, MODERN & CONTEMPORARY ART OF THE U.S. AT THE UNIVERSITY OF MARYLAND, AND DIRECTOR, THE DRISKELL CENTER

FLOATING MUSEUM

Chicago,
Illinois

Burroughs Residency

\$285,000

*Floating Monuments:
for Mecca*

\$110,000

Floating Museum creates site-responsive art, design, and programming to explore and strengthen the relationships linking art, community, architecture, and public institutions. During this period, it received two grants: for *Floating Monuments: for Mecca* (part of Art Design Chicago) and for the Burroughs Residency pilot.



Members of the Burroughs Residency Advisory Committee and Floating Museum staff in conversation at The Burroughs, Chicago, Illinois, 2024

Floating Monuments: for Mecca is a thirty-foot-tall, hand-sewn inflatable monument commemorating the historic Mecca Flats building in Chicago. The original apartment complex, demolished in 1952, had been a cultural center for Chicago's Black community in Bronzeville. The monument combines photographs, writings, and sound recordings, drawing Bronzeville's rich history into the present and inviting reflection on the Mecca Apartments' demolition and replacement by Crown Hall on the Illinois Institute of Technology campus, a story that is emblematic of broader patterns of displacement in Chicago and across the US.

Honoring poet, printmaker, activist, and advocate Dr. Margaret T. Burroughs, the Burroughs Residency fosters innovative connections among art, community, architecture, and public institutions. The site of the residency, in the heart of Bronzeville, is Dr. Burroughs's former home, where she founded the DuSable Museum of African American History in 1961.

"The Burroughs Residency and *for Mecca* move in different forms but toward a shared purpose: to imagine art as a living system of connection," remarked Faheem Majeed, Floating Museum's cofounder and co-director. "Each project extends Floating Museum's inquiry into how memory, movement, and collaboration can create new ways of belonging, ways that honor the past while rehearsing what a more connected cultural future might look like."

The Burroughs Residency and *for Mecca* move in different forms but toward a shared purpose: to imagine art as a living system of connection.

—FAHEEM MAJEED, CO-FOUNDER / CO-DIRECTOR, FLOATING MUSEUM

FORGE PROJECT

Taghkanic,
New York

Editorial and Publishing
Initiatives

\$550,000



Volunteers participate in land remediation work during a Meadow Work Day, September 28, 2023, led by allied botanist Claudia Knab-Vispo and Josie Laing of the Hawthorne Valley Farmscape Ecology Program. Photo by Alekz Pacheco.

Forge Project, a Native-led nonprofit organization dedicated to advancing Indigenous leadership in the arts and culture, received support to expand and sustain its editorial and publishing initiatives. These include its online journal, *Forging*, which features longform essays, cultural criticism, and reviews, and a related yearlong journal cohort program offering stipends, mentorship, and opportunities for writers to publish their work and attend writing retreats. By ensuring fair compensation for contributors and fostering new opportunities for Indigenous writers, Forge is addressing historical inequities in American art history as well as promoting and cultivating Indigenous voices so they can shape the future of the field.

Creating platforms for Native and Indigenous writers shifts how American Art is authored—it will enable new critical methodologies from Indigenous perspectives, will fill gaps in American art history, and will enable new relations to be generated among contributors.”

—CANDICE HOPKINS, EXECUTIVE DIRECTOR & CHIEF CURATOR,
FORGE PROJECT

“Creating platforms for Native and Indigenous writers shifts how American art is authored—it will enable new critical methodologies from Indigenous perspectives, will fill gaps in American art history, and will enable new relations to be generated among contributors,” observed Executive Director and Chief Curator Candice Hopkins.

NORMAN ROCKWELL MUSEUM

Stockbridge,
Massachusetts

*The Problem We
All Live With*

\$50,000

The Terra Foundation has supported the reinterpretation of Norman Rockwell Museum’s iconic painting *The Problem We All Live With* (1963). The updated and expanded narrative centers the personal stories of the four six-year-old Black girls who were the first students to desegregate New Orleans schools in 1960: Gail Etienne, Leona Tate, Tessie Prevost, and Ruby Bridges (the latter often misidentified as both the subject of and model for the work). New research and interviews not only describe the experiences of the first day of school but also chronicle the traumatic years that followed as the girls were moved from one white school to the next, confronting hostility and even violence from students, faculty, and administration alike. In addition to acknowledging the sacrifices and contributions of these Civil Rights trailblazers, research also fills out the stories of the brave families, communities, and committed activists that supported them. The project also recognizes the role of Lynda Gunn, a young Black girl from Stockbridge, Massachusetts, who was the model for the painting.



Installation restaging Norman Rockwell’s studio in 1963, when he painted *The Problem We All Live With*, Norman Rockwell Museum, Stockbridge, Massachusetts, 2025. Photo courtesy of the Norman Rockwell Museum.

“In addition to reshaping the storytelling and compiling a detailed timeline of the history of the events that inspired Rockwell’s painting, our project team engaged with Black community members in New Orleans to hear their reflections on the civil rights period and gather their insights on how the painting represented that history and what the painting means to them today. These conversations, along with newly conducted research and interviews, will inform the museum’s interpretive strategy, specifically how we tell the story of the painting in a way that is fact-based, racially sensitive, and culturally aware,” said Laurie Norton Moffatt, Director and CEO, Norman Rockwell Museum. “As the events inspiring Norman Rockwell’s work recede from living memory, it is important to refresh the understanding of his iconic works in a contemporary context,” she noted.

...how we tell the story of the painting in a way that is fact-based, racially sensitive, and culturally aware. As the events inspiring Norman Rockwell’s work recede from the living memory, it is important to refresh the understanding of his iconic works in a contemporary context.

—LAURIE NORTON MOFFATT, DIRECTOR AND CEO,
NORMAN ROCKWELL MUSEUM

TERRA FOUNDATION COLLECTION





Calida Rawles (American, born 1975), *Thy Name We Praise*, 2023 (detail). Acrylic on canvas, 72 × 108 in. (182.9 × 274.3 cm). Terra Foundation for American Art and Spelman College Museum of Fine Art co-acquisition in honor of Mary Schmidt Campbell, Ph.D., 10th President of Spelman College, TCA2023.3.

Terra Collection-in-Residence

Established in 2022, this program enables the Terra Foundation to grant long-term loans from our collection to invited academic museums in the United States and international museums with strong connections to universities. We collaborate with partners to identify objects for loan that amplify an institution’s permanent collection and initiate new contexts, 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.

The inaugural Terra Collection-in-Residence cohort included the following seven institutions, listed in order of their entry into the program: Tougaloo College, Tougaloo, Mississippi; Georgia Museum of Art, Athens, Georgia; Colby College Museum of Art, Waterville, Maine; Museum der bildenden Künste Leipzig, Leipzig, Germany; Ashmolean Museum, Oxford, England; Harvard Art Museums, Cambridge, Massachusetts; and the Ackland Art Museum, Chapel Hill, North Carolina. The Museu de Arte Contemporânea, University of São Paulo (MAC USP), Brazil, joined the program in 2023.

Also in 2023, the Terra Foundation partnered with the Harvard Art Museums to co-organize a convening of representatives from the cohort. This gathering (April 3–4, 2024, at the Harvard Art Museums) brought together key staff from the Terra Collection-in-Residence institutions, providing a unique opportunity to share learning, facilitate network building and collaboration, and explore ideas for engagement.

Presentations by the cohort members addressed approaches to the display and interpretation of American art; object-based teaching methodologies; and ways of reaching students and local communities alike. The foundation learned about the loaned artworks, gathering insights into collection-based research and how collections can serve as conduits for dialogue between institutions. In addition to filling gaps, the loans have helped the participating museums tell their histories. And they have sparked new conversations with unexpected “tentacles,” offering opportunities for programmatic experimentation. As part of the program, Horace Ballard, Theodore E. Stebbins, Jr., Curator of American Art, Harvard Art Museums, led a tour of the Terra Foundation works in the galleries, and there was also time in the Art Study Center to view Mary Cassatt prints on loan alongside selected works in the Harvard collections.

The convening’s first day, “Understanding and Sharing Experiences: Case Study Presentations,” allowed curators to share their experiences, successes, and challenges related to the long-term loans. The second day included the session, “Learning from Each Other; Looking to the Future,” which generated exploratory discussions on future uses of the loans and ways to collaborate. The cohort’s attendees also considered various processes for documenting and communicating key learnings with the American art field.



TERRA COLLECTION-IN-RESIDENCE

Terra Collection-in-Residence Convening at the Harvard University Art Museum. Front row, left to right: Carolyn Allmendinger, Sarah Humphreville, Horace D. Ballard, Jim Harris, Taylor L. Poulin, David Odo; back row, left to right: Turry M. Flucker, Sabine Hoffmann, Shawnya L. Harris, Beth Finch, Katherine Bourguignon, Stefan Weppelmann, Jeffrey Richmond-Moll, Katie Ziglar. Virtual participants included Ana Gonçalves Magalhães and Fernanda Mondonça Pitta.

MUSEU DE ARTE CONTEMPORÂNEA DA UNIVERSIDADE DE SÃO PAULO

\$50,000



Teaching in the gallery, Museu de Arte Contemporânea da Universidade de São Paulo

The Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP), established in 1963, is using the Terra Foundation loans in support of a research gallery, designed for study and teaching; undergraduate and graduate classes regularly meet there. Twenty participants, including students, researchers, and members of the public, are enrolled in each graduate-level class. The courses involve interactive sessions, in-depth analysis of artworks, and assignments encouraging creative and scholarly output, such as curatorial exercises and research-driven discussions. Six paintings and thirty works on paper are on loan for a period of two years (February 2024–February 2026).

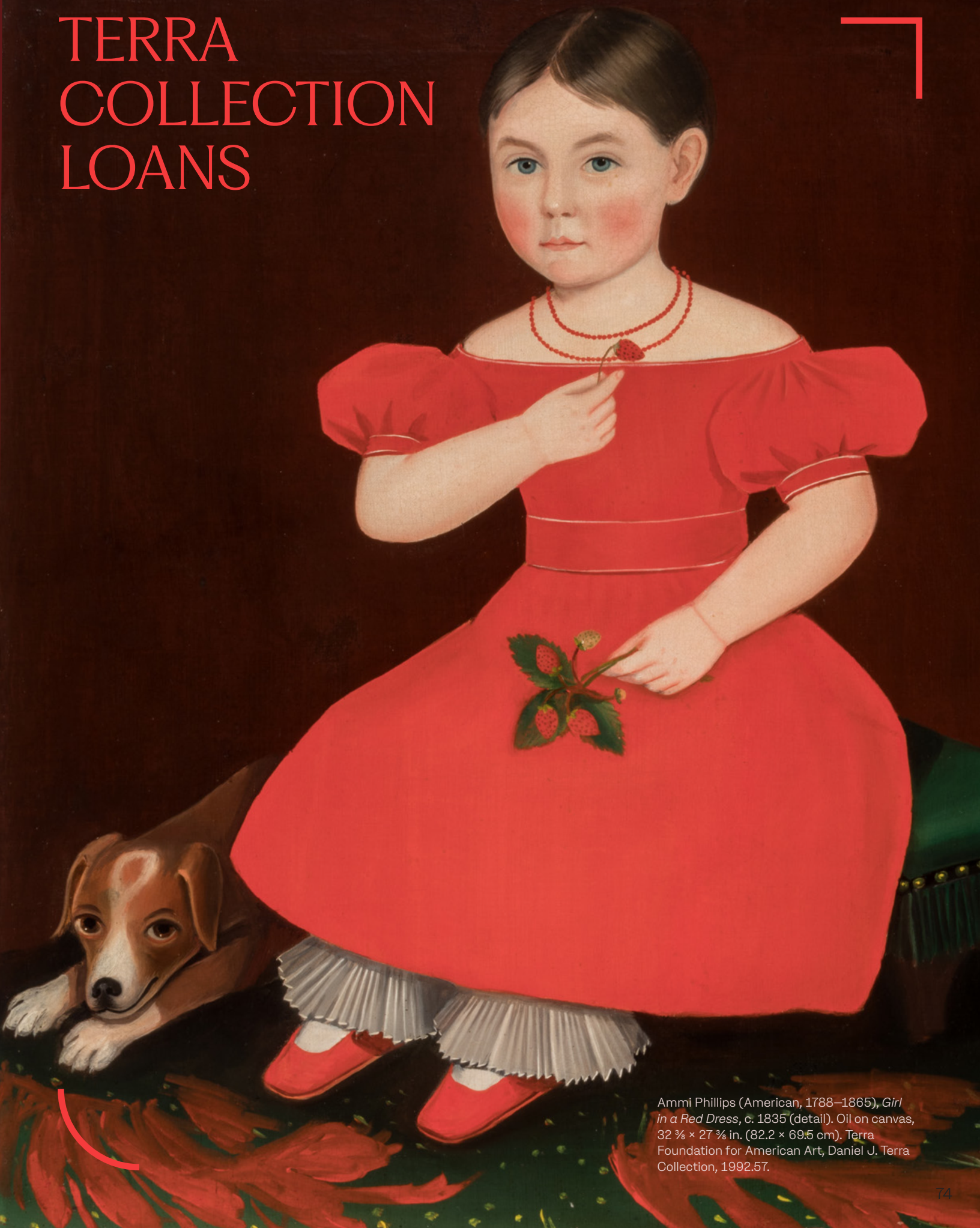
The integration of course themes with the Terra Foundation artworks allows the participants and instructors alike to deepen their academic research and pedagogical skills. By fostering critical thinking and dialogical learning methods, the courses enrich research trajectories of the participating graduate students, emphasizing transnational and interdisciplinary approaches.

