

Terra Foundation  
for American Art

Report  
July 2014–June 2016



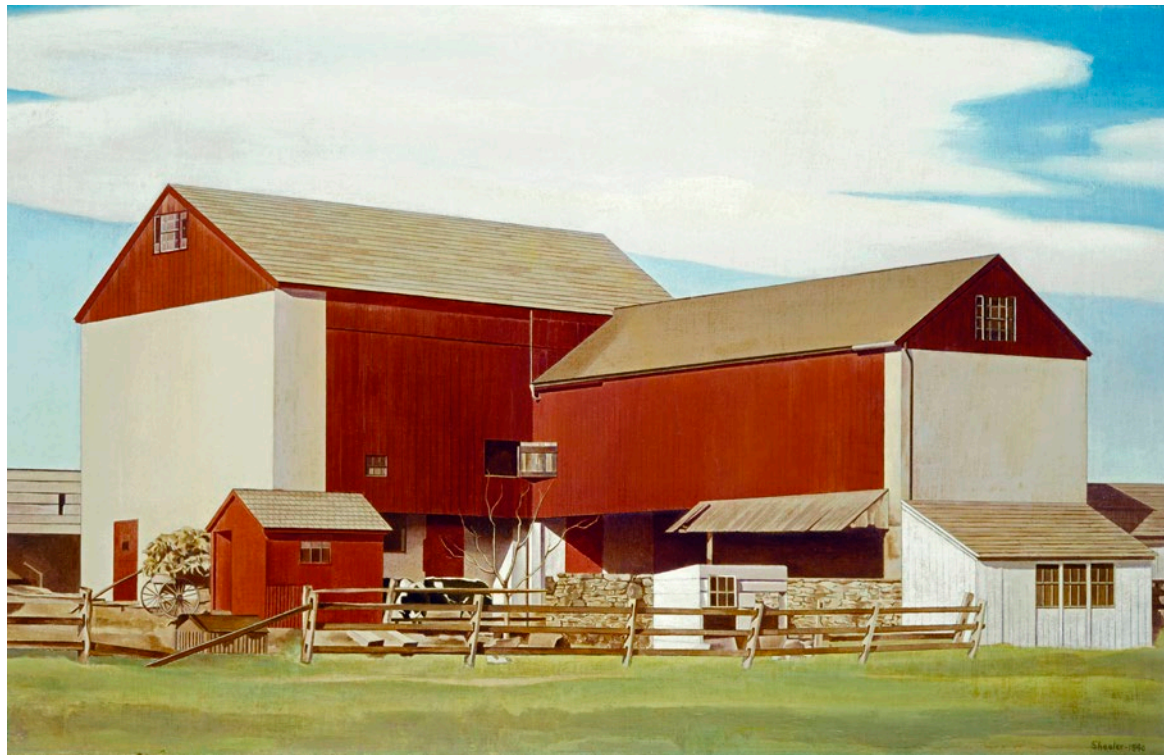


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Yasuo Kuniyoshi, Boy with Cow (detail), 1921.  
Oil on canvas, 16 1/8 x 20 in. (41 x 50.8 cm),  
Terra Foundation for American Art, Daniel J. Terra  
Acquisition Endowment Fund, 2016.1

# Introduction



Charles Sheeler, *Bucks County Barn*, 1940  
Oil on canvas, 18<sup>3</sup>/<sub>8</sub> × 28<sup>3</sup>/<sub>8</sub> in. (46.7 × 72.1 cm)  
Terra Foundation for American Art,  
Daniel J. Terra Collection, 1999.135

In 2015 we look forward to celebrating the 10-year anniversary of the Terra Foundation’s international grantmaking program—a milestone resulting in our support of approximately 500 American art exhibitions and academic and research programs in more than 30 countries altogether. For this achievement, we are deeply indebted to a vast and varied array of partners who equally embrace our commitment to share the historical art of the United States with audiences around the world.

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

Chicago who invokes American art to help students develop visual literacy.

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

**Gerhard Casper**  
Chairman,  
Board of Directors

**Elizabeth Glassman**  
President and  
Chief Executive Officer

# Grants and Initiatives

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

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**FY2015**  
**July 1, 2014–June 30, 2015**

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## Exhibitions

**Art Institute of Chicago**  
\$300,000

To support *America After the Fall: Painting in the 1930s*, which tells the story of this turbulent decade by surveying the varied works of artists such as Edward Hopper, Thomas Hart Benton, Stuart Davis, Charles Sheeler, Georgia O’Keeffe, and Grant Wood. The exhibition travels to the Musée de l’Orangerie (Paris) and the Royal Academy of Arts (London), and is accompanied by French- and English-language catalogues.

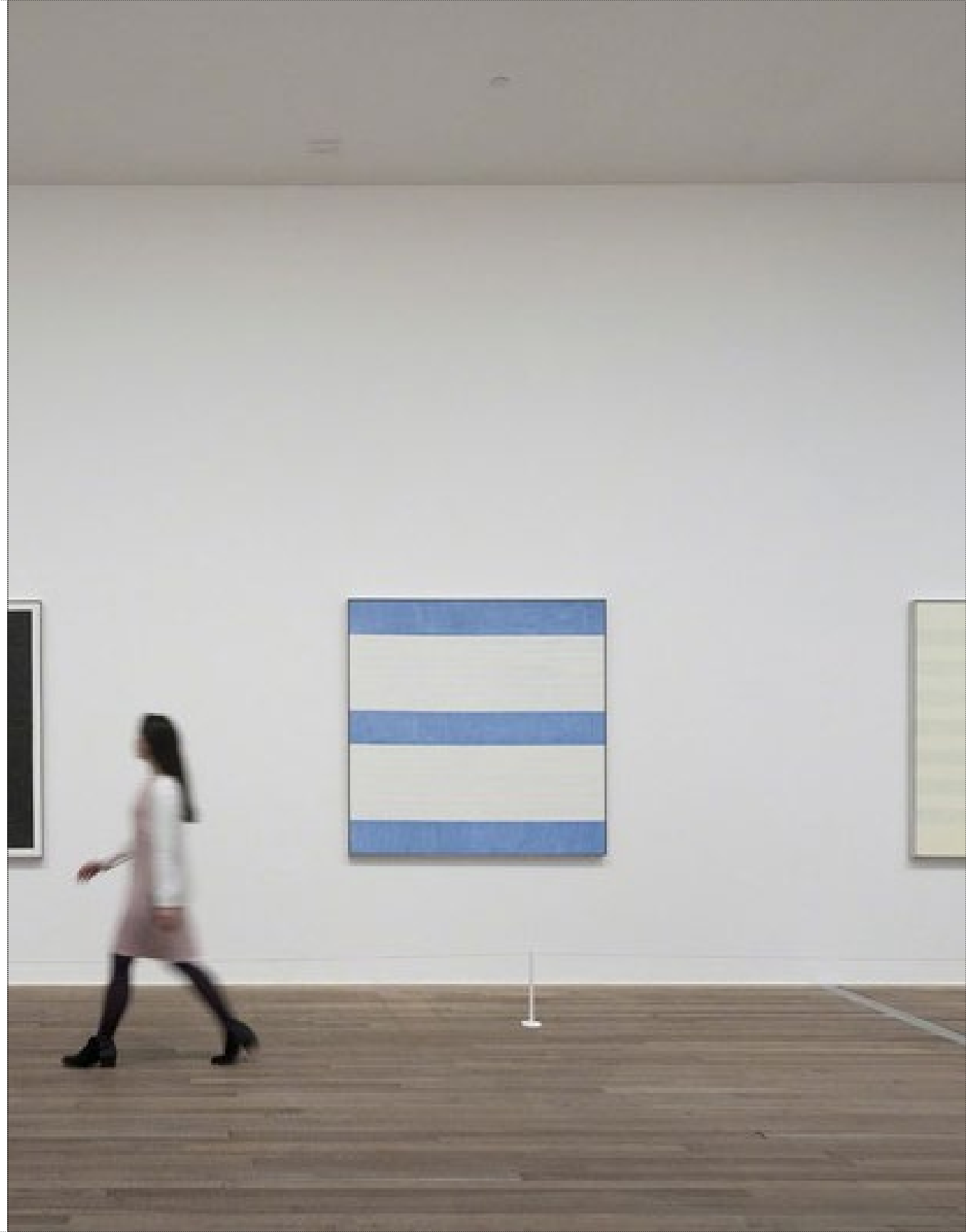
**Baltimore Museum of Art**  
\$300,000

To support *Matisse/Diebenkorn*, co-organized with the San Francisco Museum of Modern Art. The exhibition and catalogue focus on the artistic influence of French modernist Henri Matisse on American Abstract Expressionist and Bay Area Figurative artist Richard Diebenkorn. It is presented at both co-organizing venues.

**Barbican Centre Trust**  
\$344,000

To support *The World of Charles and Ray Eames*, a survey of the designers’ dynamic careers, focusing specifically on the Eames Office, where the couple and their collaborators and staff initiated an array of projects, including architecture, furniture and product design, film, photography, multi-media installation, exhibitions, and new models for education.

Installation view of *Agnes Martin* at Tate Modern. Photo: Tate Modern.



The exhibition travels to the Bildmuseet (Umeå, Sweden), the Museu de Arte, Arquitetura e Tecnologia (Lisbon), and other US and international venues, and is accompanied by a catalogue.

#### **Bibliothèque National de France**

**\$150,000**

To support *Old World, New Look: Richard Avedon's France*, which examines the relationship of American photographer Richard Avedon with Paris and focuses on work he produced and influenced between 1945 and 1980. The exhibition, which draws on previously unpublished materials from the archives of the Academy of Motion Picture Arts and Sciences (Beverly Hills, California), is accompanied by a catalogue.

#### **Centre Pompidou-Metz**

**\$117,000**

To support *Warhol Underground*, which focuses on Andy Warhol's use of music and performance in his multimedia productions, paying particular attention to the artist's collaborations with the Velvet Underground, John Cage, and Merce Cunningham. A publication accompanies the exhibition.

#### **High Museum of Art**

**\$250,000**

To support *Walker Evans: Depth of Field*, a retrospective of the American photographer co-organized with the Josef Albers Museum (Bottrop, Germany) and also traveling to the Vancouver Art Gallery. The exhibition is accompanied by a catalogue.

#### **Liliane and David M. Stewart Program for Modern Design**

**\$250,000**

To support *Partners in Design: Alfred H. Barr, Jr. and Philip Johnson*, an exhibition and catalogue that focus on how the Museum of Modern Art's

first director, Alfred Barr, and curator of architecture, Philip Johnson, introduced modern design to North America. The exhibition travels to the Montreal Museum of Fine Arts, the Davis Museum at Wellesley College, and the Grey Art Gallery, New York University.

#### **Mary and Leigh Block Museum of Art**

**\$200,000**

To support *A Feast of Astonishment: Charlotte Moorman and the Avant-Garde, 1960s–1980s*, an exhibition examining the creative activities and legacy of American avant-garde artist Charlotte Moorman. It features artworks of diverse media and travels to the Grey Art Gallery, New York University, and a European venue.