—ANA GONÇALVES MAGALHÃES, ART HISTORIAN AND MAC USP
FULL PROFESSOR

As Ana Gonçalves Magalhães, art historian and MAC USP full professor, explains, these “programs provide graduate students with invaluable experience in teaching, course design, and public engagement. The integration of course themes with the Terra Foundation artworks allows the participants and instructors alike to deepen their academic research and pedagogical skills. By fostering critical thinking and dialogical learning methods, the courses enrich research trajectories of the participating graduate students, emphasizing transnational and interdisciplinary approaches.”

Following the Terra Collection-in-Residence convening, Harvard Art Museums curator Horace Ballard visited MAC USP to explore, as he notes, “future partnerships between our two institutions as well as the time to think together about a new epistemological understanding of how the language of American modernism is inseparable from diasporic narratives throughout the hemisphere.” Such synergies among institutions, collections, and colleagues will deepen as additional institutional partners join this program. In the reporting period, the Musée de Grenoble, France, became the ninth institution to join the cohort.

TERRA COLLECTION LOANS



Ammi Phillips (American, 1788–1865), *Girl in a Red Dress*, c. 1835 (detail). Oil on canvas, 32 3/8 × 27 3/8 in. (82.2 × 69.5 cm). Terra Foundation for American Art, Daniel J. Terra Collection, 1992.57.

Terra Collection-in Residence Loans

TOUGALOO COLLEGE ART COLLECTIONS

February—December 2022

Albert Eugene Gallatin, *Room Space*, 1937–38

Arshile Gorky, *Mannikin*, 1931

GEORGIA MUSEUM OF ART

June 2022—June 2026

John Singleton Copley, *Portrait of a Lady in a Blue Dress*, 1763

John Frederic Peto, *Old Time Letter Rack*, 1894

Charles Sheeler, *Bucks County Barn*, 1940

Joseph Stella, *Telegraph Poles with Buildings*, 1917

Henry Ossawa Tanner, *Les Invalides, Paris*, 1896

COLBY COLLEGE MUSEUM OF ART

June 2022—June 2025

Thomas Hart Benton, *The Spinners*, 1925–26

George Caleb Bigham, *The Jolly Flatboatmen*, 1877–78

Frederic Edwin Church, *The Iceberg*, c. 1875

Yasuo Kuniyoshi, *Boy with Cow*, 1921 (loan extended to July 2026)

MUSEUM DER BILDENDEN KÜNSTE LEIPZIG

July 2022—July 2025

Dennis Miller Bunker, *The Mirror*, 1890

William Merritt Chase, *Morning at Breakwater, Shinnecock*, c. 1897

Willard Metcalf, *The Lily Pond*, 1887

Lilla Cabot Perry, *Self-Portrait*, 1889–96

Jamie Wyeth, *Kalounna in Frogtown*, 1986

ASHMOLEAN MUSEUM

September 2022—September 2026

Alexander Archipenko, *Torso in Space*, 1952
 Milton Avery, *Night Nude*, 1953
 Gustave Baumann, *Aspen-Red River*, 1918
 George Bellows, *Billy Sunday*, 1923
 Thomas Hart Benton, *Huck Finn*, 1936
 Isabel Bishop, *Noon Hour*, 1935
 Harry Brodsky, *Under the Boardwalk*, 1941
 Paul Cadmus, *Shore Leave*, 1935
 Shelly Terman Canton, *Mother and Child*, 1964
 Mary Cassatt, *The Barefooted Child*, 1896–97
 Mary Cassatt, *Maternal Caress*, 1890–91
 Mary Cassatt, *Under the Horse-Chestnut Tree*, 1896–97
 Glenn O. Coleman, *Bonfire*, 1928
 Ralston Crawford, *Third Avenue Elevated, #4*, 1952
 Arthur Wesley Dow, *Moonrise*, c. 1898–1905
 Mabel Dwight, *Queer Fish*, 1936
 Boris Gorelick, *Sweat Shop*, c. 1938
 William Gropper, *Cartoon Warmonger*, 1965
 William Gropper, *Strike Breakers*, 1965
 Jolan Gross-Bettelheim, *Bridge Cables II*, c. 1940
 Edward Hopper, *East Side Interior*, 1922
 Rockwell Kent, *Dirty Deborah*, 1933
 Blanche Lazzell, *Still Life*, 1931
 Bertha Lum, *Frost*, 1919
 Kyra Markham, *Bleecker Street Fire Hydrant*, 1942
 Kyra Markham, *Night Club*, 1935
 Reginald Marsh, *The Barker*, 1931
 Reginald Marsh, *Tattoo-Shave-Haircut*, 1932
 Kenneth Hayes Miller, *Leaving the Shop*, 1929
 Thomas Moran, *Autumn Afternoon, the Wissahickon*, 1864
 (loan period began in April 2019)
 John Sloan, *A Band in the Back Yard*, 1907
 Benton Murdoch Spruance, *The People Work—Evening*, 1937
 Benton Murdoch Spruance, *The People Work—Morning*, 1937
 Benton Murdoch Spruance, *The People Work—Noon*, 1937
 Benton Murdoch Spruance, *The People Work—Night*, 1937
 Max Weber, *Rabbi Reading*, 1919–20

HARVARD ART MUSEUMS

December 2022—December 2026

Mary Cassatt, *Afternoon Tea Party*, 1890–91
 Mary Cassatt, *Feeding the Ducks*, 1895
 Mary Cassatt, *Gathering Fruit*, c. 1893
 Mary Cassatt, *In the Omnibus*, 1890–91
 Mary Cassatt, *The Lamp*, 1890–91
 Frederic Church, *Our Banner in the Sky*, 1861
 Samuel Colman, Jr., *Ships Unloading, New York*, 1868
 Martin Johnson Heade (attributed), *Two Owls at Sunset*, c. 1859–60
 Samuel F.B. Morse, *Gallery of the Louvre*, 1831–33

ACKLAND ART MUSEUM

March 2023—March 2027

Lyonel Feininger, *Denstedt*, 1917
 Robert Henri, *Sylvester*, 1914
 Archibald J. Motley, Jr., *Between Acts*, 1935
 Ammi Phillips, *Girl in a Red Dress*, c. 1835

**MUSEU DE ARTE CONTEMPORÂNEA DA
UNIVERSIDADE DE SÃO PAULO**

February 2024—February 2026

James Edward Allen, *Teeming Ingots*, 1935
 George Bellows, *Tennis*, 1920
 George Bellows, *The Tournament*, 1920
 Eugene Benson, *Indian Attack*, 1858
 Thomas Hart Benton, *Slave Master with Slaves
(Study for the American Historical Epic)*, c. 1924–27
 Thomas Hart Benton, *Slaves*, 1925
 Emil Bisttram, *Dancing Figures*, 1941
 Emil Bisttram, *Mother Earth*, 1940
 George de Forest Brush, *The Weaver*, 1889
 Eanger Irving Couse, *Making Pottery*, 1912
 Ralston Crawford, *Third Avenue Elevated*, 1949
 Stuart Davis, *Rue des Rats*, 1929
 Lyonel Feininger, *Gelmeroda*, 1920
 John Ferren, *Sea Forms*, 1937

Arshile Gorky, *Mannikin*, 1931
 Stanley William Hayter, *Cinq Personnages*, 1946
 Winslow Homer, *The Life Line*, 1884
 Winslow Homer, *Perils of the Sea*, 1888
 Edward Hopper, *Night Shadows*, 1921
 George Josimovich, *Illinois Central*, 1927
 Armin Landeck, *Pop's Tavern*, 1934
 Clare Leighton, *The Lumber Camp—Breaking Camp*, 1931
 Clare Leighton, *The Lumber Camp—Cutting*, 1931
 Clare Leighton, *The Lumber Camp—Landing*, 1931
 Clare Leighton, *The Lumber Camp—Limbing*, 1931
 Clare Leighton, *The Lumber Camp—Loading*, 1931
 Clare Leighton, *The Lumber Camp—Resting*, 1931
 Louis Lozowick, *New York*, 1925
 John Marin, *Brooklyn Bridge, No. 6*, 1913
 Mary Nimmo Moran, *Twilight, East Hampton*, 1880
 Thomas Moran, *The Half Dome—View from Moran Point*, 1887
 Arnold Ronnebeck, *Brooklyn Bridge*, 1925
 Benton Murdoch Spruance, *Arrangement for Drums*, 1941
 Walter Ufer, *Builders of the Desert*, 1923
 James Abbott McNeill Whistler, *Nocturne
(The River at Battersea)*, 1878
 William Zorach, *Mountain Stream*, 1915

MUSÉE DE GRENOBLE

February 2026—February 2030

Melvin Edwards, *Good Friends in Chicago*, 1972

TERRA COLLECTION INITIATIVE LOANS

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

Terra Foundation for American art (co-organizer); Pinacoteca de São Paulo, São Paulo, Brazil (co-organizer), August 27, 2022–January 30, 2023

Thirty works, including:

Roger Brown, *The Big Jolt*, 1972

Beauford Delaney, *Untitled* (Village Street Scene), 1948

Philip Evergood, *Passing Show*, 1951

Childe Hassam, *Columbian Exposition*, Chicago, 1892

Childe Hassam, *Commonwealth Avenue*, Boston, c. 1892

Childe Hassam, *Horticulture Building*, World's Columbian Exposition, Chicago, 1893

Robert Henri, *Sylvester*, 1914

Edward Hopper, *Dawn in Pennsylvania*, 1942

Edward Hopper, *Night Shadows*, 1921

George Josimovich, *Illinois Central*, 1927

Walt Kuhn, *Clown with Drum*, 1942

Reginald Marsh, Chicago, 1930

Samuel L. Margolies, *Man's Canyon*, 1936

John Marin, *Sailboat, Brooklyn Bridge, New York Skyline*, 1934

Reginald Marsh, *Pip and Flip*, 1932

Archibald J. Motley Jr., *Between Acts*, 1935

Maurice Brazil Prendergast, *Franklin Park*, Boston, c. 1895

Maurice Brazil Prendergast, *Salem Willows*, 1904

Harry Roseland, *Coney Island*, 1933

Charles Sheeler, *Delmonico Building*, 1927

Everett Shinn, *Theater Scene*, 1903

Raphael Soyer, *The Mission*, c. 1935

Joseph Stella, *Telegraph Poles with Buildings*, 1917

MULTIYEAR LOANS

Art Institute of Chicago, 2005–present

Ninety-eight works have been exhibited, including:

Patrick Henry Bruce, *Peinture*, 1917–18

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

Charles Courtney Curran, *Lotus Lilies*, 1888

Stuart Davis, *Super Table*, 1925

Charles Demuth, *Welcome to Our City*, 1921

Robert Spear Dunning, *Harvest Cherries*, 1866

Thomas Eakins, *Portrait of Thomas J. Eagan*, 1907

Martin Johnson Heade, *Still Life with Apple Blossoms in a Nautilus Shell*, 1870

Marsden Hartley, *Painting No. 50*, 1914–15

William Stanley Haseltine, *Rocks at Nahant*, 1864

Edward Hicks, *A Peaceable Kingdom with Quakers Bearing Banners*, c. 1829–30

Winslow Homer, *On Guard*, 1864

Winslow Homer, *The Whittling Boy*, 1873

Fitz Henry Lane, *Brace's Rock, Brace's Cove*, 1865

William Sidney Mount, *Rail Shooting*, c. 1856–59

William Sidney Mount, *The Trap Sprung*, 1844

Theodore Robinson, *The Wedding March*, 1892

John Singer Sargent, *Dennis Miller Bunker Painting at Calcot*, 1888

Francis A. Silva, *Ten Pound Island, Gloucester*, 1871–72

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

Max Weber, *Construction*, 1915

James Abbott McNeill Whistler, *Carlyle's Sweetstuff Shop*, c. 1887

James Abbott McNeill Whistler, *A Chelsea Shop*, c. 1894–95

EXHIBITION LOANS

List organized chronologically by start of loan period.