#### **Musée d'Art Moderne de la Ville de Paris**

**\$200,000**

To support *Warhol Unlimited*, organized in cooperation with the Dia Art Foundation (New York) and focused on Andy Warhol's curatorial practice. Concentrating on the exhibition as a medium, the exhibition and catalogue examine an overlooked yet central component of the artist's work by presenting rooms wherein multiple versions of Warhol's series can be viewed together in a single space.

#### **Museum Folkwang**

**\$200,000**

To support *The Shadow of the Avant-Garde: Rousseau and the Forgotten Masters*, an exhibition and catalogue that examine the radicalism and originality of twentieth-century self-taught art and reconsider its relationship to the canonized art of the time.

#### **National Gallery of Art (Washington, DC)**

**\$290,000**

To support *Three Centuries of American Prints from the National Gallery of Art*, a survey of American printmaking from its beginnings in the early eighteenth century to the present. Comprising more than 150 prints, the exhibition travels to the

National Gallery (Prague) and two other international venues, and is accompanied by a catalogue.

#### **National Portrait Gallery (Washington, DC)**

**\$200,000**

To support *Sargent: Portraits of Artists and Friends*, an exhibition and catalogue exploring John Singer Sargent's friendships with such contemporaries as Auguste Rodin, Jacques-Émile Blanche, Robert Louis Stevenson, and Henry James, and their significance in the development of his art. The exhibition travels to the Metropolitan Museum of Art.

#### **Phillips Collection**

**\$250,000**

To support *Man Ray—Human Equations: A Journey from Mathematics to Shakespeare*, co-organized with the Israel Museum (Jerusalem). The exhibition and catalogue examine Man Ray's artistic journey from Paris in the 1930s to Hollywood in

the 1940s. Presented at both co-organizing institutions, the exhibition travels to the Ny Carlsberg Glyptotek (Copenhagen).

#### **Royal Academy of Arts**

**\$200,000**

To support *Joseph Cornell: Wanderlust*, co-organized with the Kunsthistorisches Museum (Vienna). The exhibition and catalogue explore the imagined wanderings that drove Joseph Cornell, who hardly ever left New York, to create works in which the notions of travel and exploration are central. Brought together is a concentrated survey of box constructions, smaller assemblages, collages, and films drawn from all periods of Cornell's career.

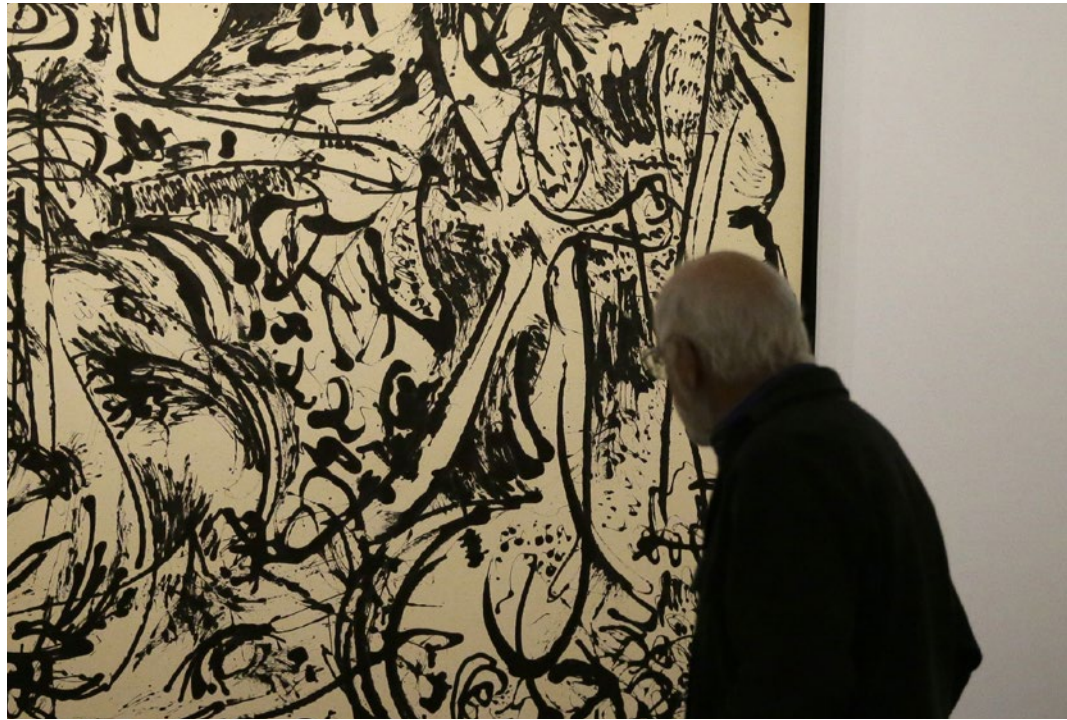
#### **Royal Academy of Arts**

**\$120,000**

To support *Richard Diebenkorn*, an exhibition that presents the American artist's work to audiences



Installation view of *Warhol Unlimited* at the Musée d'Art Moderne de la Ville de Paris. Photo: Solange Puijalon.



A visitor considers *Echo (Number 25, 1951)* in *Jackson Pollock: Blind Spots* at the Dallas Museum of Art. Photo: Garrett Jensen.

in the United Kingdom and focuses on his transitions between abstract and figurative work. The exhibition comprises approximately 60 paintings and drawings, many of which have never been shown before in Europe.

**Tate Liverpool**  
\$100,000

To support *Jackson Pollock: Blind Spots*, which brings together a large number of paintings often referred to as the artist's "black pourings." The exhibition travels to the Dallas Museum of Art, and is accompanied by a catalogue.

**Tate Modern**  
\$150,000

To support *Agnes Martin*, an exhibition and catalogue that trace the artist's career from her early experiments to her late work. After Tate Modern, *Agnes Martin* travels to the Kunstsammlung Nordrhein-Westfalen

(Düsseldorf), the Los Angeles County Museum of Art, and the Solomon R. Guggenheim Museum.

**Tate Modern**  
\$100,000

To support *Alexander Calder: Performing Sculpture*, an exhibition that reassesses Calder's career by drawing attention to the performative aspects of his work, along with his lesser-known collaborations with artists, theater producers, choreographers, and composers. A catalogue accompanies the exhibition.

**Walker Art Center**  
\$100,000

To support *International Pop*, an exhibition that reconsiders the centralization of American Pop by investigating its global presence from the late 1950s through the 1960s, and features works by American Pop artists presented alongside a selection of works by international artists. The

exhibition travels to the Dallas Museum of Art and the Philadelphia Museum of Art, and is accompanied by a catalogue.

**Yale University Art Gallery**  
\$150,000

To support *Lumia: Thomas Wilfred and the Art of Light*, which presents the achievements in early kinetic light art of this Danish-born American artist and examines his role in avant-garde artistic expression in both American and European art. A catalogue accompanies the exhibition.

**Exhibition Research & Development**

**Henry Moore Foundation**  
\$10,000  
Curatorial Travel Grant

To support travel to the United States for Jo Melvin (Chelsea College of Arts) and Pavel Pys (Henry Moore Institute) to conduct interviews and research in preparation for an exhibition of work by Christine Kozlov.

**Tate Modern**  
\$8,800  
Curatorial Travel Grant

To support two research trips to the United States in preparation for an exhibition on Robert Rauschenberg. Co-organized by Tate Modern and the Museum of Modern Art, the exhibition explores the artist's diverse artistic production and highlights his performance, painting, sculpture, and photography.

**University of Delaware**  
\$16,898  
Convening Grant

To support an international pre-exhibition convening for *Trefpunt & Continental Exchange:*

*The Art of Clarke, Driskell, and Middleton* at the University of Delaware and the Old Town House, Iziko South African Museums (Cape Town). The grant supports a two-day convening that brings together an interdisciplinary group of curators, educators, and scholars with expertise in art history, ethnomusicology, literature, dance, global studies, and public policy to deepen the themes framed by the exhibition and to extend the educational reach of the programming.

**Academic Programs**

**Archives of American Art, Smithsonian Institution**  
\$24,800

To support the creation of an advisory committee to assist the Archives in planning for the next phase of its digitization and online access program.

**Bronx Museum of the Arts**  
\$25,000

To support the symposium "Wild Noise: Art in Times of Change" at the Museo Nacional de Bellas Artes (Havana), which includes the panels "Art-Making as Community: Robert Blackburn and the Printmaking Workshop," "Art and the Banal: The Pop Era," and "The Impact of Feminist Theory on Contemporary Art."

**Colby College Museum of Art**  
\$20,900

To support "Whistler: Nature and Nation," an academic conference in fall 2015 that coincides with the exhibition *Whistler in the World: The Lunder Collection of James McNeill Whistler*.

**Eli and Edythe Broad Art Museum**  
\$34,000

To support the symposium "Arthur C. Danto and the Work of Art: From Object to Theory,"

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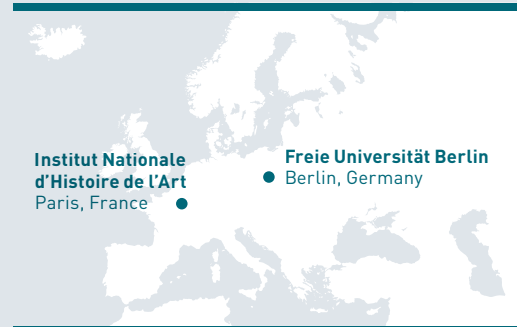
## Dialogues Visiting Professorships in Europe

John Davis, Terra Foundation Executive Director for Europe and Global Academic Programs

**What is it about the history of American art that most excites or surprises university students abroad?**

**Wendy Bellion, Associate Professor, University of Delaware, and Terra Foundation Visiting Professor at the Institut Nationale d’Histoire de l’Art** I lectured at the Université de Paris VII and the École Normale Supérieure, where students consistently seemed surprised to learn about the frequent exchange of American and European artists across the Atlantic in the eighteenth and nineteenth centuries, and in particular, the sheer numbers of American painters and sculptors who spent years in Great Britain and on the Continent as part of their artistic education. What got students most excited was the opportunity to learn about indigenous art and transcultural exchanges—which I introduced as part of a lecture on New French settlement and trade—and intersections of science, technology, and image-making in early America.

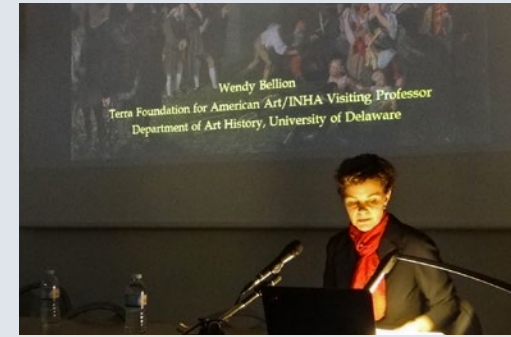
**Michele Bogart, Professor, Stony Brook University, and Terra Foundation Visiting Professor at**



**the Freie Universität Berlin** My experience was quite different because I was focusing on a completely different period than you did, Wendy. My classes on arts of commercial culture and public art highlighted the twentieth century, and students seemed quite interested in American modernization and its manifestations in commercial arts and the built environment. They seemed most excited about early animation beyond just Mickey Mouse, as well as connections between painting and advertising. Students were also intrigued by discussions of statues and memorials, especially situations that they either knew about already—such as 9/11 memorials—or circumstances that they could compare with those in Germany, postwar Berlin in particular.