Winslow Homer: Crosscurrents

The Metropolitan Museum of Art, New York (co-organizer), April 11–July 31, 2022; The National Gallery, London (co-organizer), September 10, 2022–January 8, 2023 (under the exhibition title *Winslow Homer: Force of Nature*)

Winslow Homer, *A Garden in Nassau*, 1885

In the Mind's Eye: Landscapes of Cuba

Patricia & Phillip Frost Art Museum, Miami (organizer), September 24, 2022–January 15, 2023

Willard Metcalf, *Havana Harbor*, 1902

Edward Hopper and Guy Pène du Bois: Painting the Real

The Ashley Gibson Barnett Museum of Art (formerly the Polk Museum of Art), Lakeland, Florida (organizer), December 17, 2022–March 26, 2023

Edward Hopper, *Les Deux Pigeons*, 1920

Cassatt–McNicoll: Impressionists Between Worlds

Art Gallery of Ontario, Toronto (organizer), May 31–September 4, 2023

Mary Cassatt, *Summertime*, 1894

Recasting Antiquity: Whistler, Tanagra, and the Female Form

Michael C. Carlos Museum at Emory University, Atlanta (organizer), February 3–May 19, 2024

James Abbott McNeill Whistler, *Blue Girl*, c. 1894

James Abbott McNeill Whistler, *Spring*, c. 1893

James Abbott McNeill Whistler, *Woman Holding a Fan*, c. 1894

Impressionism and Its Overlooked Women

Ordrupgaard, Charlottenlund, Denmark (organizer), February 9–May 20, 2024; National Gallery of Ireland, Dublin, June 27–October 24, 2024 (under the exhibition title *Woman Impressionists*)

Mary Cassatt, *Jenny and Her Sleepy Child*, c. 1891–92

Mary Cassatt, *Summertime*, 1894

Interior Lives: Modern American Spaces, 1890–1945

Columbia Museum of Art, Columbia, South Carolina (organizer), February 17–May 12, 2024

Milton Avery, *Adolescence*, 1947

Sargent & Paris

The Metropolitan Museum of Art, New York (co-organizer), April 27–August 3, 2025; Musée d’Orsay, Paris, September 23, 2024–January 11, 2026 (under the exhibition title *Sargent: Dazzling Paris*)

John Singer Sargent, *Girl on the Beach, Study for “En route pour la pêche”* and *“Fishing for Oysters at Cancale,”* 1877

John Singer Sargent, *A Parisian Beggar Girl*, c. 1880

John Singer Sargent, *Young Boy on the Beach, Study for “En route pour la pêche”* and *“Fishing for Oysters at Cancale,”* 1877

Mary Cassatt / Berthe Morisot: Allies in Impressionism

Fenimore Art Museum, Cooperstown, New York (organizer), May 24–September 1, 2025

Mary Cassatt, *Jenny and Her Sleepy Child*, c. 1891–92

Mary Cassatt, *Summertime*, 1894

ACQUISITIONS



Rose B. Simpson (Tewa of Kha'p'oe Ówíngē, born 1983), *Remind*, 2022. Clay, steel, grout, lava beads, 66 × 35 × 15 in. (167.6 × 88.9 × 38.1 cm). Terra Foundation for American Art and Smithsonian Institution, Museum of the American Indian, TCA2025.1.

DAVID DRISKELL (AMERICAN, 1931–2020)*Gabriel*, 1965

Oil on canvas, 48 × 36 in. (121.9 × 91.4 cm)

Terra Foundation for American Art, Daniel J. Terra Art Acquisition Endowment Fund, 2023.4

**MELVIN EDWARDS** (AMERICAN, BORN 1937)*Good Friends in Chicago*, 1972

Welded steel in two parts, 43 ¼ × 78 × 61 in.

(109.9 × 198.1 × 154.9 cm) overall

Terra Foundation for American Art, Daniel J. Terra Art Acquisition Endowment Fund, 2023.5

CHIURA OBATA (AMERICAN, BORN JAPAN, 1885–1975)*Devastation*, 1945

Watercolor on paper

Image: 13 × 18 ½ in. (33 × 47 cm)

Terra Foundation for American Art, Gift of the Estate of Chiura Obata, 2023.1

Harmony, 1946

Watercolor on paper

Image: 22 × 29 in. (55.9 × 73.7 cm)

Terra Foundation for American Art, Gift of the Estate of Chiura Obata, 2023.3

Prayer, 1946

Watercolor on paper

Image: 21 × 28 in. (53.3 × 71.1 cm)

Terra Foundation for American Art, Gift of the Estate of Chiura Obata, 2023.2

CALIDA RAWLES (AMERICAN, BORN 1975)*Thy Name We Praise*, 2023

Acrylic on canvas, 72 × 108 in. (182.9 × 274.3 cm)

Terra Foundation for American Art and Spelman College Museum of Fine Art co-acquisition in honor of Mary Schmidt Campbell, Ph.D., 10th President of Spelman College, TCA2023.3



JOHN SINGER SARGENT (AMERICAN, 1856–1925)

Olive Trees at Corfu, 1909

Oil on canvas, 28 ½ × 36 ¼ in. (71.4 × 92.1 cm)

Terra Foundation for American Art, Gift of Marshall Field in honor of Joe Gromacki and Stephanie Harris, 2023.6

AUGUSTA SAVAGE (AMERICAN, 1892–1962)

Gamin, c. 1930

Painted plaster, 9 ½ × 5 ¾ × 4 ¼ in. (23.2 × 14.6 × 10.8 cm)

Terra Foundation for American Art and Spelman College Museum of Fine Art co-acquisition in honor of Mary Schmidt Campbell, Ph.D., 10th President of Spelman College, TCA2023.2

AUGUSTA SAVAGE (AMERICAN, 1892–1962)

Portrait of a Baby, 1942

Terracotta, 10 × 8 ½ × 8 in. (25.4 × 21.6 × 20.3 cm)

Terra Foundation for American Art and Spelman College Museum of Fine Art co-acquisition in honor of Mary Schmidt Campbell, Ph.D., 10th President of Spelman College, TCA2023.1

ROSE B. SIMPSON (TEWA OF KHA'P'OE ŌWĪNGE, BORN 1983)

Remind, 2022

Clay, steel, grout, lava beads, 66 × 35 × 15 in. (167.6 × 88.9 × 38.1 cm)

Terra Foundation for American Art and Smithsonian Institution, Museum of the American Indian, TCA2025.1

ALMA W. THOMAS (AMERICAN, 1891–1978)

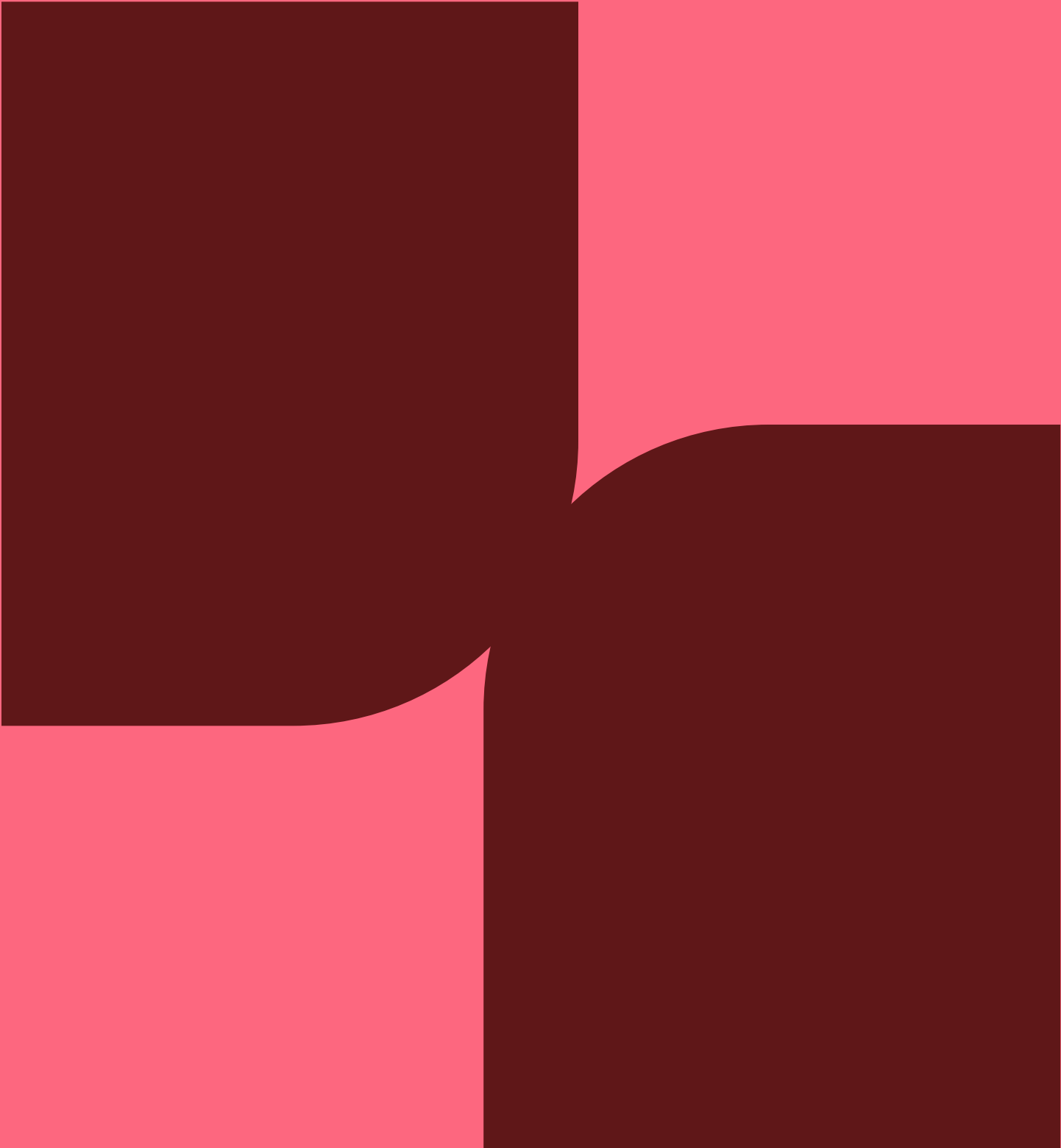
Untitled, c. 1960

Oil on canvas, 24 × 30 in. (61 × 76.2 cm)

Terra Foundation for American Art, Daniel J. Terra Art Acquisition Endowment Fund, 2024.1

GRANTS AWARDED

JULY 1, 2022–
JUNE 30, 2025





Routed West: Twentieth-Century African American Quilts in California, installation view, Berkeley Art Museum and Pacific Film Archive (BAMPFA), Berkeley, California, June 8–November 30, 2025. Photo by Chris Grunder.

Grants During Financial Year 2023

ART DESIGN CHICAGO

Center for Native Futures
Chicago, IL
CfNF Grand Opening Programming
2023 & 2024
\$150,000
(Terra Foundation for American Art Fund
at Chicago Community Trust)

Chicago Humanities Festival
Chicago, IL
Chicago Humanities Festival: ADC
Programming in 2023 and 2024
\$100,000

Hyde Park Art Center
Chicago, IL
Alice Shaddle: Fuller Circles
\$60,000

Hyde Park Art Center
Chicago, IL
Artist Run Chicago Fund with Art Design
Chicago 2024
\$300,000

Hyde Park Art Center
Chicago, IL
The United Colors of Robert Earl Paige
\$102,000

Floating Museum
Chicago, IL
Floating Monuments: Mecca Flats
\$110,000

Illinois Humanities
Chicago, IL
Chicago Style: Fashion and Design,
Past and Present
\$50,000

Independent Curators International
New York, NY
The Curatorial Forum: Professional
Advancement and Network-Building
for Chicago Curators
\$25,000

Museum of Contemporary Art Chicago
Chicago, IL
Entre Horizontes: Art and Activism
Between Chicago and Puerto Rico
\$125,000

Red Line Service Institute
Chicago, IL
Designing Belonging
\$50,000

David and Alfred Smart Museum of Art
Chicago, IL
Ruth Duckworth: Life as a Unity
\$110,000

Threewalls
Chicago, IL
Call-and-Response: Dreaming of a Future
\$75,000

TERRA COLLECTION-IN-RESIDENCE

Museu de Arte Contemporânea da
Universidade de São Paulo
São Paulo, Brazil
\$50,000

COLLECTIONS

Boston Athenaeum
Boston, MA
Framing Freedom: The Harriet Hayden Albums
\$75,000

Eli and Edythe Broad Art Museum
East Lansing, MI
The Center for Object Research and
Engagement (The CORE): Rethinking
Global Entanglements in American Art
\$75,000

Brooklyn Museum
Brooklyn, NY
American Art at the Brooklyn Museum
(working title)
\$175,000

Center for Social Justice & Civil Liberties,
Riverside Community College District
Riverside, CA
Out of the Archive: Works by Miné Okubo
\$75,000

Joslyn Art Museum
Omaha, NE
Reinstallation of Joslyn Art Museum's
American Wing
\$75,000

John Michael Kohler Arts Center
Sheboygan, WI
Cloth as Land: Hmong Indigeneity
\$50,000

Los Angeles County Museum of Art
Los Angeles, CA
Imagining Black Diasporas: 21st Century
Art and Poetics
\$75,000

The Metropolitan Museum of Art
New York, NY
American Wing Centennial Reinstallation
\$75,000

Moderna Museet Stockholm
Stockholm, Sweden
Rashid Johnson: Seven Rooms and a Garden
\$75,000

El Museo del Barrio
New York, NY
Something Beautiful: Reframing la Colección
\$150,000