**JD What are some of the challenges and rewards of teaching the history of American art to students outside of the United States?**

**MB** I was reminded of the fact that our students come into our American art courses without the background and frame of references that we sometimes think they do. European students at the Freie Universität had little if any background in art history, so it was important just to get them to look and become more aware of the formal basics. I was not teaching canonical American artists or artworks, so I wasn’t surprised that the students had never heard of the people whose work we examined. The obvious lack of access to the actual works and sites were drawbacks. A few of my students had visited major United States cities and were thus better able to relate to discussions of specific places or museums. The reward, for me, was learning what students from an array of different countries knew and did not know about American art and culture. It enabled me to get a comparative perspective that I did not have previously and thus a better



Wendy Bellion presents “The Afterlife of Iconoclasm: Destruction and Surrogation in Nineteenth-Century New York” at the Institut National d’Histoire de l’Art, in Paris.

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sense of how I might do things differently were I to teach abroad again.

**WB** As you observed, Michele, I found that French students tended to be less familiar with American material from the eighteenth and nineteenth centuries, though I was pleased to see their enthusiasm for learning about it. We often assume a level of knowledge that beginning students simply do not have, and it was useful to remember that part of our job as teachers is to share our excitement for the material and to help students find a way to make the past relevant in their own lives. The European students I met exhibited a strong command of two or three languages, and this enabled them to make the most of the educational opportunities that came their way—not only classes in English, but also symposia and lectures in which speakers were shifting between languages. One surprise—and reward—was finding common ground for intellectual exchange in material I hadn’t thought to cover, as in a public dialogue at the Terra Foundation Paris Center with Patricia Falguières of the École des Hautes Études en Sciences Sociales, during which we explored the spaces of Wunderkammern and the Peale Museum.

**JD American art history was once taught only in the United States, and even there as a somewhat minor and separate subfield. What are your thoughts about its integration into a broader conception of world art history and your hopes for the field in the future?**

**WB** There is clearly a desire on the part of European students to learn more about American art history. While much of this interest revolves around twentieth-century and contemporary art, I think that there is an opportunity to engage students in the histories of earlier centuries by exploring critical models such as diaspora, mobility, circulation, and transculturation. Such approaches implicitly require the teaching of North American art as part of broader and intersecting Atlantic, Pacific, and hemispheric worlds. On a very practical note, students and scholars of American art in non-US institutions need easier access to the kinds of resources that those of us within the US take for granted. This includes collections of art, but just as important, electronic databases of primary sources often available only through institutional library subscriptions.

**MB** I totally agree with you, Wendy. All the critical models you mention are crucial for encouraging European students to become engaged with American art. Comparative frameworks enable the students to better connect with what they’re learning because they can then relate it to themselves and what they are already familiar with. It behooves us to give students a clear sense of how specific people, groups, and locales establish the networks that result in particular artworks and contribute to their meanings. I attempted to learn more about specific public sculpture commissions in Berlin so that I could offer substantive observations about “Berlin versus New York” and compare the conditions giving rise to artworks in particular US cities with others at the national and international levels.

at the China Central Academy of Fine Arts (Beijing). Co-organized with the University of Minnesota and the Eli and Edythe Broad Art Museum at Michigan State University, the event brings together American and Chinese institutions and scholars around the translation of Danto's work into Chinese and his subsequent impact on Chinese art criticism.

**Institut National d'Histoire de l'Art**  
\$76,000

To support the extension of the Terra Foundation Postdoctoral Teaching Fellowship at the Institut National d'Histoire de l'Art (INHA) in Paris for the 2015–16 academic year. The program is hosted by INHA and a university consortium that includes the American studies and the art history departments at the Université Paris Diderot–Paris 7, the Université Paris Ouest Nanterre La Défense, and the Université de Tours.

**John F. Kennedy Institute for North American Studies, Freie Universität Berlin**  
\$41,500

To support the extension of the Terra Foundation Visiting Professorship at the John F. Kennedy Institute for North American Studies for the 2016 summer term. The visiting professor teaches two full courses, one at the undergraduate level and one at the graduate level, to students from the institute as well as to art history students from Freie Universität Berlin and Humboldt-Universität zu Berlin.

**Loyola University Chicago**  
\$25,000

To support "Framing Justice: Modernism and Social Advocacy in American Visual Arts and Dance," a symposium focusing on social justice as a theme in American visual art and dance of the 1930s and 1940s.

**Maria Curie-Skłodowska University**  
\$25,000

To support "Wordstruck: American Artists as Readers, Writers, and Literati," a three-day conference focused on the literary and intellectual accomplishments of American artists over many generations, and on the contribution of artists' philosophical and aesthetic thought to the development of American culture and society.

**Nelson-Atkins Museum of Art**  
\$6,626

To support the participation of two European ethnologists, Christian Feest and Peter Bolz, in a public program and two-day scholarly program in conjunction with *Plains Indians: Artists of Earth and Sky*, an exhibition of 250 chronologically organized master-pieces that reveal the continuum of the Plains Indians' artistic expression.

**Newberry Library**  
\$25,000

To support the enhancement and continuation of the American Art and Visual Culture seminar for an additional three years. The seminar brings together a diverse community of Americanists to present current research and participate in intellectual exchange.

**Smithsonian American Art Museum and Renwick Gallery**  
\$516,210

To support the continuation of the Terra Foundation Fellowships in American Art at the Smithsonian American Art Museum through 2020. Established in 2006, the fellowships aim to promote first-rate cross-cultural scholarship on American art and its global context and to create research opportunities for foreign and US scholars by providing access to the rich archival resources and collections of the Smithsonian Institution.

**Smithsonian American Art Museum and Renwick Gallery**  
\$57,620

To support two additional years of the Terra Foundation International Essay Prize, which recognizes significant international contributions to the field of American art through the publication of an essay in the Smithsonian American Art Museum's *American Art* journal. Additionally, the grant supports the incorporation of an international scholar on the journal's editorial board.

**Universität Bern**  
\$24,840

To support "Kunsthallen: Architectures for the Continuous Contemporary in Europe and the US." Co-organized by Universität Bern's Department of Modern and Contemporary

Art History and Kunsthalle Bern, the conference addresses how Kunsthallen—non-collecting art museums—have contributed to the history of contemporary art in Europe and the US.

**University of Edinburgh**  
\$13,500

To support the first phase of a collaborative project with *Art in Translation*, a scholarly journal published by the University of Edinburgh that makes available English translations of writing on the visual arts. The project focuses on the reception of American visual arts in twentieth-century Europe, and the first phase consists of researching, sourcing, and selecting significant writings on American art originally published in the twentieth century by art historians, artists, and critics in more than 30 non-English European languages.



Dance performance during the symposium "Framing Justice" at Loyola University Chicago. Photo: Loyola University Chicago.

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## Dialogues

### Chicago K–12 Education Programs

Jennifer Siegenthaler, Terra Foundation Program Director, Education Grants & Initiatives **You both offer programs for school teachers in Chicago that are supported with grants from the Terra Foundation. What is the emphasis of your respective programs?**

**Joel Javier, Education Manager, Intuit: The Center for Intuitive and Outsider Art** Intuit’s award-winning Teacher Fellowship Program, which provides professional development for teachers from Chicago Public Schools, supports our mission to celebrate the power of intuitive and self-taught art. A central element of the program is helping teachers give their students an opportunity to translate their personal visions into art, using non-traditional materials and ideas from outsider art and artists. The program fosters collaboration between art teachers and non-art teachers and a community of educators who share the same passion for innovative, cross-curricular, arts-integrated teaching. The program year culminates with a public exhibition of students’ work at Intuit, celebrating the teachers’ and students’ accomplishments with their families and the community.

**Sarah Alvarez, Director of School Programs, Art Institute of Chicago** Visual art as an expression and marker of culture is a critical component in the study of the events, people, literature, and ideas of American history, but often teachers feel unfamiliar with the history of art and the strategies to analyze works of art. The Art Institute’s Terra Foundation American Sources program provides the opportunity for middle- and high-school humanities teachers to build their capacity to use works of art as primary sources in the study of American history and culture. Within the context of a supportive learning community of peers, local scholars, and museum educators, teachers in the program explore a range of artworks from the Art Institute and Terra Foundation collections, identifying works that best align



chronologically to the content of their instruction and incorporating them into curriculum projects. Throughout the program, participants practice strategies of analysis and inquiry-based teaching.

**JS Both of your programs underscore the integral role of teachers. Why do you think teachers should bring American art into their teaching repertoire? What’s the ideal outcome for students?**

**JJ** We define “intuitive and outsider art” as works created by self-taught artists who show little influence from the mainstream art world and, instead, are motivated by their unique personal visions. Self-taught American art and the narrative that is formed by self-taught artists are essential to the discourse of American history both locally and nationally. We hope that students will learn more about American history, life, and culture through the lens of self-taught art and be inspired to embrace their own creativity no matter their social class, race, ethnicity, gender, or ability.

**SA** The question of what is America and how this “America” we know today came to be is a central question of our time. It is also not a question that has only one answer, and for this reason we emphasize the study of artwork in context and engage teachers in critically considering multiple perspectives. As Joel alluded, by incorporating works of American art in the curriculum, teachers and their students are able to think more critically about American history and the role of artists and artworks in defining the American experience.

This inquiry-based approach opens up a space for students to identify the questions most interesting to them, consider multiple viewpoints, and advance their learning as they pursue their curiosity.

**JS What challenges do teachers face in bringing American art into the classroom?**

**JJ** One of the most significant challenges for teachers is the lack of instructional time to dedicate classroom curriculum to American art or other arts programming. Additionally, relevant curricula for American art are scarce, especially when it comes to digital and multimedia resources. There is also a lack of funding to visit museums and institutions to view and access American art outside of the classroom.

**SA** It can sometimes be difficult for students to see themselves in historical works of art. The challenge for teachers, then, is to find entry points for discussion. This is where the strategies developed by museum educators can be invaluable. Simply asking students to talk about what they notice in a work of art or what questions they have about it can prompt a deeper conversation about an image that felt foreign at first. Additionally, thematic approaches to teaching invite students to make connections between historical works and contemporary issues, such as immigration, race relations,

or the environment. On the topic of immigration, for instance, a contextualized comparison of works like De Scott Evans’s *The Irish Question* (1880s), Todros Geller’s *Strange Worlds* (1928), and Jamie Wyeth’s *Kalounna in Frogtown* (1986) can provide students with the opportunity to reflect on the history and complexities of a subject that has been and continues to be an integral part of American identity and experience.

**JS Helping people make the kinds of connections you just described, Sarah, is an important part of the Terra Foundation’s mission. I’m curious to know, though, what on a personal level excites both of you most about helping teachers instruct and students learn through American art?**

**JJ** American art has a long, rich history that consists of multiple narratives, forms, styles, and themes, which include the stories and perspectives of self-taught artists. Self-taught art is ultimately raw and powerful, a virtually untapped resource that teachers and students can readily absorb, and I find that both very empowering and rewarding.

**SA** What Joel said is true. Personally, I have heard countless stories from teachers about the power of art to impact learning, most notably for students who do not participate regularly, have trouble focusing or expressing themselves, or struggle with reading. Furthermore, when such experiences feature American art, this new level of engagement enables students to critically consider their own community, culture, and identity in rich and dynamic ways. I never tire of these recollections; they serve as inspiration to continue the work and to do what we can to reach the widest teacher audience possible.



Teacher participants in the Art Institute of Chicago’s “American Sources” professional-development program. Photo: Art Institute of Chicago.

### University of Oxford

\$341,000

To support the creation of the Terra Foundation Visiting Professorship at the University of Oxford, part of an initiative to support the teaching of American art history globally. The program opens American art as a new field of study for graduate students in art history and facilitates the introduction of the visual arts of the United States for undergraduate students in history and American studies.

### Yale University

\$14,950

To support the conference “In the Same Boat’: British and American Visual Culture during the Second World War.” The two-day event investigates the visual and cultural exchanges between the United States and Britain, identifying parallels between the way images and culture were politically mobilized and influenced by the social impacts of war itself.

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## Chicago K–12 Programs

### Art Institute of Chicago

\$320,000

To support three years of the “Terra Foundation American Sources Program: Teachers Using Artworks as Primary Sources,” a year-long professional-development program that annually serves up to 25 local teachers of history/social science, American studies, and English in grades 6–12. The program explores the use of American art from the Art Institute and Terra Foundation collections as primary-source documents and guides participants in developing curriculum.

### Arts Alliance Illinois

\$10,000

To support the formal statewide review of the new national K–12 arts education standards

(National Core Arts Standards) that were released in June 2014. The grant supports the work of a consultant team, which presents recommendations to the Illinois State Board of Education concerning the adoption, adaptation, and implementation of these new state arts standards.

### Chicago Metro History Education Center

\$30,000

To support “The Visual Arts of the Black Chicago Renaissance,” a professional- and curriculum-development program for teachers at Chicago Public Schools. The program brings together local scholars and 15 teachers of grades 6–12 for a week-long summer institute focused on increasing teacher understanding of the Black Chicago Renaissance through artwork.

### Intuit: The Center for Intuitive and Outsider Art

\$25,000

To support Intuit’s Teacher Fellowship Program in the 2014–15 school year. Serving teachers at Chicago Public Schools, the annual program provides professional-development training focused on integrating American outsider art and artists into the curriculum. Sessions include lectures, visits to collections, curriculum planning, and a student field trip, and culminate with a public exhibition of students’ work at Intuit.

### Intuit: The Center for Intuitive and Outsider Art

\$70,000

To support Intuit’s Teacher Fellowship Program in the 2015–16 and 2016–17 school years, which serves teachers at Chicago Public Schools.

Installation view of the culminating student exhibition for Intuit’s Teacher Fellowship Program, in Chicago. Photo: Katie Romans.



### National Museum of Mexican Art

\$28,100

To support “Nuestras Historias: Teaching the Story of America through Art,” a professional- and curriculum-development project serving Chicago Public Schools teachers of grades 6–12. The program explores works by Mexican-American artists and guides teachers in exploring historical and art historical themes related to the Mexican experience in the United States.

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## Chicago Public Programs

### Chicago Humanities Festival

\$75,000

To support the Terra Foundation Lecture on American Art for the 2015–17 seasons of the Chicago Humanities Festival (CHF). The annual lecture brings a respected scholar or critic to

speaking about a topic on historical American art related to the annual festival theme. The talks are presented online after the festival on the CHF website.

### Pentimenti Productions

\$16,650

To support a series of three free panel discussions held in conjunction with screenings of the Pentimenti Productions film *Hairy Who & The Chicago Imagists* (2014), the first feature-length documentary film to tell the story of the Chicago Imagists and their artistic legacy. Panel topics include the Imagists in Hyde Park, art and comics, and the role of women in Imagism and contemporary art.

### Renaissance Society

\$12,000

To support the public program “South Side Connections,” part of the Renaissance Society’s

centennial celebration. The program addresses the history of and interconnections between four influential art institutions on Chicago's South Side: the Renaissance Society, Hyde Park Art Center, South Side Community Art Center, and Smart Museum of Art.

### **Window to the World Communications (WTTW)**

**\$100,000**

To support the production of new "Artbeat" segments about American art in Chicago for WTTW's weeknight public affairs program *Chicago Tonight*. Segments feature original stories about American artists, collections, exhibitions, and art historically significant spaces in Chicago.

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## **Art Design Chicago**

### **Art Institute of Chicago**

**\$57,000**

To support research travel, research assistance, and a scholarly convening for the development of the 2018 exhibition *Awaken: The Art of Charles White*, a retrospective on the Chicago artist and the first major career study of White since 1982.

### **Art Institute of Chicago**

**\$53,500**

To support research travel, research assistance, and a scholarly convening for the development of the 2018 photography exhibition *Chicago Come and Gone*, which features images of Chicago communities and neighborhoods captured during periods of transition between the 1940s and 1980s.

### **Asian/Pacific/American Institute at New York University**

**\$23,670**

To support a scholarly convening and research travel for the development of essays on Chicago artists Ray Yoshida, Michiko Itatani, and James Numata. Part of a digital humanities project, the essays will be published with their related source materials on the Virtual Asian American Art Museum, a peer-reviewed resource that presents a transnational American art history using connected collections from multiple institutions.

### **Chicago Department of Cultural Affairs and Special Events**

**\$48,185**

To support research travel, research assistance, and a convening of scholars in preparation for *African American Designers in Chicago, 1900–2000: The Making of a Profession*, a 2018 exhibition at the Chicago Cultural Center that explores how African American designers in Chicago worked across media and practices to define a role for themselves in the design profession.

### **Chicago History Museum**

**\$74,840**

To support research travel, research assistance, and a scholarly convening and public program in preparation for *Chicago Modern*, a 2018 exhibition that investigates Chicago's role in creating the look and feel of modern America.

### **High Museum of Art**

**\$49,000**

To support research travel, research assistance, and a two-day convening in preparation for the 2018 exhibition *The Sunken City Rises*, which situates Chicago Imagism as a central hub connecting an international coalition of artists whose work responded to the rapidly shifting socio-political landscape of 1965–1975.

### **Museum of Contemporary Art Chicago**

**\$84,870**

To support research travel, research assistance, and two convenings in preparation for a 2018 exhibition about the work of photographer Kenneth Josephson and the development of conceptual photography in Chicago. The exhibition focuses on Josephson's role in the development of conceptual photography locally and nationally, and on the unique local conditions that contributed to his practice of blurring design and fine art.

### **National Museum of Mexican Art**

**\$37,950**

To support research travel, research assistance, and two convenings in preparation for a 2018 exhibition that focuses on a core group of Mexican artists in Chicago during the first part of the twentieth century whose work reflects the cultural dynamics of interactions between Mexico and Chicago.

### **Renaissance Society**

**\$7,000**

To support the publication *Centennial: A History of the Renaissance Society, 1915–2015*. Featuring essay topics ranging from the Renaissance Society's support of African American artists in the 1930s and 1940s to its role as a facilitator of scholarship, the publication links this important Chicago cultural institution to broader developments in visual art and culture in Chicago, and in turn, the American and international artistic landscape of the twentieth century.

### **Smart Museum of Art, University of Chicago**

**\$51,320**

To support research travel, research assistance, and three convenings in preparation for the 2018 exhibition *South Side*

*Stories: Rethinking Chicago Art, 1960 to 1975*.

Co-organized by the Smart Museum and the DuSable Museum of African American History, the exhibition examines the social, political, and historical contexts for creative activity on Chicago's South Side and the impact this diverse community has had on cultural production throughout Chicago and nationally.

### **University of Illinois at Chicago**

**\$33,600**

To support three seminars, between 2016 and 2018, on the history of Chicago design. Organized by the University of Illinois at Chicago's Department of Art History in collaboration with the School of Design and the Special Collections Department at the UIC Library, the seminars examine a range of design practices and discourses in Chicago.

### **University of Illinois at Chicago**

**\$25,000**

To support a 2018 international scholarly conference on the history of Chicago design, co-organized by the University of Illinois at Chicago and the School of the Art Institute of Chicago. The public conference brings together 30 local, national, and international scholars to examine an expanded history of Chicago design from the late nineteenth century through the twentieth century.

### **University of Illinois Press**

**\$5,000**

To support *Painting the Gospel: Black Public Art and Religion in Chicago*, a book authored by Kymberly Pinder that explores the art connected with Chicago's African American Christian churches, which have been key spaces of social, political, and religious significance from the Great Migration to the present.

### Art Design Chicago Initiative Planning (Phase 2)

\$23,100

To support ongoing planning activities in 2015 related to the Art Design Chicago initiative. The Terra Foundation's special initiative aims to deepen and expand understanding of the visual art and design that emerged from Chicago between the Great Fire (1871) and the close of the twentieth century.

### Art Design Chicago Initiative Planning (Phase 3)

\$469,160

To support continued development of and staffing for the Art Design Chicago initiative, which culminates in a series of freshly conceived exhibitions and programs in Chicago in 2018.

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## Initiatives & Partnerships

### Extended Loan of Terra Foundation Artworks

\$24,353

To support the extended loan of five paintings from the Terra Foundation's collection to the Musée des Impressionnismes Giverny (MDIG), marking the continued presence of American art at the French museum and the lasting partnership between the Terra Foundation and MDIG. Part of an installation providing visual context to the story of Giverny, the Terra Foundation's paintings are exhibited alongside works from MDIG's collection, as well as loans from the Musée d'Orsay and Musée Marmottan-Monet.

### International Museum Partnership Development

\$250,000

To support the continued development of international partnerships through a specially

designated allocation that is designed to foster the creation of an international network of museum directors and curators; explore models for international partnerships; and increase awareness of the Terra Foundation's international mission.

### Sources and Documents of American Art

\$36,000

To support the manuscript development of a new publication of primary sources on American art. The annotated anthology, led by John Davis and Michael Leja, presents texts covering the history and reception of American art from the seventeenth century through the twentieth century and will be published in multiple languages.

### Terra Foundation Exhibition Research and Development Grant Fund

\$441,700

To support the Terra Foundation's Exhibition Research and Development Grant Fund from 2016 to 2018. The fund provides a variety of grants designed to encourage international curators to learn more about historical American art and to present exhibitions of American art at their institutions, and to encourage US curators of American art to conduct research internationally and/or partner with international institutions.