National Museum of the American Indian
Washington, DC
Unbound: Narrative Art of the Plains
\$75,000

New Bedford Whaling Museum
New Bedford, MA
The Wider World & Scrimshaw
\$75,000

Rochester Museum and Science Center
Rochester, NY
Haudenosaunee Continuity, Innovation
and Resilience exhibit
\$75,000

University of Notre Dame
Notre Dame, IN
Indigenous Arts of the Americas: Reinstallation
of the North American Art Gallery at the Raclin
Murphy Museum of Art
\$75,000

Woodmere Art Museum
Philadelphia, PA
Permanent collection reinstallation at
Maguire Hall, Woodmere's newly acquired
historic mansion
\$75,000

COLLECTIONS—PLANNING, RESEARCH, AND DEVELOPMENT

High Desert Museum
Bend, OR
Creating Together: A Collaboration to Renovate
the Indigenous Plateau Exhibition at the High
Desert Museum
\$75,000

Museum of the Cherokee Indian
Cherokee, NC
Permanent Exhibition Update Planning and
Research Project
\$75,000

Pennsylvania Academy of the Fine Arts
Philadelphia, PA
Planning, research, and development for major
reinstallation of PAFA's historic, 20th century,
and contemporary collection in the Historic
Landmark Building debuting in 2026
\$75,000

Queens Museum
Queens, NY
About Us: Planning for a Community
Reinstallation of the Collection at the Queens
Museum, Local Authority (working title)
\$75,000

Smithsonian's National Museum of Asian Art
Washington, DC
Shifting Boundaries: New Views on
American Landscapes
\$50,500

CONVENINGS

American Folk Art Museum
Long Island City, NY
Unexpected Partners: Self-Taught Art and
Modernism in Interwar America
\$20,000

Art Gallery of Ontario
Toronto, Canada
aabaakwad 2023 & 2024
\$100,000

Burke Museum Association
Seattle, WA
A Curatorial Colloquium on the Reinstallation
of Permanent Galleries of Native American
Art—Working with Artists and Communities
\$10,000

California College of the Arts
San Francisco, CA
The Materiality of Resistance: A Convening
at California College of the Arts
\$25,000

Chinatown Media and Arts Collaborative
San Francisco, CA
Exploring the Golden Age of Chinatown:
A Hidden History of Photography, Film, and
Performance, 1920–1950
\$22,130

Creative Time Inc
New York, NY
Creative Time 2023 Summit
\$25,000

The Field Museum
Chicago, IL
Indigenizing Museum Practices:
Sharing Experiences and Strategies
\$25,000

Housatonic Museum of Art
Bridgeport, CT
Community College Art Museum Leadership
Convening: A Gathering to Foster Collaboration
and Expand an Understanding of American Art
on Two-Year Campuses
\$25,000

Independent Curators International
New York, NY
Mississippi Curatorial Assembly
\$15,000

Indigo Arts Alliance
Portland, ME
Deconstructing the Boundaries: A Future
of Land & Food Resilience Centering Black,
Brown, and Indigenous Relationships with
the Land
\$25,000

Liquid Blackness, Limited
Decatur, GA
Music Video as Black Art:
Claiming the B-Side
\$25,000

Massachusetts Museum of
Contemporary Art
North Adams, MA
Magical Thinking
\$25,000

Montana State University
Bozeman, MT
Representations of Asian Migrants and
Settlers in the Western United States
ca. 1850–1918
\$25,000

Musée du Quai Branly—Jacques Chirac
Paris, France
New insights on the 18th-century painted
hides collected in times of French Louisiana
\$75,000

Museo de Arte Contemporáneo de Panamá
Panama City, Panama
Chotin̄: Curatorial methods from the
tropics and surroundings
\$25,000

New Bedford Whaling Museum
New Bedford, MA
The Wider World & Scrimshaw:
Scholars' Day
\$25,000

New York Foundation for the Arts
New York, NY
Museums Moving Forward: Equity and
Accountability in Museum Workplaces
\$20,000

Karla Scherer Center for the
Study of American Culture
Chicago, IL
Visible Designs: The Arts of Race
and Capitalism
\$15,000

Tufts University
Boston, MA
Homelands, Ancestral Knowledges,
and Cultural Stewardship: Indigenous
Representation in Museum Spaces
\$25,000

University College London,
Department of History of Art,
London, United Kingdom
Not Now: Modernism, Nativism, and Fascism
in American Art and Culture
\$25,000

University of Kentucky's School of Art
& Visual Studies in College of Fine Arts
Lexington, KY
Queer Art | Queer Archives
\$25,000

University of Miami
Coral Gables, FL
Creole Miami: Generations of Black Artmaking
\$25,000

University of Pennsylvania
Philadelphia, PA
Contested Bodies: Black Women in
Art and Culture
\$25,000

Virginia Museum of Fine Arts
Richmond, VA
Picturing the Black Racial Imaginary:
A Symposium at the Virginia Museum of Fine Arts
\$25,000

EXHIBITIONS

American Federation of Arts
New York, NY
Whitfield Lovell: Passages
\$50,000

American Federation of Arts
New York, NY
Xican—a.o.x. Body
\$50,000

American Folk Art Museum
Long Island City, NY
Unnamed Figures: Black Presence and
Absence in Early American Vernacular Art
\$125,000

The Arts Club of Chicago
Chicago, IL
Mina Loy: Strangeness Is Inevitable
\$75,000

Eli and Edythe Broad Art Museum
East Lansing, MI
Blind Spot: Stephanie Syjuco
\$75,000

Cincinnati Art Museum
Cincinnati, OH
Shahzia Sikander: Collective Behavior
\$200,000

Contemporary Arts Center
Cincinnati, OH
The Heresies Generation: Feminism, Art,
and Politics, 1977–1992
\$100,000
(Terra Foundation for American Art Fund
at Chicago Community Trust)

Contemporary Arts Museum Houston
Houston, TX
Ming Smith: Feeling the Future
\$75,000

The Samuel Dorsky Museum of Art
New Paltz, NY
Global Connections: Four Artists in
New York in the 1920s (Working Title)
\$71,000

Friends of Ganondagan, Seneca Art
& Culture Center
Victor, NY
WAMPUM/OTGOÄ
\$153,037

Independent Curators International
New York, NY
Teddy Sandoval and the Butch Gardens School
of Art, a touring exhibition of the works of Teddy
Sandoval and other Latinx and Latin American
artists, with an accompanying catalog
\$100,000

Institute of Contemporary Art,
University of Pennsylvania
Philadelphia, PA
Moveables
\$125,000

Japanese American National Museum
Los Angeles, CA
Pictures of Belonging: Miki Hayakawa,
Hisako Hibi, and Miné Okubo
\$150,000

LAXART
Los Angeles, CA
MONUMENTS
\$250,000

McClung Museum of Natural History & Culture
Knoxville, TN
A Sense of Indigenous Place: Native American
Voices and the Mound at University of
Tennessee, Knoxville
\$145,000

McCord Stewart Museum Montreal, Canada WAMPUM/OTGOÄ \$96,963	National Museum of the American Indian—New York Washington, DC Shelley Niro: 500 Year Itch exhibition \$250,000
Minneapolis Institute of Art Minneapolis, MN Native Photography Exhibition (working title) \$100,000	National Museum of Mexican Art Chicago, IL The Legacy of Carlos Cortéz \$35,000
Mint Museum of Art Charlotte, NC Southern/Modern \$50,000	National Portrait Gallery Washington, DC 1898: U.S. Imperial Visions and Revisions \$50,000
Musée Picasso Paris Paris, France Faith Ringgold exhibition \$80,000	The Isamu Noguchi Foundation and Garden Museum Long Island City, NY Toshiko Takaezu \$250,000
Museu de Arte de São Paulo São Paulo, Brazil Melissa Cody—Webbed Skies (working title) \$75,000	Northwest Museum of Arts and Culture Spokane, WA Joe Feddersen: Earth, Water, Sky (working title) \$100,000
Museum of Contemporary Art Chicago Chicago, IL Gary Simmons: Public Enemy \$75,000	Pennsylvania Academy of the Fine Arts Philadelphia, PA John Rhoden: Determined to Be \$150,000
Museum of International Folk Art Santa Fe, NM To Keep Them Warm: The Alaska Native Parka \$148,000	The Rose Art Museum Waltham, MA Lyle Ashton Harris: Shadows (working title) \$100,000
Katherine E. Nash Gallery Minneapolis, MN The Color of the Wind: Native Painters of the Upper Midwest \$75,000	Smithsonian American Art Museum and the Renwick Gallery Washington, DC The Shape of Power: Stories of Race and American Sculpture \$200,000

Springfield Museums
Springfield, MA
Nelson Stevens' Color Rapping
\$25,000

University of Arizona Museum of Art
Tucson, AZ
Pulse: A Solo Exhibition of Weavings and
Paintings by Navajo Artist Marlowe Katoney
\$40,000

University of Kentucky Art Museum
Lexington, KY
Disguise the Limit: John Yau Collaborations
\$75,000

Whitechapel Gallery
London, United Kingdom
Action Gesture Paint—A Global Story of the
Women of Abstraction
\$66,000

Whitney Museum of American Art
New York, NY
Jaune Quick-to-See Smith: Memory Map
(working title)
\$250,000

Winterthur Museum, Garden and Library
Winterthur, DE
Ann Lowe: American Couturier
\$200,000

Woodmere Art Museum
Philadelphia, PA
Drawn to Music: The Art of Jerry Pinkney
\$100,000

EXHIBITIONS—PLANNING, RESEARCH, AND DEVELOPMENT

Ballroom Marfa
Marfa, TX
Tongues of Fire
\$21,500

Bowdoin College
Brunswick, ME
The Essential Oneness of the Western
Hemisphere: The United States, Mexico, and
American Art
\$25,000

Burke Museum of Natural History and Culture
Seattle, WA
Woven in Wool: The Rebirth of Traditional Coast
Salish Regalia
\$74,000

STRATEGIC INITIATIVES

American Art Fund
Wilmington, DE
Designated fund associated with American
Nanjing University Education Foundation
(NJUEF), on behalf of the Institute for the Study
of American Art in China (ISAAC) at Nanjing
University for library of American art history books
\$50,000
(Elizabeth Glassman Fund for International
Museum Partnerships)

AWARE (Archives of Women Artists Research
& Exhibitions)
Paris, France
Building Constellations: A collaborative network
of independent feminist art structures
\$95,000

Black Metropolis Research Consortium
Chicago, IL
BMRC Research Fellowship in Black Visual
Arts
\$111,500

Center for Curatorial Leadership
New York, NY
Curatorial Leadership Convenings
\$150,000

Chazen Museum of Art
Madison, WI
re:mancipation Documentation
\$100,000

Contemporary And (C&)
Berlin, Germany
C& Critical Writing Workshops and
Mentoring Program
\$86,000

The Laundromat Project
Brooklyn, NY
The Laundromat Project 2023 Artist Alumni
Convening: Harnessing the Collective Power
of Creative Change Makers
\$35,000

Museum of Fine Arts, Houston
Houston, TX
International Center for the Arts of the
Americas (ICAA) Latinx Papers Project
\$250,000

Museum of Vernacular Arts and Knowledge
Chicago, IL
The New Art School Modality Launch
\$100,000
(Terra Foundation for American Art Fund at
Chicago Community Trust)

National Museum of Mexican Art
Chicago, IL
ALAM at the National Museum of Mexican Art
\$342,500

Native American Art Studies Association
Toronto, Canada
NAASA Travel Awards & Presidential Session
\$35,000
(Terra Foundation for American Art Fund at
Chicago Community Trust)

SAVVY Contemporary
Berlin, Germany
Standing in the Cracks of Multiple Histories
\$175,000

Sharjah Art Foundation
Sharjah, United Arab Emirates
March Meeting 2023
\$25,000

Smarthistory
Pleasantville, NY
Latinx Art Histories and Futures
\$68,000

V&A East
London, United Kingdom
V&A East Talks: Back-to-Back
\$75,000

Grants During Financial Year 2024

ART DESIGN CHICAGO

6018 North
Chicago, IL

The Myth of the Organic City
\$75,000

Albertine Foundation
New York, NY

Opening Passages : Artists respond
to Chicago and Paris
\$40,000

American Indian Center
Chicago, IL

Indigenizing Urban Intertribal Arts
\$50,000

Art on Sedgwick
Chicago, IL

Intersections: An Exploration of a
Neighborhood through the lens of
William Walker's All of Mankind
\$42,100
(Terra Foundation for American Art Fund
at Chicago Community Trust)

Arts + Public Life at the University of Chicago
Chicago, IL
All Power to the People: Elizabeth
Catlett's Legacy in Chicago
\$100,000

Arts + Public Life at the University of Chicago
Chicago, IL

Never So Free: Black Queer Art +
Assembly in Chicago
\$43,000

Balzekas Museum of Lithuanian Culture
Chicago, IL

Crossroads and Connections: Lithuanian
American Artists in Chicago
\$50,000

Mary & Leigh Block Museum of Art
Evanston, IL

Woven Being: Art for Zhegagoynak /
Chicagoland
\$150,000

Chicago Art Department
Chicago, IL

Seeds IV: Healing Stages | An Annual Chicago
Art Department Initiative Centering BIPOC
Voices & Cultivating Cross-cultural Healing
Between Artists
\$25,000