### Terra Summer Residency

\$640,000

To support three years of the Terra Summer Residency (TSR) program. Founded by the Terra Foundation in 2001, TSR is a nine-week residential program that brings together 10 doctoral candidates and emerging artists in Giverny, France, for intensive work and exchange with distinguished academic and artistic advisors.

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## FY2016 July 1, 2015–June 30, 2016

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### Exhibitions

#### Art Institute of Chicago

\$150,000

To support *László Moholy-Nagy: Future Present*, a retrospective at the Solomon R. Guggenheim Museum, Art Institute of Chicago, and Los Angeles County Museum of Art. The exhibition features approximately 300 works from the artist's career as a photographer, painter, and sculptor. A catalogue accompanies the exhibition.

#### Asia Society

\$12,500

To support the 2016 US-China Museum Leaders Forum in New York, which brings together 20 US

museum leaders and 20 Chinese museum leaders to participate in programming and discussions designed to bridge cultural divides and foster museum collaborations among participants and their institutions.

#### Association of Art Museum Curators

\$50,849

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

#### British Museum

\$150,000

To support *American Dream: Pop to the Present*, an exhibition presenting an overview of the development of American printmaking since 1960, featuring more than 200 works by 70 artists. A catalogue accompanies the exhibition.

2015 Terra Summer Residency guest lecturer Jeffrey C. Stewart (left) and Catherine Czacki in conversation outside the Mansuy house, in Giverny, France. Photo: ???



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## Dialogues

### Making Modernism in Australia

Carrie Haslett, Terra Foundation Program Director, Exhibition & Academic Grants **The foundation is fortunate to have all of you as partners for the exhibition *O’Keeffe, Preston, Cossington Smith: Making Modernism*. What are some of the challenges of presenting American art in a global context?**

**Cody Hartley, Director of Curatorial Affairs, Georgia O’Keeffe Museum** Beyond the complicated logistics of moving artwork internationally and overcoming minor cultural variations in how museums operate, the greatest challenges I’ve faced in presenting American art in a global context fall into two broad categories: resources and audience familiarity. There is no way around the fact that these projects require significant resources in terms of time and money. In terms of the audience, as a US-born curator working with American art in the United States, I benefit from an enormous pool of innate knowledge about how my audiences understand my subject and the context for various artworks. When thinking about how to make material meaningful to audiences abroad, I find myself continually checking my assumptions, asking how much background and explanation I need to provide to ensure that the presentation is still cogent. At the same time, I find myself frequently worrying about my lack of cultural literacy, anxious to be respectful, sensitive, and coherent. Having a good relationship with international partners that allows for candid conversations and honest feedback is critical.

**Lesley Harding, Curator, Heide Museum of Modern Art** Cost and availability of artwork are two obvious challenges. From a content point of

view, I think that many international audiences, such as those in Australia, have a reasonable working knowledge of American art, and at the same time there is great curiosity in the US for the art of other cultures. Perhaps the challenges lie not with audience readiness, but rather with the conceptualization of curatorial projects that present clear and compelling narratives. Thus a willingness to share expertise and scholarship is essential, as is the development of trust and transparency in interactions with international colleagues. Through the course of our planning we developed a robust and cooperative project model, sharing resources and information, and we have now begun thinking about potential collaborations in the future.

**Denise Mimmocchi, Curator of Australian Art, Art Gallery of New South Wales** Yes, cost is an obvious challenge. I also think there is a challenge in getting local audiences to shift their thinking from the idea that non-indigenous Australian art has developed from the traditions of Europe. The links between American and Australian art and the connections between Australian artists and the US are yet to be explored in the same depth that we have seen with Europe. But, as Lesley says, this can be overcome by the types of exhibitions we present and ultimately the quality of works that we are able to exhibit. This is why *Making Modernism*, with its outstanding examples of O’Keeffe’s work, has



Cody Hartley (far left) and Lesley Harding (far right) at the opening of *Making Modernism*, at the Heide Museum of Modern Art, in Bulleen, Australia. Photo: Heide Museum of Modern Art.

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been such an important exhibition for us to have in Australia.

Carrie Haslett **From your perspective, what is the most significant development in American art in the past few years?**

**Cody Hartley** The study of American art is a relatively young discipline, only coming to the fore as a distinct area of art historical research in the last few decades. In some ways I feel that Americanists have suffered from a self-esteem issue, a distillation perhaps of the angst many American artists have had historically about their relationship with the long-established art traditions of other nations and cultures. The growing trend of looking across national boundaries marks an important maturation for the discipline. By lifting American art into an international context and fostering global conversations among scholars and curators, we see more accurately the distinct contours of the cultural history of the United States and find commonalities and experiences that offer valuable insights into our global society.

**LH** From an outsider’s perspective, American art history, like the art history of Australia, seems to

have largely been focused inwardly and on the trajectory of national art rather than on its participation in an international discourse. A history of the “reception” of ideas from elsewhere, rather than local initiative, has also been a common thread. The shift that has occurred in recent years to look beyond the country’s shores to the more complex relationships between artists and cultures seems a most significant and liberating development, and one that is gathering momentum, but there is much more still to be gained from taking this kind of lateral view.

**DM** Like Lesley, I see very definite parallels between what Cody says about American art and certain tendencies in Australian art in recent years. From working on *Making Modernism*, and from discussions with our American curatorial colleagues on the project, I see this as a significant connecting trajectory between American and Australian art histories at this time; that is, the expansion in thinking of our national arts in global terms, while not downplaying their importance at a local level. I believe another important area of inquiry that has developed in the US and Australia in more recent years is on the relationships between the art of Indigenous and non-indigenous cultures of our nations.



Installation view of *O'Keeffe, Preston, Cossington Smith: Making Modernism* at the Heide Museum of Modern Art, in Bulleen, Australia. Photo: Heide Museum of Modern Art.

### Chicago Department of Cultural Affairs and Special Events

\$100,000

To support *Procession: The Art of Norman Lewis*, a retrospective of the artist focusing on his contributions to the Abstract Expressionist movement and his political activism. A catalogue, published by the Pennsylvania Academy of the Fine Arts, accompanies the exhibition.

### Fondation Beyeler

\$100,000

To support *Alexander Calder and Fischli/Weiss*, an exhibition that pairs American sculptor Alexander Calder with the Swiss art duo Peter Fischli and David Weiss, and offers a new perspective on Calder's work. A German- and English-language catalogue accompanies the exhibition.

### Fundación MAPFRE

\$200,000

To support *Bruce Davidson: Retrospective*, an exhibition at Fundación MAPFRE in Barcelona and Madrid; C/O Berlin; Nederlands Fotomuseum (Rotterdam); Camera Centro Italiano per la Fotografia (Torino, Italy); and possibly two additional international venues. A catalogue in Spanish, Catalan, English, Italian, and German editions accompanies the exhibition.

### Georgia O'Keeffe Museum

\$250,000

To support *O'Keeffe, Preston, Cossington Smith: Making Modernism*, co-organized by the Georgia O'Keeffe Museum (Santa Fe), Heide Museum of Modern Art (Melbourne), Art Gallery of New South Wales (Sydney), and Queensland Art Gallery (Brisbane). Presented at the Australian art venues, the exhibition

displays paintings by Georgia O'Keeffe alongside work by Australian modernists Margaret Preston and Grace Cossington Smith, and is accompanied by an English-language catalogue.

### Grey Art Gallery, New York University

\$150,000

To support *Inventing Downtown: Artist-Run Galleries in New York City, 1952–1965* at the Grey Art Gallery and the Kunstmuseum Luzern. The exhibition examines the New York art scene during the fertile years between the apex of Abstract Expressionism and the rise of Pop Art and Minimalism. A catalogue accompanies the exhibition.

### J. Paul Getty Trust

\$350,000

To support *Pacific Standard Time: LA/LA*, an initiative that focuses international attention on Latino and Latin American art. Through a series of thematically linked exhibitions, *Pacific Standard Time: LA/LA* presents a variety of works of art, many of them new to Southern California audiences.

### Kunstsammlung Nordrhein-Westfalen

\$210,468

To support *Cloud & Crystal: The Dorothee and Konrad Fischer Collection*, which focuses on the moment when Conceptualism and Minimalism supplanted the New York School and Abstract Expressionism. A German- and English-language catalogue accompanies the exhibition.

### Los Angeles County Museum of Art

\$300,000

To support *Robert Mapplethorpe: The Perfect Medium*, held concurrently at the Los Angeles County Museum of Art (LACMA) and the J. Paul Getty Museum, as well as at the Montreal Museum of Fine Arts, the Art Gallery of New South Wales (Sydney), and the Kunsthal Rotterdam. The exhibition explores the life,

work, and legacy of Mapplethorpe, presenting the artist's best-known photographs alongside work that has never been exhibited. The catalogue is co-published by the Getty and LACMA, and is printed in English- and French-language editions.

### Menil Collection

\$75,000

To support *William N. Copley: The World According to CPLY*, a retrospective of the artist's work at the Menil Collection (Houston) and Fondazione Prada (Milan). The exhibition traces Copley's stylistic and thematic development, examining the full arc of his career from the late 1940s to the 1990s. English- and Italian-language catalogues accompany the exhibition.

### Metropolitan Museum of Art

\$337,700

To support *Thomas Cole's Journey: A Transatlantic Dialogue*. Co-organized by the Metropolitan Museum of Art and the National Gallery (London), the exhibition and catalogue trace the transatlantic career of the American landscape painter, juxtaposing Cole's work with that of his European contemporaries.

### Metropolitan Museum of Art

\$35,000

To support the 2016 Global Museum Leaders Colloquium, an effort to define and promote museum leadership worldwide. The annual program aims to foster more intensive institutional collaboration and coordination among participating institutions.

### Montreal Museum of Fine Arts

\$300,000

To support *The Western: An Epic in Art and Film*, co-organized by the Montreal Museum of Fine Arts and the Denver Art Museum. The interdisciplinary exhibition considers the Western genre and its attendant myths within

the context of painting, photography, prose, and film. The exhibition is accompanied by a two-day symposium, and English- and French-language catalogues.

#### **Morgan Library & Museum**

\$220,000

To support *Peter Hujar: Speed of Life*, co-organized by the Morgan Library & Museum and Fundación MAPFRE (Madrid). Comprising approximately 150 photographs, the exhibition presents a survey of the photographer's varied career. The exhibition travels to Fundación MAPFRE and the Fotomuseum Den Haag (Netherlands), and is accompanied by a catalogue in Spanish, Catalan, and English editions.

#### **Museum of Modern Art**

\$25,000

To support the 2015 International Curatorial Institute, co-organized by the Museum of Modern Art (MoMA), the Center for Curatorial Leadership (New York), and Columbia University's Business School. The program consists of a two-week session of intensive professional instruction for ten senior international curators and two MoMA curators.

#### **NHK Promotions, Inc.**

\$300,000

To support *Mary Cassatt Retrospective*, an exhibition held at the Yokohama Museum of Art and the National Museum of Modern Art, Kyoto. The accompanying English- and Japanese-language catalogue is published by NHK Promotions, Inc. (Tokyo).

#### **Royal Academy of Arts**

\$275,000

To support a survey of Abstract Expressionism highlighting work by well-known artists, such as Jackson Pollock, Mark Rothko, Franz Kline, Clyfford Still, Willem de Kooning, and Barnett

Newman, while also giving attention to lesser-known artists. The exhibition travels to the Guggenheim Museum (Bilbao), and is accompanied by a catalogue.

#### **Tate Modern**

\$300,000

To support a retrospective of Robert Rauschenberg's six-decade career, co-organized by Tate Modern and the Museum of Modern Art (MoMA), and featuring approximately 250 objects, including paintings, sculptures, prints, photographs, and interdisciplinary projects. The exhibition is presented at Tate Modern, MoMA, and the San Francisco Museum of Modern Art, and is accompanied by a catalogue.

#### **Virginia Museum of Fine Arts**

\$200,000

To support *Jasper Johns and Edvard Munch*, an exhibition that explores Johns's awareness of and interest in Munch, and demonstrates the great thematic and formal shifts that can be attributed in part to the Norwegian artist's influence. The exhibition is organized in partnership with the Munch Museum (Oslo) and is accompanied by an English-language catalogue.

#### **Whitney Museum of American Art**

\$150,000

To support *In Full Swing: The Art of Stuart Davis*, which examines with new detail and insights how Stuart Davis appropriated elements of European avant-garde painting to convey the experience of contemporary American life. The exhibition is co-organized by the Whitney Museum of American Art and the National Gallery of Art, and travels to the de Young Museum (San Francisco) and Crystal Bridges Museum of American Art. A catalogue accompanies the exhibition.

## **Exhibition Research & Development**

#### **Art Gallery of Ontario**

\$7,000

Curatorial Travel Grant

To support Georgiana Uhlyarik's three research trips to the United States to prepare for an exhibition on Florine Stettheimer.

#### **Art Institute of Chicago**

\$25,000

Convening Grant

To support a convening at the Art Institute of Chicago in fall 2016 to prepare for the exhibition *Surrealism at Home and Abroad*, co-organized with Tate Modern.

#### **Birmingham Museum of Art**

\$2,817

#### **Curatorial Travel Grant**

To support Graham Boettcher's travel to Oslo, Norway, to prepare for the exhibition *Dragon Style: The Viking Revival in American Art*.

#### **Gregory Galligan**

\$5,000

Curatorial Travel Grant

To support follow-up travel to New York to prepare for *Robert Rauschenberg in Thailand: 1964–1984*, an exhibition organized by the Thai Art Archives (Bangkok).

#### **Hirshhorn Museum and Sculpture Garden**

\$7,000

Curatorial Travel Grant

To support Melissa Ho's research travel to Europe to prepare for *One Thing: Vietnam*, an exhibition to be presented at the Hirshhorn Museum and Sculpture Garden in 2018–2019.



Participants in the 2015 International Curatorial Institute, in New York. Photo: Scott Rudd.

## Dialogues Academic Exchange in China

Carrie Haslett, Terra Foundation Program Director, Exhibition & Academic Grants **Please describe the nature of your international collaboration?**

**Jian Zhang, Professor, Art and Humanities, China Academy of Art (CAA)** Over the course of the past three years, Professor Robertson has come to Hangzhou, China, to host a weeklong seminar; I went to the University of California, Santa Barbara, to host a seminar on Chinese modern history painting since 1949; and, most recently, Professor Robertson and I worked together to organize the three-day international symposium “Art as Life/ Art as Idea: Complementary Modernisms in China and the United States,” held this past March in Hangzhou, which included more than 20 speakers from Chinese and American universities. Now, he and I are editing and translating the proceedings of the symposium to be published in China and the US in 2017.

**CH Clearly, you both have significant first-hand experience of the art and visual culture of the United States in various geographic contexts. What are some of the challenges of presenting American art globally?**



**E. Bruce Robertson, Professor, History of Art & Architecture, University of California, Santa Barbara** As American art history as a whole has moved decisively post-1960 as the center point of the discipline, we confront an interesting dilemma: do we train students who study Minimalism, say, as “modernists” or as “Americanists”? Most modernists work on a fairly conventional and narrow canon of artists; Americanists tend to revel in contextualism, because American studies sits next door to visual and material studies. In other words, what going to China and working with Chinese graduate students and colleagues, and discussing modern Chinese art with them has done is made me ever more dubious of notions of transcendent, canonical greatness and grateful for the mixed, impure, and hybrid realities of Americanist art history.

**JZ** I agree with Bruce fundamentally. The most significant challenge for presenting American art in the world is how to effectively reference the artistic, cultural, and social contexts in which these activities occur. Certainly, we have to face the reality that there are so many different conceptions of art in the world—some of them messy and contradictory. The challenge is determining how to avoid peoples’ common misunderstandings and introduce and reinforce these rich—and sometime uncomfortable and incongruent—complexities in both American and global art histories.

**CH How is the field changing?**

**EBR** Being in China has made me more conscious of the future of art history generally, and the place of China in that future, in two ways. First, many of us teaching today, whether in public or private universities, have noticed an extraordinary growth in the number of Chinese students in our classes. Before going to China, I tended to see them as “Chinese”; now I see them as coming from different cities and regions of China, and from different socio-economic backgrounds. I have always under-



Professor E. Bruce Robertson lectures at the China Academy of Art, in Hangzhou. Photo: Shi Guoxiang

stood “Americanness” to work on two registers simultaneously: there are typically “American” traits, but there are enormous variations in regional identities and cultures. Now I am able to perceive that of “Chinese” as well, and I believe that recognizing these distinctions will only continue to become more important. Second, we get a very narrow view of contemporary Chinese art here in the US, and we ignore the continuing strength and relevance of Chinese traditional styles and media. Traditional ink painting has a very different status in China: it is sponsored by the government and dominates the training in many art schools. I can now appreciate historical Chinese painting infinitely more because I see it working in the present as a still-living art.

**JZ** My answer is multifaceted, too, Carrie. First, more discussions are being introduced into class-

room teaching, encouraging varied interactions between teacher and student instead of conventional lectures. Additionally, the programs on Western modern art history for MA- and PhD-level students in China are now tailored to offer a much clearer and broader picture of American art history within the perspective of global art history, as well as in the complex context of Chinese modern and post-modern art, which has inspired graduate students to formulate some interesting research proposals. In fact there are currently four dissertations on American modern art at CAA. Finally, the teaching and research programs on American art and history at CAA will continually strive to be internationally collaborative, which is demonstrably beneficial to both sides. To keep these programs sustainable and influential academically in China, fundamental research resources on American art and art history should continue to be

### Indiana University Art Museum

\$5,124

#### Curatorial Travel Grant

To support Jennifer McComas's travel to Europe to conduct research for the exhibition *Swing Landscape in Context: A Mural for Modern Life*.

### Isamu Noguchi Foundation and Garden Museum

\$10,000

#### Curatorial Travel Grant

To support travel by two curators to Japan to conduct research for the exhibition *Noguchi, Hasegawa, and the Search for a Modern Japan*.

### Los Angeles County Museum of Art

\$7,000

#### Curatorial Travel Grant

To support Bobbye Tigerman's research travel to Canada, Sweden, and Norway to prepare for an exhibition on the influence of Scandinavian design in the United States from the early twentieth century through 1980.

### Milwaukee Art Museum

\$7,000

#### Curatorial Travel Grant

To support Monica Obniski's research travel to Canada, Sweden, and Norway to prepare for an exhibition on the influence of Scandinavian design in the United States from the early twentieth century through 1980.

### Musée des Beaux-Arts de Montréal

\$5,285

#### Curatorial Travel Grant

To support Anne Grace's research travel for an exhibition on Alexander Calder's stables and circus.

### Musée des Beaux-Arts de Montréal

\$24,875

#### Convening Grant

To support three convenings to prepare for the exhibition *Radical Inventor: A Retrospective of Alexander Calder*, co-organized by the Musée des Beaux-Arts de Montréal, National Gallery of Victoria, and Smithsonian American Art Museum.

### New Orleans Museum of Art

\$7,000

#### Curatorial Travel Grant

To support Katie Pfohl's travel to prepare for *Louisiana Landscapes in the Wider World*, an exhibition to be held at the New Orleans Museum of Art in 2018.

### Pennsylvania Academy of the Fine Arts

\$5,000

#### Curatorial Travel Grant

To support Anna Marley's research travel to Mexico and Brazil to prepare for the exhibition *Making History*.

### Portland Museum of Art

\$3,506

#### Curatorial Travel Grant

To support Andrew Eschelbacher's research travel to Paris to prepare for the exhibition *From There to Here: Transatlantic Modernism and American Sculpture*.

### San Antonio Museum of Art

\$7,000

#### Curatorial Travel Grant

To support William Rudolph's travel to Bermuda and the United Kingdom to conduct research for a possible exhibition on Joseph Blackburn.

### University of California Berkeley Art Museum & Pacific Film Archive

\$4,084

#### Curatorial Travel Grant

To support Lucinda Barnes's travel to Japan to prepare for an exhibition on Hans Hofmann.

### Worcester Art Museum

\$2,804

#### Curatorial Travel Grant

To support Elizabeth Athens's research travel to London to prepare for *Winslow Homer: The Gale*, an exhibition to be presented at the Worcester Art Museum in 2017.

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## Academic Programs

### Archives of American Art, Smithsonian Institution

\$4.5 million

To support the continued digitization of the Archives' collections. The contribution includes a \$4 million challenge grant to seed an endowment for ongoing digitization. The remaining \$500,000 is for operating support of the current phase of the program. The digitization program aims to provide free, worldwide access online to the most important repository of archives on American art in the world.

### Association of Historians of Nineteenth-Century Art

\$10,000

To support a special issue of the scholarly e-journal *Nineteenth-Century Art Worldwide*, which is dedicated to "The Greek Slave" by Hiram Powers: A Transatlantic Object by Martina Droth and Michael Hatt.

### Freie Universität Berlin, John F. Kennedy Institute for North American Studies

\$438,500

To support visiting professorships at the John F. Kennedy Institute for North American Studies for six academic years (2017–2022). The program supports one, eight-month visiting professorship each academic year, and complements the postdoctoral fellowship program at Humboldt-Universität zu Berlin.

### Humboldt-Universität zu Berlin

\$450,700

To support postdoctoral fellowships at Humboldt-Universität zu Berlin's Institute of Art and Visual History for four years. The program supports two consecutive two-year postdoctoral fellowships to teach and engage in research on American art history, and complements the visiting professorships at the John F. Kennedy Institute for North American Studies at Freie Universität Berlin.

### Kunstsammlung Nordrhein-Westfalen

\$25,000

To support "On Agnes Martin," a symposium held in conjunction with the museum's presentation of *Agnes Martin*, a Terra Foundation-supported exhibition organized by Tate Modern.

### Pomona College Museum of Art

\$25,000

To support "The Crossing/La Traversée: Art in Haiti and the US (1915–1986)," a two-and-a-half day symposium highlighting the aesthetic and political connections between artists in Haiti and the United States.