(Terra Foundation for American Art Fund at
Chicago Community Trust)

Chicago Collections Consortium
Chicago, IL

A Digital Look at Chicago's Art Fairs and Art
Festivals
\$16,200

Chicago Department of Cultural
Affairs & Special Events
Chicago, IL
Victoria Martinez: Braiding Histories
\$80,000

Chicago History Museum
Chicago, IL
Designing for Change: Chicago Protest Art of
the 1960s–70s
\$150,000

Chicago Public Library Foundation
Chicago, IL
Pilsen Days: Photographs by Akito Tsuda
\$110,000

Comfort Station
Chicago, IL
Edra Soto: GRAFT in the Public Commons (en
los Comunes Públicos)
\$40,000
(Terra Foundation for American Art Fund at
Chicago Community Trust)

DePaul University-DePaul Art Museum
Chicago, IL
Edgar Miller: Anti-Modern, 1917–1967
\$110,000

Design Museum of Chicago
Chicago, IL
Chicago Sukkah Design Festival
\$22,000
(Terra Foundation for American Art Fund at
Chicago Community Trust)

Design Museum of Chicago
Chicago, IL
Letters Beyond Form: Chicago Types
\$125,000
(Terra Foundation for American Art Fund at
Chicago Community Trust)

The Richard H. Driehaus Museum
Chicago, IL
Material Tales Exhibition Public Programming
\$20,300

Elmhurst Art Museum
Elmhurst, IL
A Love Supreme
\$50,000

Embarc
Chicago, IL
Opening the Doors to Art Experiences
for CPS Students with Embarc
\$100,000

Folded Map
Chicago, IL
Creatively Empowering with Community—
Continuing the Arts Village at Englewood
Music Fest
\$50,000
(Terra Foundation for American Art Fund at
Chicago Community Trust)

Folded Map
Chicago, IL
Folded Map Curriculum Project
\$30,000

Folded Map
Chicago, IL
unBLOCKED
\$50,000

Gallery 400 at University of Illinois
at Chicago
Chicago, IL
Learning Together: Art, Education,
and Community
\$150,000
(Terra Foundation for American Art Fund at
Chicago Community Trust)

Gichigamiin Indigenous Nations Museum
Evanston, IL
Living Stories: Contemporary Woodland Native
American Art
\$54,000

Jane Addams Hull-House Museum
Chicago, IL
Radical Craft: Arts Education at Hull-House,
1889–1935
\$124,000
(Terra Foundation for American Art Fund
at Chicago Community Trust)

Hyde Park Art Center
Chicago, IL
Let's Talk About Art
\$10,000

IMAN
Chicago, IL
IMANifest Arts Studios Spring 2023
& Fall 2024 Exhibitions
\$59,000

Intuit: The Center for Intuitive and Outsider Art
Chicago, IL
Chicago as Catalyst: Immigrant Communities
Nourish Self-Taught Artists
\$125,000

Lawndale Pop-Up Spot
Chicago, IL
Reimagining 16th Street
\$20,000

Mobile Makers Chicago
Chicago, IL
Strength in Community Pop-Ups
\$35,000

Museum of Contemporary Art, Chicago
Chicago, IL
Andrea Carlson: Shimmer on the Horizons
\$75,000

The Museum of Contemporary Photography
Chicago, IL
Dawit L. Petros: Prospetto a Mare
\$125,000

Museum of Vernacular Arts and Knowledge
Chicago, IL
The New Art School Modality Inaugural Year
\$150,000
(Terra Foundation for American Art Fund at
Chicago Community Trust)

My Block My Hood My City
Chicago, IL
Art Exploration Component of Downtown Day
\$60,000

National Museum of Mexican Art
Chicago, IL
130 Años: México in the Chicago
Columbian Exposition
\$150,000

National Public Housing Museum
Chicago, IL
The Making of the National Public
Housing Museum
\$25,000

National Public Housing Museum
Chicago, IL
Still Here: Linking Stories of Displacement
\$150,000

The Newberry Library
Chicago, IL
Contemporary Expressions of Chicago Artists
\$20,000

The Newberry Library
Chicago, IL
Immigrant Printing in Chicago
\$40,000

The Newberry Library
Chicago, IL
Indigenous Chicago
\$125,000

OPEN Center for the Arts
Chicago, IL
The Stories of One LAWNDALE
\$50,000

Opendox
Kingston, NY
Designing For Dignity: A Convening
of Possibilities 02
\$50,000

Project Osmosis
Chicago, IL
Design Explorers—Art Design Chicago 4.0
\$50,000

Public Media Institute
Chicago, IL
Artist Run Legacies: Conversations between
generations of artist run culture in Chicago
\$50,000

Puerto Rican Arts Alliance
Chicago, IL
El Rugir de los Leones en la Plástica
Puertorriqueña: The Lions' Roar in
the Puerto Rican Arts
\$125,000
(Terra Foundation for American Art
Fund at Chicago Community Trust)

Rebuild Foundation
Chicago, IL
Theaster Gates: When Clouds Roll Away:
Reflection and Restoration from the Johnson
Archive and Black Archive Convening
\$200,000
(Terra Foundation for American Art Fund
at Chicago Community Trust)

The Renaissance Society at
The University of Chicago
Chicago, IL
The Hamza Walker Book of Essays
\$25,000

Rivendell Theatre Ensemble
Chicago, IL
The Folded Map at Rivendell
\$46,650

The School of the Art Institute of Chicago
Chicago, IL
Chicago Designs: New Approaches to
Teaching Social History and Design
\$35,000

Sixty Inches From Center
Chicago, IL
Anchor Curatorial Residency: Finding
Ceremony Monograph + Digital Publishing
Collaboration
\$25,000

Sixty Inches From Center
Chicago, IL
Chicago Archives + Artists Festival 2024
\$30,000

South Asia Institute
Chicago, IL
Seen and Unseen: A Community Archive
of South Asian American Art in Chicago
\$100,000
(Terra Foundation for American Art Fund
at Chicago Community Trust)

South Side Community Art Center
Chicago, IL
ReSOURCE: Art and Resourcefulness in
Black Chicago
\$150,000
(Terra Foundation for American Art Fund at
Chicago Community Trust)

Ukrainian Institute of Modern Art
Chicago, IL
Agency: Craft in Chicago from the 1970s–80s
and Beyond
\$108,000

University of Illinois at Urbana-Champaign
Urbana, IL
Supergraphic Landscapes: Public Art
as Urban Design in Chicago
\$20,000

Urban Gateways
Chicago, IL
MILDSAUCE Webzine: The Art and Fashion
Issue: How Does Art Influence Fashion and
Vice Versa?
\$25,000

Window to the World Communication
Chicago, IL
WTTW News—Art Design Chicago
Reporting Series
\$50,000

COLLECTIONS

Alaska Native Heritage Center
Anchorage, AK
Ataqaanusix Exhibit
\$75,000

ASU Art Museum
Tempe, AZ
Tierras Reimaginadas/Reimagined
Territories: Migration
\$75,000

Berkeley Art Museum and Pacific Film
Archive (BAMPFA)
Berkeley, CA
Routed West: African American Quilts
in California
\$75,000

Crocker Art Museum
Sacramento, CA
Black Artists in California: 19th Century
to Now
\$75,000

Delaware Art Museum
Wilmington, DE
Jazz Age Illustration
\$50,000

Fine Arts Museums of San Francisco
San Francisco, CA
Reinstallation of the Native American Art
Galleries
\$75,000

COLLECTIONS—PLANNING, RESEARCH, AND DEVELOPMENT

Anchorage Museum

Anchorage, AK

As the Plover Flies: Climate Crisis and
Resiliency in Alaska and Hawai'i

\$75,000

Ashmolean Museum of Art & Archaeology

Oxford, United Kingdom

Wingapo – Rethinking Powhatan's Mantle
with Originating Communities

\$75,000

Boston Athenaeum

Boston, MA

Allan Rohan Crite: Neighborhood Liturgy
(working title)

\$75,000

Crystal Bridges Museum of American Art

Bentonville, AR

Crystal Bridges Collection Reinstallation:
Reimagining the American Art Museum

\$50,000

Des Moines Art Center

Des Moines, IA

Whisper to a Scream: Women Artists
and Minimalism

\$63,000

The Detroit Institute of Arts

Detroit, MI

The Detroit Institute of Arts' Contemporary
Art Galleries Reinstallation Planning

\$75,000

Frances Lehman Loeb Art Center

Poughkeepsie, NY

Re-Envisioning the Loeb's Founding
Collection of Hudson River School Paintings

\$75,000

Museo de Arte de Puerto Rico

San Juan, PR

Reframing Puerto Rican Art: Planning for the
Twenty-Fifth Anniversary Reinstallation of the
MAPR's Permanent Collection Galleries

\$75,000

Museum of Fine Arts, Boston

Boston, MA

Revolutionizing Icons: Reimagining the 18th
century Art of the Americas Galleries at the
Museum of Fine Arts, Boston

\$60,000

National Museum of the American Indian

Washington, DC

Investigation for Collections

Reinterpretation—Belongings

\$75,000

New-York Historical Society

New York, NY

Leading Nations: Gayétwahgeh and
Sagoyewatha (working title)

\$75,000

Shelburne Museum

Shelburne, VT

Planning and Research for the Inaugural
Exhibition for the Perry Center for Native
American Art at Shelburne Museum

\$75,000

Smithsonian's Anacostia

Community Museum

Washington, DC

The Art of Liberation: Washington, D.C.'s
Black Arts Movement of the 1960s–1980s
(working title)

\$75,000

The Trustees of Reservations
Boston, MA
Research and Planning: Building an
Indigenous Collections Framework and
Interpretive Strategy
\$34,000

Virginia Museum of Fine Arts
Richmond, VA
Reinstalling American Art at VMFA:
Research and Conversations
\$50,000

CONVENINGS

AFIELD
Paris, France
AFIELD Forum
\$14,024

Asian/Pacific/American Institute—
New York University
New York, NY
GAX Taiwan 2024: Global Asia Pacific
and Indigenous Art
\$25,000

BRIC Arts Media
Brooklyn, NY
Disability Artistry Dialogues: Conversation,
Convening, and Access Praxis at BRIC
\$25,000

CEC ArtsLink
New York, NY
2023 Bishkek Study Visit
\$20,800

Colby College
Waterville, ME
Wabanaki Artist Convening: Inspiring
transformative institutional change
through strong relationships and
Native-led partnerships
\$25,000

Contemporary Arts Museum Houston
Houston, TX
Black Artist’s Retreat (Houston Freedmen’s
Town Edition): Black Land Ownership
and Space — “Black Stabilization and
Determination”
\$25,000

Dia Art Foundation
New York, NY
Cameron Rowland at Dia Beacon
\$25,000

di Rosa Center for Contemporary Art
Napa, CA
Towards an Archaeology of the Future
\$25,000

Electronic Arts Intermix
New York, NY
Video After Television: Open Circuits Revisited
\$25,000

Fundación Colección Thyssen-Bornemisza
Madrid, Spain
Double Consciousness. Diasporic Enclaves—
Disobeying the mandate, interrupting the
narrative, amplifying the apparatus: towards
an aesthetic and epistemic diversity in cultural
institutions
\$25,000

Gateway Regional Arts Center
Mount Sterling, KY
Affrilachian Art Summit
\$20,000

Institute of Contemporary Art,
Los Angeles (ICA LA)
Los Angeles, CA
Scientia Sexualis, Reckoning and Repair
\$25,000

The Living New Deal
Berkeley, CA
Forgotten Federal Art Legacies: PWAP
to CETA
\$25,000

Minnesota Marine Art Museum
Winona, MN
A Nation Takes Place: Three Waterways
Convenings about Emerging Artists, Artworks,
and Voices from Water
\$25,000

Museum of Anthropology at the
University of British Columbia
Vancouver, Canada
Meddling in the Museum Redux
\$23,850

Museum Hue
Brooklyn, NY
Hueniverse: A Convening Centering
Culturally Responsive Arts Practices
\$25,000

NXTHVN
New Haven, CT
Black Portraitures: Shifting Paradigms
\$95,000

Photography Network
New Brunswick, NJ
In Relation: Photography's Communities
\$25,000

Rivers Institute for Contemporary
Art & Thought
New Orleans, LA
Marronage; Meaning Wild: A Confluence
of Voices on the American Wetlands
\$15,000

Serpentine Galleries
London, United Kingdom
Infinite Ecologies Marathon
\$25,000

Swiss Institute
New York, NY
Energies: A Symposium
\$25,000

Alfredo F. Tadiar Library
San Fernando, Philippines
Networks of Survival, Ecologies of Flourishing
\$25,000

Textile Society of America
Baltimore, MD
Textile Society of America Fall 2024
Symposium: Shifts and Strands: Rethinking
the Possibilities and Potentials of Textiles
\$25,000

Université Sorbonne Nouvelle—CREW
research Unit
Paris, France
Contemporary Black Artists in Museums:
A French-American Conversation
\$20,000