### St. Louis University

\$25,000

To support "Cold Atlantic: Cultural War, Dissident Artistic Practices, Networks, and Contact Zones at the Time of the Iron Curtain," co-organized by Museo Reina Sofia; Universidad de Barcelona; Saint Louis University, Madrid campus; Universidad Autónoma de Madrid; and the research project of the Universidad de Barcelona. The conference critically reconsiders artistic practices in the context of the Cold War and sheds light on dissident spaces of artistic and political activism.

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## Dialogues

### Wall of Respect Symposium in Chicago

Jennifer Siegenthaler, Terra Foundation Program Director, Education Grants & Initiatives **In 2014, you both organized a series of programs—a public talk, day-long symposium, and round-table discussion—on the Wall of Respect. What motivated you?**

**Rebecca Zorach, Mary Jane Crowe Professor of Art History, Northwestern University** Drea and I participated in a group—including individual artists, scholars, and representatives of a variety of Chicago cultural institutions—discussing events to commemorate the 50th anniversary of the Wall of Respect (WOR). The WOR was a “guerrilla” mural celebrating black heroes and created by black artists—members of the Organization of Black American Culture (OBAC)—for the black community in Chicago’s Bronzeville area, specifically at 43rd Street and Langley Avenue. OBAC was a collective of artists whose feelings toward institutions, particularly mainstream/white institutions, ranged between highly ambivalent to strongly oppositional. So the question of how to commemorate this anniversary in a way that remained true to the spirit of the WOR is a complicated political question, as well as an artistic and curatorial one. For this reason no single project emerged from the group’s discussions that could rally everyone who had an interest in the WOR and its history, but many different initiatives germinated in those discussions. To begin conversations that put the historical and the contemporary into dialogue, Drea and I organized a panel discussion at the College Art Association (CAA) annual conference in Chicago. It was a good dry run, but CAA is a closed event accessible essentially to professional artists and art historians. Following that experience and the positive responses we received, we thought we could strategically mobilize some of the resources of our institutions to jumpstart a conversation about the WOR, with enough lead time before the actual anniversary that it could bear fruit in 2017.



**Drea Howenstein, Associate Professor, Art Education and Sculpture, School of the Art Institute of Chicago** Part of my motivation was personal. Upon my arrival in Chicago 25 years ago, I was told that if I wanted to understand art in Chicago, I needed to learn about the WOR. That was the beginning of my personal research and actively studying the murals in Chicago, as well as the incorporation of the WOR, the Black Art Movement, and other parts of Chicago’s art history in my teaching.

There was an urgency in this project because several of the living artists associated with the WOR are aged and have health problems. Our intention was to involve as many of them as possible in researching, remembering, and recording the original context and events, as well as in planning the anniversary activities. We also wanted to get the word out to the larger public in an effort to invite people to recall the times of the original wall, in the hopes of discovering information and artifacts related to this important history, including being able to locate several of the artists, which we were able to do. We wanted to involve scholars, artists, educators, and Chicago arts leaders in dialogue about the importance of the WOR within art history and political movements, such as Mexican Muralism and the Chicano Movement/El Movimiento, as a precursor for the Community Arts Movement in the US, and specifically in relation to local history.

**JS It was a very ambitious project. What were some of the most significant outcomes?**

**RZ:** It was important to bring together the surviving artists who worked on the WOR, many of whom had not seen one another in close to 50 years. Because of controversial changes made to the mural after its initial production, and the urgency the artists still feel about its legacy, they do not all see eye to eye about how to commemorate this history or even exactly what happened on a factual level. And not everyone was happy with the fact that it was white academics who organized the event. The conversation became heated a few times. But all in all, it was very productive.

C. Siddha Webber, who did not paint on the WOR but performed there and subsequently painted many other murals, passed away this year. He spoke in the Saturday panel discussion and his ensemble performed at the opening event on Friday evening. It was important to have the opportunity to honor his work, in his presence, before his passing.

**DH** It was very important to bring the surviving artists together. Several friendships were renewed, and there were several reconciliations of individuals who were alienated by the politically complicated contexts surrounding the WOR that Rebecca describes. The artist Roy Lewis told me that really important “deep healing” had taken place between the artists. Robert Crawford also said that the Sunday event was really important in the



Participants in the Wall of Respect symposium at the School of the Art Institute of Chicago. Photo: Tony Smith.

larger reconciliation process. Sadly, he too passed away shortly after the event.

It was extremely important to acknowledge and honor the artists at the School of the Art Institute of Chicago (SAIC) because many of the artists studied there but received little recognition from the institution prior to the symposium. Since then, several of the artists have been interviewed, showcased, and invited to public events. I know that two SAIC faculty members met several of the artists during this event and have since involved a few of the artists in presentations, classes, and exhibition events.

**RZ** I think it still remains to be seen what the most significant outcome will be. I’m working collaboratively on books, book chapters, and exhibitions that deal extensively with the WOR, and this event was crucial to making them possible. I also hope we can succeed in making connections with young people and generating new artworks inspired by the WOR.

**DH** In regard to making connections with young people and generating new artworks inspired by the WOR, in addition to what Rebecca has cited, we know that DePaul University is working on a WOR theatrical production based upon the artist interviews conducted during the events; SAIC graduate student Tony Smith is writing his master’s thesis based on his documentation footage; Juarez Hawkins will be curating a retrospective on Bill Walker’s work, involving Chicago State University and the Hyde Park Art Center; and the Chicago Public Art Group is planning a mural project.

### Smithsonian American Art Museum and Renwick Gallery

\$31,313

To support two interrelated conferences, one in Rome in fall 2016 and the other in Washington, DC, in spring 2017, that examine Italy's significance to American visual culture and the impact of the United States on Italian art.

### University of St. Andrews

\$12,295

To support the two-day conference "In and Out of American Art: Between Provincialism and Transnationalism," which focuses on the period between 1940 and 1980 when the reach of the US art world extended globally. The event aims to address the various ways in which artists and other art-world professionals negotiated the cultural pressures related to local art production and legacy.

## Chicago K-12 Education

### Chicago Public Schools

\$33,000

To support a series of professional-development activities designed to help middle-grade art teachers bring African American and Latino art into their curricula in ways that address the new National Core Arts Standards and Common Core reading standards.

### Frank Lloyd Wright Trust

\$25,000

To support "Frank Lloyd Wright: Teaching by Design," a web-based project and professional-development program for Chicago K-12 teachers. The project helps teachers learn about Wright's design philosophy and connect it to contemporary

issues in science, technology, engineering, the arts, and math.

### Museum of Contemporary Art Chicago

\$25,000

To support the Multiple Visit Field Trip Program, which serves approximately 360 grade 4-6 students and their teachers at approximately 10 schools in the Chicago Public Schools system. The program focuses on American art on view at the Museum of Contemporary Art Chicago and includes professional development for teachers.

## Chicago Public Programs

### Arts Club of Chicago

\$11,500

To support two public programs during the Arts Club's centennial, both of which illuminate key moments in the organization's history through reenactments and highlight its pioneering role in promoting modernism.

### Chicago Architecture Foundation

\$10,000

To support "American Art Track" programming at Open House Chicago 2015, with the aim of showcasing some of the paintings, sculptures, mosaics, murals, and stained glass housed in or embellishing approximately 16 buildings throughout Chicago.

### Chicago Department of Cultural Affairs and Special Events

\$25,000

To support *50x50: Celebrating 50 Years of Public Art in Chicago, 1967-2017*, a free public symposium taking place in 2017 that brings



Alexander Calder's *Jerusalem Stabile* at the Rijksmuseum, Amsterdam. Photo: Andreas Warner

together artists, administrators, planners, scholars, and civic stakeholders to engage in discussion and learn about public art in Chicago. Co-organized with the School of the Art Institute of Chicago, the event is the centerpiece of a year-long city-wide celebration of public art.

### Edgar Miller Legacy

\$15,000

To support a series of programs about Chicago artist Edgar Miller that explores Miller's work through the lenses of fine and folk art, architecture, and design, and that also considers his personal legacy and influence on Chicago culture.

### Intuit: The Center for Intuitive and Outsider Art

\$15,000

To support a series of ten free public

programs in conjunction with the exhibition *Post Black Folk Art in America 1930-1980-2016*. The exhibition features art by Bill Traylor, Elijah Pierce, Sister Gertrude Morgan, Ulysses Davis, and Thornton Dial, among others, and related programming focuses on the relationship between black identities and outsider artmaking.

### Pentimenti Productions

\$11,550

To support two free public programs during fall 2016 centered on filmmaker Suzanne Simpson's 1973 film *Karl Wirsum*. Each program includes a screening followed by a panel discussion featuring artist Karl Wirsum and others. The first program focuses on the artist's work in Northern California in the early 1970s, and the second focuses on the significance of music for the artist and in the film.

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## Art Design Chicago

### Art Institute of Chicago

\$57,000

To support exhibition research and development for the first major survey of the Chicago artist collective, the Hairy Who. Scheduled for 2018, the exhibition examines the Hairy Who artists in the context of the influence of Chicago and its cultural institutions and networks.

### Arts Club of Chicago

\$80,000

To support the 2018 exhibition *A Home for Surrealism*, which positions Chicago as a center for surrealist art activity. The project brings new scholarship and attention to the connections between European surrealist art and the formation

of a local brand of surrealism during the 1940s and 1950s.

### Arts Club of Chicago

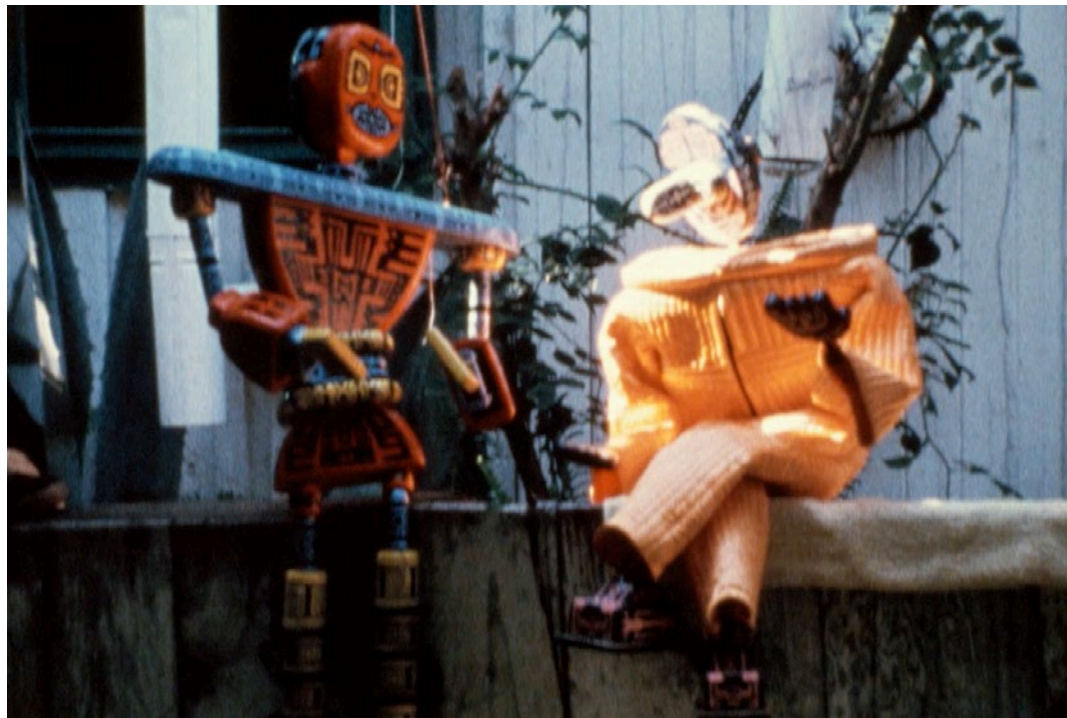
\$10,000

To support the multi-author volume of *The Arts Club at 100: Art & Culture from 1916–2016*, published on the occasion of the Arts Club's centennial and featuring nine essays, an illustrated chronology, and a list of exhibitions at the club for the past twenty years.