Vera List Center for Art and Politics
at The New School
New York, NY
Correction*—A Series of Public Convenings
on the Perils and Promise of “Correcting” the
Past (working title)
\$25,000

Visual AIDS
New York, NY
Reimagining Viral Futures through the Visual
AIDS Archive: the sensory aesthetics of Ronald
Lockett and Robert Farber
\$25,000

Wayne State University
Detroit, MI
What Remains Visible?: Navigating Loss
& Grief within Photographic Archives of
Incarceration and Colonial Violence
\$25,000

Weisman Art Museum of the University
of Minnesota
Minneapolis, MN
Truth & Reconciliation Initiative: Harm
Reparation Around Repatriation of the
Mimbres Collection at the Weisman
Art Museum
\$25,000

EXHIBITIONS

Àkète Art Foundation/ Lagos Biennial
Lagos, Nigeria
Lagos Biennial 2021>2024
\$150,000

Alaska Native Heritage Center
Anchorage, AK
Nacheyakda’ina Exhibition Project
\$75,000

Gregory Allicar Museum of Art
Fort Collins, CO
qóóxonee’noho’óóyóó / Ho’honáa’e
Tsé’amoo’ese: Art from the Rocky
Mountain Homelands of the Hinono’ei
and Tsistsistas Nations
\$30,000

Art Galleries at Black Studies at The
University of Texas at Austin
Austin, TX
Transcendence: A Century of Black
Queer Ecstasy
\$70,000

The Baltimore Museum of Art
Baltimore, MD
Joyce J. Scott
\$200,000

Bemis Center for Contemporary Arts
Omaha, NE
Paul Stephen Benjamin: Variations on
Blackness
\$25,000

Biennale of Sydney Sydney, Australia U.S. Artists & Stories in the 24th Biennale of Sydney (2024) \$200,000	California State University Sacramento, University Galleries Sacramento, CA She Laughs Back: Feminist Wit in 1970s Bay Area Art \$35,000
Birmingham Museum of Art Birmingham, AL Hayward Oubre: Structural Integrity \$150,000	The Cleveland Museum of Art Cleveland, OH Martin Puryear: Fifty Years \$200,000
Blaffer Art Museum Houston, TX Cian Dayrit: Counter Cartographies (working title) \$50,000	Thomas Cole National Historic Site Catskill, NY Native Prospects: Indigeneity and Landscape Painting \$100,000
Brooklyn Museum Brooklyn, NY Elizabeth Catlett: A Revolutionary Black Artist and All that It Implies \$225,000	Cooper Hewitt National Design Museum New York, NY Making Home: Smithsonian Design Triennial \$100,000
Eli and Edythe Broad Art Museum East Lansing, MI Samia Halaby: Eye Witness /// Relocating a Palestinian-American Artist in Midwestern and American Art Histories \$150,000	Crystal Bridges Museum of American Art Bentonville, AR Knowing the West \$100,000
Burke Museum Association Seattle, WA Woven in Wool: The Rebirth of Traditional Coast Salish Regalia \$150,000	The Drawing Center New York, NY Joan Jonas: Animal, Vegetable, Mineral \$25,000
CALA Alliance Phoenix, AZ To support CALA Alliance exhibitions at the ASU Art Museum \$75,000	Farnsworth Art Museum Rockland, ME Magwintegwak: A Legacy of Penobscot Basketry \$125,000
	Fells Point Creative Alliance, Inc. Baltimore, MD Walk On By (Exhibition & Artists Exchange) \$200,000

Frye Art Museum
Seattle, WA
Sky Hopinka
\$60,000

Gallery 400 at University of Illinois
at Chicago
Chicago, IL
Chicago-specific presentation of
Contemporary Ex-Votos: Devotion Beyond
Medium
\$53,000

Gund Gallery at Kenyon College
Gambier, OH
Ming Smith: Jazz Requiem—
Notations in Blue
\$100,000

Nora Eccles Harrison Museum of Art,
Utah State University
Logan, UT
Artepaño/Kerchief Art
\$75,000

Heard Museum
Phoenix, AZ
Maria & Modernism Exhibition
\$100,000

Hirshhorn Museum and Sculpture Garden
Washington, DC
Adam Pendleton
\$100,000

The Huntington Library, Art Museum,
and Botanical Gardens
San Marino, CA
Sargent Claude Johnson
\$150,000

Institut Valencià d'Art Modern (IVAM)
Valencia, Spain
Senga Nengudi and Maren Hassinger
\$50,000

Madison Square Park Conservancy
New York, NY
Rose B. Simpson: Seed (2023)
\$100,000

Massachusetts Museum of
Contemporary Art
North Adams, MA
Vincent Valdez: Just a Dream...
\$125,000

The Metropolitan Museum of Art
New York, NY
The Harlem Renaissance and
Trans-Atlantic Modernism
\$150,000

Memphis Brooks Museum of Art
Memphis, TN
Andrea Morales: Roll Down Like Water—
Photography and Movement Journalism
in the American South
\$125,000

Michigan State University Museum
East Lansing, MI
IT'S MORE THAN A QUILLBOX/Ooshme
Gaawiyekaajigan aawon
\$75,000

Moderna Museet Stockholm
Stockholm, Sweden
Vaginal Davis: Magnificent Product
\$200,000

Modern Art Museum of Fort Worth
Fort Worth, TX
Surrealism and Us: Caribbean and
African Diasporic Artists since 1940
\$100,000

El Museo del Barrio
New York, NY
Candida Alvarez: Circle, Point, Hoop
\$100,000

Museum of the Moving Image (MoMI)
Astoria, NY
Auriea Harvey: My Veins Are the Wires,
My Body is Your Keyboard
\$150,000

National Nordic Museum
Seattle, WA
Nordic Utopia: African Americans in
the 20th Century
\$75,000

National Portrait Gallery
Washington, DC
Brilliant Exiles: American Women
in Paris, 1900–1939
\$100,000

Portland Museum of Art
Portland, ME
Jeremy Frey: Woven
\$75,000

Royal Academy of Arts
London, United Kingdom
Entangled Pasts, Art, Enslavement
and Belonging: 1768–Now
\$200,000

Scottsdale Museum of Contemporary Art
Scottsdale, AZ
There Are Other Skies (formerly
transfeminisms)
\$60,000

SITE Santa Fe
Santa Fe, NM
Teresita Fernández / Robert Smithson
\$100,000

Smithsonian Anacostia Community Museum
Washington, DC
A Bold and Beautiful Vision: A Century of
Black Arts Education in Washington, D.C.,
1900–2000
\$200,000

Smithsonian Asian Pacific
American Center (APAC)
Washington, DC
Sightlines: Chinatown and Beyond
\$165,000

Spencer Museum of Art
Lawrence, KS
STREET NIHONGA: The Art of Jimmy
Tutomu Mirikitani
\$125,000

Turner Contemporary
Margate, United Kingdom
Ed Clark
\$70,000

University of Illinois—Krannert Art Museum
Champaign, IL
Millie Wilson: The Museum
of Lesbian Dreams
\$100,000

EXHIBITIONS—PLANNING, RESEARCH, AND DEVELOPMENT

The University of Virginia, The Fralin
Museum of Art
Charlottesville, VA
O’POWA O’MENG The Art and
Legacy of Jody Folwell
\$125,000

Virginia Commonwealth University
Richmond, VA
Dear Mazie
\$120,000

Walker Art Center
Minneapolis, MN
Christine Sun Kim: All Day All Night
\$200,000

Miriam and Ira D. Wallach Art Gallery
New York, NY
Shifting Shorelines: Art, Industry,
and Ecology Along the Hudson River
\$50,000

Westmoreland Museum of American Art
Greensburg, PA
Anila Quayyum Agha: Interwoven
\$75,000

Zeitz Museum of Contemporary Art Africa
Cape Town, South Africa
Tuấn Andrew Nguyễn Survey Exhibition
\$75,000

Abbe Museum
Bar Harbor, ME
Exhibit Planning and Development for
Native American Contemporary Art Exhibit
that examines Native Peoples’ Complex
Relationship to our Democracy
\$75,000

Georgia Museum of Art
Athens, GA
The Sculpture of Edmonia Lewis
\$75,000

Georgia State University,
Africana Studies Department
Atlanta, GA
The World(s) She Made: Composing
the Radical Lives of Kathleen Neal Cleaver
\$75,000

Museum of Contemporary Art, Los Angeles
Los Angeles, CA
Japan/America
\$75,000

STRATEGIC INITIATIVES

Amistad Research Center
New Orleans, LA
Conservation of The Life of Toussaint
L'Ouverture series by Jacob Lawrence:
Conflict in the Antilles, Ripples in the States
and the World
\$844,000

Arts Alliance Illinois
Chicago, IL
Creating Opportunities for Visual
Artists of Color to Thrive
\$50,000

Association of Art Museum Directors
New York, NY
Association of Art Museum Directors
and PEN America
\$25,000

Ateliers Médicis
Clichy-sous-Bois, France
Clichycago
\$100,000

Center for Black European Studies, Carnegie
Mellon University
Pittsburgh, PA
Water Holds Memory
\$39,800

Chicago Public Art Group
Chicago, IL
United Electrical Workers Solidarity Mural
Preservation and Relocation
\$50,000

College Art Association
New York, NY
CAA 112th Annual Conference
\$25,000

Contemporary And (C&)
Berlin, Germany
C& Critical Writing Workshop and
Mentoring Program with focus on the
US Caribbean Diaspora
\$100,000

Eaux Fortes
Strasbourg, France
The Wake: Public Programming,
15th Dakar Biennale
\$25,000

Enrich Chicago
Chicago, IL
Enrich Chicago: Enhanced Capacity for
Greater Racial Equity & Healing in the Arts
& Culture Sector
\$55,000

First Americans Museum
Oklahoma City, OK
WINIKO: REUNIONS
\$150,000

Floating Museum
Chicago, IL
Floating Museum: The Burroughs Residency
\$285,000

Grantmakers in the Arts
New York, NY
Grantmakers in the Arts 2024 National
Conference in Chicago
\$25,000

Hampton University Museum
Hampton, VA
Analyze, Assess, and Resituate the
International Review of African American Art
\$165,000

Institut national d'histoire de l'art
Paris, France
Support for an American Keynote Lecturer at
the 36th CIHA Congress (Lyon, France, 2024)
\$14,873.46

Ma's House & BIPOC Art Studio Inc.
Southampton, NY
Documenting & Engaging with Contemporary
Shinnecock Artists
\$25,000

National Association for Latino Arts
and Cultures—NALAC
San Antonio, TX
Chicago Regional Convening
\$25,000

Panorama: Journal of the Association
of Historians of American Art
Oviedo, FL
\$250,000

Park Avenue Armory
New York, NY
The Radical Practice of Black Curation:
A Symposium and Retreat
\$25,000

Portland Art Museum
Portland, OR
Jeffrey Gibson: the space in which to place
me / Official U.S. Presentation at the 60th
International Art Exhibition in Venice
\$250,000

Rockefeller Philanthropy Advisors, Inc.
New York, NY
Black Trustee Alliance for Art
Museums—2024 Convening
\$25,000

The Norman Rockwell Museum
Stockbridge, MA
Re-interpreting Norman Rockwell's
The Problem We All Live With
\$50,000

University of Maryland, David C. Driskell
Center
College Park, MD
Writing the Future: Connecting and
Supporting Black Archival Collections
\$280,000

Whitechapel Gallery
London, United Kingdom
Detour to the Imaginary—
Convening in Giverny
\$19,352.64

Grants During Financial Year 2025

ART DESIGN CHICAGO

6018 North
Chicago, IL
Myth of the Organic City Extension Activations
\$20,000

American Indian Center
Chicago, IL
Unbroken: A Dance and Art Collaboration
\$20,000

Anchor Graphics, Columbia College
Chicago, IL
Museum of Contemporary Photography
Community Engagement Sustainability
and Advancement
\$20,000

Arts + Public Life at the University of Chicago
Chicago, IL
Never So Free Continued
\$20,000

Mary & Leigh Block Museum of Art
Evanston, IL
Woven Being Community
Engagement Extension
\$20,000

Chicago Department of
Cultural Affairs & Special Events
Chicago, IL
Creating in Community
\$20,000

Chicago History Museum
Chicago, IL
West Side Memory Keepers Project:
Stories for the Best Side
\$20,000

Chicago Humanities Festival
Chicago, IL
Chicago Humanities: Pilsen
Neighborhood Day 2025
\$20,000

Design Museum of Chicago
Chicago, IL
Flag Feast: A–Z
\$20,000

Englewood Arts Collective
Chicago, IL
Expanding the EAC Arts Village for
the 2025 Englewood Music Festival
\$20,000

Folded Map
Chicago, IL
Extending the Community Engagement Impact of
UnBlocked Englewood Arts Activation
\$20,000

Gallery 400 at University of Illinois at Chicago
Chicago, IL
Building Connections between Schools, Teachers,
and UIC Gallery 400
\$20,000

Gichigamiin Indigenous Nations Museum
Evanston, IL
Reclaiming the Narrative: A Convening for
Positive Representation of Great Lakes
Indigenous Cultures in Museums
\$20,000

Jane Addams Hull-House Museum
Chicago, IL
Redline Services and Hull-House:
Workshop and Sustainable Partnership
\$20,000

Hyde Park Art Center
Chicago, IL
Hyde Park Art Center Public Programs
and Community Engagement
\$20,000

Illinois Humanities
Chicago, IL
A People's Salon
\$20,000

Intuit: The Center for Intuitive
and Outsider Art
Chicago, IL
Intuit's Community Engagement
for ADC and Beyond
\$20,000

Lawndale Pop-Up Spot
Chicago, IL
Reimagining 16th Street + Portal Project
\$20,000

Museum of Contemporary Art, Chicago
Chicago, IL
Engagement Programming for the
Exhibition City in a Garden: Queer Art
and Activism in Chicago
\$20,000

National Museum of Mexican Art
Chicago, IL
Expanding Accessibility at the National
Museum of Mexican Art
\$20,000

National Public Housing Museum
Chicago, IL
Still Learning
\$20,000

The Newberry Library
Chicago, IL
Indigenous Chicago
\$20,000

Puerto Rican Arts Alliance
Chicago, IL
La Mudanza Art Exhibition—
Community Convenings
\$20,000

Red Line Service Institute
Chicago, IL
Designing Belonging
Community Engagement
\$20,000

Sixty Inches From Center
Chicago, IL
Chicago Archives + Artists Project
Advisory Council
\$20,000

South Asia Institute
Chicago, IL
Chicago Immigrant Creatives Project
\$20,000

South Side Community Art Center
Chicago, IL
South Side Community Art Center 2025
Collaborative Exhibitions & Programming
\$20,000

South Side Community Art Center
Chicago, IL
Two Public Programs on Black Women Art
Collecting and Charles White and Music
\$60,000

David and Alfred Smart Museum of Art
Chicago, IL
Enriching Community Engagement through
K-12 and Family Initiatives at the Smart
Museum of Art
\$20,000

Ukrainian Institute of Modern Art
Chicago, IL
UIMA Artist-Led Learning
\$20,000

TERRA COLLECTION-IN-RESIDENCE

Musée de Grenoble
Grenoble, France
\$100,000

COLLECTIONS

Berkeley Art Museum and Pacific
Film Archive (BAMPFA)
Berkeley, CA
Theresa Hak Kyung Cha: Multiple Offerings
\$75,000

Boscobel House and Gardens
Garrison, NY
Scenic Vistas: Landscape as Culture in
Early New York (working title)
\$50,000

Boston Athenaeum
Boston, MA
Allan Rohan Crite: Griot of Boston
\$75,000

Chazen Museum of Art
Madison, WI
Chazen Museum of Art Permanent
Collection Reinstallation
\$75,000

Thomas Cole National Historic Site
Catskill, NY
Emily Cole: Art and Artistry
\$75,000

Colorado College
Colorado Springs, CO
Signs of the Americas
\$75,000

Cooper Hewitt National Design Museum
New York, NY
Maker, User, Dreamer: Selections from the
National Collection of Design (previously Play,
Tweak, Repeat: Design at Cooper Hewitt)
\$75,000

Denver Art Museum
Denver, CO
Traveling exhibition, From a Whisper to a
Scream: Contemporary Indigenous Art
from the Denver Art Museum
\$75,000

The Elizabeth Foundation for the Arts
New York, NY
Impressions Over Time: Two Decades
of Print at the Robert Blackburn
Printmaking Workshop
\$75,000

Figge Art Museum
Davenport, IA
Re-envisioning American Art at the Figge Art
Museum—Highlighting New Visions and
New Voices (contemporary and historical) and
Improving Accessibility and Interpretation for
Visitors throughout the Permanent Galleries
\$75,000

High Desert Museum
Bend, OR
Creating Together
\$75,000

Indian Pueblo Cultural Center
Albuquerque, NM
Through Convenings and Tech Upgrades,
the Pueblo Community Pottery Project to
Enhance the Indian Pueblo Cultural
Center’s Permanent Exhibit
\$75,000

Laumeier Sculpture Park
Saint Louis, MO
Begin Again / 50 Years and Counting
\$75,000

Los Angeles County Museum of Art
Los Angeles, CA
Reimagining the Arts of the
United States at LACMA
\$75,000

Memphis Brooks Museum of Art
Memphis, TN
Towards Liberation
\$75,000

Museo de Ropa Étnica de México, A.C.
Valladolid, Mexico
Mundo Maya/Mexico Diverso: A permanent
collection reinstallation of the Museo de
Ropa Étnica de México, MUREM
\$13,000

National Museum of the American Indian
Washington, DC
Water’s Edge: The Art of Truman Lowe
\$75,000

Queens Museum
Queens, NY
About Us: A Community Reinstallation
of the Collection at the Queens Museum
\$75,000

COLLECTIONS—PLANNING, RESEARCH, AND DEVELOPMENT

Heard Museum
Phoenix, AZ
ORIGINAL PEOPLE: Indigenous Creativity
in the American Southwest-Exhibition
Planning Grant
\$75,000

Leslie-Lohman Museum of Art
New York, NY
Not the Water, but the Wave: Leslie
Lohman Museum of Art Traveling Exhibition
\$75,000

McClung Museum of
Natural History & Culture
Knoxville, TN
Planning and research phase for an
exhibition project called The Tennessee River:
A Journey through its Art, Biodiversity,
Histories, and Lifeways
\$74,000

Memorial Art Gallery of the
University of Rochester
Rochester, NY
Planning for the Reinterpretation and
Reinstallation of the American Art Collection
\$75,000

Peabody Essex Museum
Salem, MA
Peabody Essex Museum New American
Decorative Arts Gallery Planning
\$75,000

Wing Luke Museum of the Asian Pacific
American Experience
Seattle, WA
Wing Luke Museum's "Honoring Our Journey
2.0": Research/Development for New
Permanent Exhibition Reinstallation
\$50,000

CONVENINGS

Americas Society
New York, NY
Women and Abstraction Across the Americas
\$25,000

Art Papers
Atlanta, GA
National Arts Writing & Publishing Symposium
\$25,000

AWARE (Archives of Women Artists
Research & Exhibitions)
Paris, France
Toward Feminist Perspectives of
the Black Atlantic
\$25,000

Black Lunch Table
Chicago, IL
Collective Recollections: Reflections on
Black Creativity and Contemporary
Art History Making
\$25,000

Blackfeet Community College
Browning, MT
International Cross-cultural Connections:
The Niitsitapi, Winold Reiss, and Art
\$25,000

The Chinati Foundation
Marfa, TX
Ch'íná'it'ih (Chinati) Intertribal
Noise Symposium 2025
\$18,000

Denver Art Museum
Denver, CO
Native Arts Symposium at the
Denver Art Museum
\$25,000

El Paso Museum of Art
El Paso, TX
Latinx Muralism Exchange:
El Paso, TX and Los Angeles, CA
\$20,000

First Light Alaska
Anchorage, AK
Curating the North 2025
\$15,000

Forge Project
Ancram, NY
Confluence
\$25,000

Franconia Sculpture Park
Shafer, MN
Two Eyed Site (formerly
Future Ancestral Technologies)
\$25,000

Institute of Contemporary Art (ICA),
University of Pennsylvania
Philadelphia, PA
New Constructions: A Symposium
in Honor of Mavis Pusey (working title)
\$25,000

Inuit Art Foundation
Toronto, Canada
qinnirajaattuq/ripples: Making Waves
in Inuit Art symposium
\$25,000

Momus
Alexandria, VA
Momus Art Writers and Fellows Convening
\$25,000

National Museum of Puerto
Rican Arts and Culture
Chicago, IL
Engage 2025
\$25,000

Native Arts and Cultures Foundation
Portland, OR
2025 NACF Convenings
\$20,000

The Nelson-Atkins Museum of Art
Kansas City, MO
Exploring Perspectives in Native
American Art Convening
\$25,000

The Newberry Library
Chicago, IL
Say It with Pictures: Black Photography,
Chicago, and the Great Migration
\$25,000

Phoenix Art Museum
Phoenix, AZ
MARS: A Reawakening
\$25,000

Portland Museum of Art
Portland, ME
Reflecting Forward: Learning from
American Art Reinstallations
\$25,000

Remai Modern
Saskatoon, Canada
Gathering the Great Plains
\$25,000

Russell Center for the Study of Art
of the American West
Norman, OK
Belonging: Native American Art
in Settler Contexts
\$25,000

Smithsonian American Art Museum
and the Renwick Gallery
Washington, DC
Asian American Art, Pasts and Futures
\$25,000

The Speed Art Museum
Louisville, KY
Louisville's Black Avant-Garde:
2025 Legacy Convening
\$25,000

St. Croix Foundation for
Community Development, Inc.
Christiansted, VA
Embodied Histories: Art, Archive,
and Memory in the Virgin Islands
\$25,000

Tate
London, United Kingdom
Inclusive Practice in the Art Museum:
Writing for Audiences and Artists
\$25,000

University of Arkansas
Fayetteville, AR
Resurgence, Reparations, & Return:
Restoring Indigenous Epistemologies in
Northwest Arkansas' Contemporary
Art Practices & Scholarship
\$25,000

University of Delaware
Newark, DE
Iconoclasm across the Americas
\$25,000

EXHIBITIONS

Abbe Museum
Bar Harbor, ME
In the Shadow of the Eagle
\$75,000

Albuquerque Museum Foundation
Albuquerque, NM
Delilah Montoya: Reclaiming Chicano
Narratives through Art and Activism
\$150,000

American Federation of Arts
New York, NY
Willie Birch: Stories to Tell
\$100,000

Armory Center for the Arts
Pasadena, CA
my hands are monsters who believe in magic
\$50,000

Art, Design & Architecture Museum
Santa Barbara, CA
Tiffany Chung: indelible traces
\$150,000

ASU Art Museum
Tempe, AZ
Carmen Lomas Garza Retrospective
\$150,000

The Philip and Muriel Berman Museum of Art
Collegeville, PA
Mark Thomas Gibson: Overture
\$125,000

Carleton University Art Gallery
Ottawa, Canada
Joi T. Arcand: ᑲᐃᐅᐅᑲᐅᐅᐅᐅ ᐃᐅᐅᐅᐅᐅᐅ kā
isinākwahki itwēwina: The Shape of Words
\$72,500

Carnegie Museum of Art
Pittsburgh, PA
Black Photojournalism
\$200,000

Centre Pompidou
Paris, France
Paris Noir
\$250,000

Columbia Museum of Art
Columbia, SC
Rodney McMillian: A Son of the Soil
(working title)
\$125,000

Dartmouth College
Hanover, NH
Cara Romero: Panûpünüwügai (Living Light)
\$200,000

Dia Art Foundation
New York, NY
To Support a Survey Exhibition of Work by
American Artist Renée Green at Dia Beacon
\$100,000

Great Plains Art Museum
Lincoln, NE
Reflections of Our People,
Our Ways, Our Land
\$75,000

Haus am Waldsee
Berlin, Germany
Weathering (Working Title)
\$125,000

Heckscher Museum of Art
Huntington, NY
The Sculpture of Emma Stebbins
\$150,000

Institute of Contemporary Art (ICA),
University of Pennsylvania
Philadelphia, PA
Mavis Pusey: Mobile Images (working title)
\$200,000

Japanese American Cultural and
Community Center
Los Angeles, CA
Hirokazu Kosaka: Art & Asymmetry
\$100,000

Musée des Beaux-Arts de Montréal
Montreal, Canada
Kent Monkman: History is Painted
by the Victors (working title)
\$200,000

Onsite Gallery
Toronto, Canada
Rosalie Favell: Belonging. A Photographic
Series Retrospective (1983–2023)
\$50,000

The Phillips Collection
Washington, DC
Vivian Browne: My Kind of Protest
\$150,000

Vincent Price Art Museum
Monterey Park, CA
Ofelia Esparza: A Retrospective
\$125,000

Print Center New York
New York, NY
Data Consciousness: Reframing
Blackness in Contemporary Print
\$50,000

The Reach Gallery Museum
Abbotsford, Canada
Parallax: Reimagining the Canada-US Border
\$200,000

The John and Mable Ringling Museum
of Art Foundation
Sarasota, FL
Ancestral Edge: Abstraction and
Symbolism in Contemporary Native Craft
\$50,000

Rowan University Foundation, Inc. on behalf
of Rowan University Art Gallery & Museum
Glassboro, NJ
Carrying On: Black Panther Party
Artists Continue the Legacy
\$30,000

David and Alfred Smart Museum of Art
Chicago, IL
Theaster Gates: Unto Thee [working title]
\$200,000

Städtisches Museum Braunschweig
Braunschweig, Germany
Indigenous Mementos from the time
of the American Revolution in Germany
\$150,000

Tucson Museum of Art and Historic Block
Tucson, AZ
Ya Hecho: Readymade in the Borderlands
\$50,000

UCR ARTS
Riverside, CA
Transgresoras: Mail Art and Messages,
1960s–2020s
\$125,000

August Wilson African American
Cultural Center
Pittsburgh, PA
August Moon for August Wilson
by Ming Smith
\$100,000

EXHIBITIONS—PLANNING, RESEARCH, AND DEVELOPMENT

Clark Atlanta University Art Galleries
Atlanta, GA
Walk Together Children: The Legacy
of Jewel W. Simon
\$29,000

High Museum of Art
Atlanta, GA
Planning, Research, and Development—
Isamu Noguchi: “I am not a designer”
\$75,000

Honolulu Museum of Art
Honolulu, HI
Noguchi + Hawai’i
\$75,000

Institute of the Arts and Sciences,
UC Santa Cruz
Santa Cruz, CA
Constelações: Visualizing Abolition
from Brazil to the United States
\$75,000

Musée Picasso Paris
Paris, France
Harlem Renaissance (working title)
\$75,000

The Nelson-Atkins Museum of Art
Kansas City, MO
Photography and Abolition in the
“Age of Pictures” (working title)
\$66,000

STRATEGIC INITIATIVES

Afield

Paris, France

AFIELD Forum: 2025, 2026, Publication

\$50,000

Aichi Triennale

Aichi, Japan

Aichi Triennale 2025 (A Time Between
Ashes and Roses)

\$50,000

Àkété Art Foundation/ Lagos Biennial

Lagos, Nigeria

The Museum of Things Unseen

(Lagos Biennial 5th Edition)

\$100,000

Allied Media Projects Inc.

Detroit, MI

The Racial Imaginary Institute's "For Real
For Real: Between the Auto and Bio" project

\$50,000

Arts Foundation of Kosciusko

Kosciusko, MS

L.V. Hull Archives Processing & Installation

\$30,000

(Terra Foundation for American Art Fund
at Chicago Community Trust)

Black Artists Archive

Detroit, MI

\$125,000

Black Trustee Alliance for Art Museums

New York, NY

Black Trustee Alliance General Operating
Grant (2024–26)

\$30,000

Center for Cultural Innovation

Los Angeles, CA

LA Arts Community Fire Relief Fund

\$100,000

Center for Native Futures

Chicago, IL

Strengthening Native Creatives

\$200,000

(Terra Foundation for American Art Fund
at Chicago Community Trust)

College Art Association

New York, NY

CAA 113th Annual Conference (CAA113)

and CAA114th Annual Conference (CAA114)

\$40,000

Contemporary And (C&)

Berlin, Germany

Language and Our Responsibility

\$45,000

For Freedoms

Los Angeles, CA

Vision & Justice

\$200,000

Forge Project

Ancram, NY

Forge Project: Editorial and
Publishing Initiatives

\$550,000

Kalakuta Trust

Cape Town, South Africa

L'Almamy Samori Toure

\$100,000

Musée du Louvre Paris, France Catalogue Publication for <i>Barbara Chase-Riboud: Everytime A Knot is Undone, A God is Released</i> \$22,000	Palais de Tokyo Paris, France Barbara Chase-Riboud: <i>Everytime A Knot is Undone, A God is Released</i> \$98,000
Musée d'Orsay Paris, France Barbara Chase-Riboud: <i>Everytime A Knot is Undone, A God is Released</i> \$47,000	Racing Magpie Rapid City, SD Community Archiving Lab at Racing Magpie \$50,000
Musée du Quai Branly—Jacques Chirac Paris, France Barbara Chase-Riboud: <i>Everytime A Knot is Undone, A God is Released</i> \$33,000	Rebuild Foundation Chicago, IL Rebuild Foundation Planning Grant \$125,000
Museum of Contemporary Art, Los Angeles Los Angeles, CA 56th CIMAM Annual Conference \$25,000	The Recovery Plan Florence, Italy Setting the Table: for the Congress of Black Artists and Writers \$125,000
NAASA Phoenix, AZ NAASA 2025 \$75,000	Samdani Art Foundation Dhaka, Bangladesh Open Forms at Tondra—Dhaka Art Summit 2026 \$50,000
New York Foundation for the Arts (NYFA) New York, NY The Burns Halperin Report \$25,000	Yinka Shonibare Foundation (London) London, United Kingdom Guest Artists Space (G.A.S.) CULTIVATION Residencies and RE-ASSEMBLAGES: African Arts Libraries Lab and Conference \$220,000
Palais de Tokyo Paris, France Fall 2025 American Season \$250,000	University of Maryland, David C. Driskell Center College Park, MD The Weusi Art Collective Archive \$120,000

US Latinx Art Forum (USLAF)

Medford, MA

X as Intersection: Writing on Latinx Art

\$100,000

Victoria & Albert Museum

London, United Kingdom

The Long Goodbye

\$75,000

Whitechapel Gallery

London, United Kingdom

Art in a Time of Crisis

Convening series

\$93,700

Zeitz Museum of Contemporary Art Africa

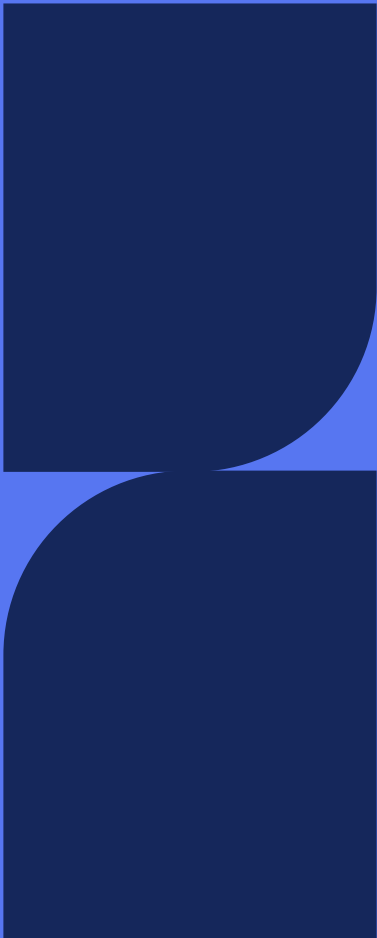
Cape Town, South Africa

Solo Exhibitions by Cauleen Smith

(2025) and Kambui Olujimi (2026)

\$250,000

PEOPLE



Staff

JULY 1, 2022—JUNE 30, 2025



Staff at the Terra Foundation, Giverny, France, April 2023. Photo by Raven Rankine.

STAFF

Ella Bartlett
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Ariel Smith
 Sandy Stanek
 Lynne Summers
 Anastasia Taylor
 Jessica Warchall
 Amy Zinck

Board of Directors and Indigenous Advisory Council

JULY 1, 2022–JUNE 30, 2025



Members of the Board of Directors
in Paris, France, June 2023

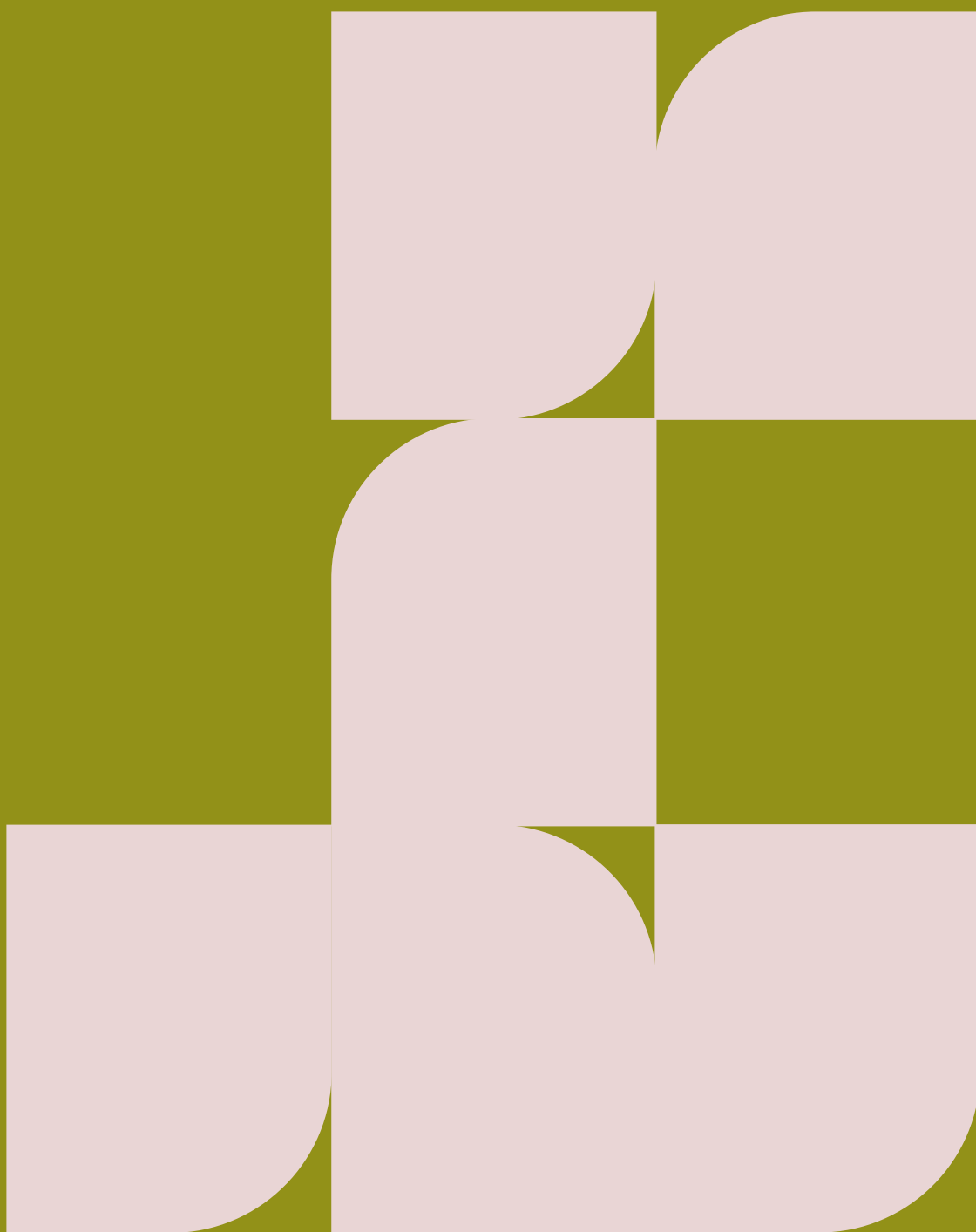
BOARD OF DIRECTORS

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 Tatiana Lomahaftewa-Singer (Choctaw/Hopi)
 Wanda Nanibush (Anishinaabe)
 Jami Powell (Osage Nation)
 Scott Shoemaker (Miami Tribe of Oklahoma)
 Debra Yepa-Pappan (Jemez Pueblo/Korean)

FINANCIAL INFORMATION



Condensed Consolidated Statements of Financial Position

For the years ended June 30, 2023, 2024, and 2025 (unaudited)

	2025	2024	2023
Cash and Investments	\$428,472,285	\$406,023,627	\$386,620,744
Other Assets	\$446,301	\$1,725,550	\$553,594
Fixed Assets, Net of Depreciation	\$5,788,646	\$9,346,371	\$10,622,791
Art Collection	\$185,895,816	\$185,841,816	\$186,049,629
TOTAL	\$620,603,048	\$602,937,364	\$583,846,758
Liabilities & Net Assets			
Accounts Payable and Accrued Expenses	\$6,063,940	\$13,342,757	\$19,347,753
Net Assets	\$614,539,108	\$589,594,607	\$564,499,005
TOTAL	\$620,603,048	\$602,937,364	\$583,846,758

Condensed Consolidated Statements of Activity

For the years ended June 30, 2023, 2024, and 2025 (unaudited)

	2025	2024	2023
Revenues			
Investment Income, Net of Related Expenses	\$43,523,177	\$42,464,741	\$38,481,335
Other	\$1,501,443	\$5,170,944	\$45,407
TOTAL REVENUES	\$45,024,620	\$47,635,685	\$38,526,742
Expenses			
Grantmaking	\$12,946,819	\$15,448,496	\$11,222,648
Collection Care and Management	\$1,032,713	\$1,030,679	\$1,067,616
Direct Programmatic Activities	\$2,505,888	\$2,222,308	\$1,589,745
Management and General	\$3,710,489	\$3,821,731	\$3,760,029
Currency Translation Adjustment	(\$115,790)	\$16,869	(\$20,677)
Total Grants and Operating Expenses	\$20,080,119	\$22,540,083	\$17,619,361
INCREASE (DECREASE) IN NET ASSETS	\$24,944,501	\$25,095,602	\$20,907,381



Cover Image: *Something Beautiful: Reframing la Colección*, installation view, El Museo del Barrio, New York, May 19, 2023–March 10, 2024. Photo by Matthew Sherman.

This page: Cara Romero: *Panūpūnūwūgai (Living Light)*, installation view, Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, January 18–August 9, 2025. Photo by Rob Strong.

120 East Erie Street
Chicago, Illinois 60611
United States
+1 312 644 3939

121 Rue de Lille
75007 Paris,
France
+33 1 43 20 67 01

terraamericanart.org

Foundation for
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