### Chicago Art Deco Society

\$10,000

To support the publication *Art Deco Chicago: Making America Modern*, edited by Robert Bruegmann and published in cooperation with CityFiles Press. The multi-author book presents differing views and interpretations of the evolving study of the Art Deco movement and its history in Chicago.



Still from Suzanne Simpson's 1973 film *Karl Wirsum*.  
Photo: Pentimenti Productions.

### Duke University Press

\$10,000

To support the publication of *Street Teachings: Art, Youth, and Politics in Black Chicago around 1968*, which chronicles the artistic experiments and political activism within and around Chicago's Black Arts Movement (c. 1966–1973), with a focus on collaborations that cut across race, class, and geography.

### Hyde Park Art Center

\$30,000

To support the 2017–2018 exhibition *Bill Walker: Urban Griot*, which explores the work of the Chicago muralist and painter. The project features Walker's works on paper from the late 1970s and early 1980s, and provides historical context for the social-justice and social-practice focus of his work that continues to be explored in contemporary art today.

### Intuit: The Center for Intuitive and Outsider Art

\$100,000

To support the exhibition *Chicago Calling: Art against the Flow*, which examines the history and influence of outsider art in Chicago and the reasons for the city's embrace of such work and its practitioners. Featuring work by Henry Darger, Lee Godie, and Joseph Yoakum, among others, the exhibition opens at Intuit in 2018 before traveling to venues in France, Germany, and Switzerland.

### Mary and Leigh Block Museum of Art

\$31,250

To support research and development for the 2018 exhibition *Designers in Film: Avant-Garde and Commercial Cinema in Mid-Century Chicago* (working title), which examines the intersection of mid-twentieth-century design and filmmaking in Chicago through the work of the Chicago firm Goldsholl Design & Film Associates.

### Newberry Library

\$75,000

To support the 2018 exhibition *Pictures from an Exposition: Visualizing the 1893 World's Fair*, marking the 125th anniversary of the World's Columbian Exposition in Chicago. The exhibition explores the fair's critical significance in the city's history through an in-depth analysis of its visual culture, paying special attention to the dynamic between fine art and popular imagery, and the economic imperatives that underpinned the creation of much of the material.

### Northwestern University Press

\$9,775

To support the publication of *The Wall of Respect: Public Art and Black Liberation in 1960s Chicago*. The volume, authored by Abdul Alkalimat, Rebecca Zorach, and Romi Crawford, provides a history of the influential civil-rights era mural and will be released to coincide with the 50th anniversary of the creation of the Wall of Respect.

### Window to the World Communications (WTTW)

\$200,000

To support *Show the World: 150 Years of Chicago Art and Design*, a four-part documentary airing in 2018 on Chicago's PBS affiliate WTTW. The series explores the national and international impact of Chicago's history of innovation in art and design.

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## Initiatives & Partnerships

### *Bellows and the Body:*

#### *The Real, the Ideal, and the Nude*

\$40,750

To support a focused exhibition and conference at the Barber Institute of Fine Arts (Birmingham, UK) devoted to two works of art by George Bellows: *Nude, Miss Bentham* (1906), a new acquisition at the Barber, and *Nude Girl, Miss Leslie Hall* (1909), on loan from the Terra



Alexander Calder's *Jerusalem Stabile* at the Rijksmuseum, Amsterdam. Photo: Andreas Warner

Foundation.

**Continental Shift: Nineteenth-Century American and Australian Landscape Painting**

\$393,191

To support a partnership between the Terra Foundation, the Art Gallery of Western Australia (Perth), the Ian Potter Museum of Art at the University of Melbourne, and the University of Western Australia (Perth). The program consists of comparative exhibitions of nineteenth-century landscape paintings from Australia and the United States presented at the two art venues, which serve as the focus for related university courses, international symposia, and a publication.

**Extended Loan of Terra Foundation Artworks**

\$43,000

To support a two-year loan of three paintings from the Terra Foundation collection to the

Ashmolean Museum of Art and Archaeology (Oxford, UK), which includes work by Charles Courtney Curran, Childe Hassam, and Maurice Prendergast.

**“Humanisms and Antihumanisms in the Arts of the United States”**

\$21,500

To support a four-day colloquium at the Terra Foundation’s properties in Giverny, France. The event is organized by Laura Bieger (Albert-Ludwigs-Universität Freiburg), Joshua Shannon (University of Maryland), and Jason Weems (University of California, Riverside).

**Pathways to Modernism: American Art, 1865–1945**

\$24,510

To support the development of *Pathways to Modernism: American Art, 1865–1945* in collaboration with the Art Institute of Chicago

and the Shanghai Museum. The exhibition is currently proposed to be shown at the Shanghai Museum in fall 2018.

**Samuel F. B. Morse’s “Gallery of the Louvre” and the Art of Invention**

\$45,000 (\$15,000 each venue)

To support installation, programming, interpretation, and marketing of the Terra Foundation’s traveling exhibition at the venues of the Crystal Bridges Museum of American Art (Bentonville, Arkansas), the Detroit Institute of Arts, and the Reynolda House Museum of American Art (Winston-Salem, North Carolina).

**Terra Foundation Essays**

\$176,000

To support the fifth and sixth volumes of the *Terra Foundation Essays*, an international publication initiative that explores fundamental ideas shaping American art and culture. The

series comprises thematic volumes, each articulated around a single concept, and brings together essays by US and international scholars.

**Terra Foundation Essays Symposia**

\$20,600

To support two events, one in Chicago and one in Paris, celebrating the release of *Picturing*, the first volume in the Terra Foundation Essays publication initiative.

**“Textures of Work” Symposium**

\$16,200

To support a research colloquium at the Terra Foundation’s properties in Giverny, organized jointly by the Terra Foundation and the Sterling and Francine Clark Art Institute. The event brings together approximately 12 international scholars for a week of presentations and discussion.



Rachael Z. DeLue (second from right) participates in the conference “Rethinking Pictures: A Transatlantic Dialogue,” celebrating the launch of *Picturing*. Photo: Yannick Pyannee.

# Fellowships and Academic Awards

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

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## Research

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### Terra Summer Residency in Giverny, France

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#### 2015

##### Doctoral Fellows

**Ben Gillespie**, Johns Hopkins University  
“Unnatural Selection: Mina Loy’s Subversive Poetics”

**Lauren Hanson**, University of Texas at Austin  
“Creating a Scene: Art and Experimentation in Düsseldorf circa 1958”

**Léa Kuhn**, Ludwig-Maximilians-Universität München

“Artists’ Art History: Artistic Strategies of Self-Historicization, 1750–1830”

**Marie-Madeleine Ozdoba**, École des Hautes Études en Sciences Sociales

“Realizing the Future: The Visual Culture of Modern Architecture in Cold War America”

**Kristine Ronan**, University of Michigan  
“Buffalo Dancer: The Biography of an Image”

**Andrew Witt**, University College London  
“Crisis and Critique: On the Reinvention of Documentary in the 1970s”

##### Artist Fellows

**Sebastian Collett**, University of Hartford  
Photography

**Catherine Czacki**, Columbia University  
Sculpture

(L to R) 2016 Terra Summer Residency fellows Molly Di Grazia, Sandrine Canac, Friederike Schäfer, and Amy Torbert at La Roche Guyon castle. Photo: Jennifer Sichel.



**Yannick Langlois**, École Nationale Supérieure des Beaux-Arts de Paris  
Multimedia

**Martin Vongrej**, Vysoká Škola Výtvarných Umení v Bratislave (Academy of Fine Arts and Design in Bratislava)  
Multimedia

### Senior Scholars

**Thomas Crow**, Institute of Fine Arts, New York University

**Sarah Monks**, University of East Anglia

### Senior Artists

**Sigalit Landau**, artist

**Abelardo Morell**, photographer

### Guest Lecturer

**Jeffrey Stewart**, University of California, Santa Barbara

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## 2016

### Doctoral Fellows

**Gloria Bell**, University of British Columbia  
“Object Lessons: An Analysis of Indigenous Art at the 1925 Pontifical Missionary Exhibition”

**Sandrine Canac**, Stony Brook University  
“From Measured Volume to Indefinite Expansion: Robert Barry and the Long 1960s”

**Friedericke Schäfer**, Humboldt-Universität zu Berlin  
“Claiming Spaces: On the Artistic Production of Places in Flux”

**Jennifer Sichel**, University of Chicago

“Criticism Without Authority: Gene Swenson, Jill Johnston, Gregory Battcock”

**Sara Tarter**, University of Birmingham  
“Commercializing Culture: The Display of Art in French, British, and American Department Stores (1875–1914)”

**Emily (Amy) Torbert**, University of Delaware  
“Going Places: The Material and Imagined Geographies of Prints in the Atlantic Worlds, 1770–1840”

### Artist Fellows

**Timothy Betjeman**, Royal Drawing School  
Painting and drawing

**Jose DeVera**, Yale University  
Painting, sculpture, and installation

**Molly Di Grazia**, Studio Arts College International  
Multimedia and installation

**Ja’Tovia Gary**, School of Visual Arts  
Video and film

### Senior Scholars

**Jo Applin**, University of York

**Anthony Lee**, Mount Holyoke College

### Senior Artists

**DeWitt Godfrey**, Colgate University

**Huma Mulji**, Plymouth College of Art and Beaconhouse National University

### Guest Lecturers

**Philippe-Alain Michaud**, Centre Pompidou

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## Research Travel Grants to the United States

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## 2015

### Doctoral Fellows

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

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

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

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

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

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

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

**Cheng Zhu**, China Central Academy of Fine Arts  
“From Formalism’s Instantly Vision to Phenomenology’s Embodied Perception: Studies on American Minimal Art and its

Criticism of the 1960s”

### Postdoctoral and Senior Fellows

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

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

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

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

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

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

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## 2016

### Doctoral Fellows

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

**Carolin Görden**, Université Paris

Diderot-Paris 7  
“The Role of Amateur Photography in California, 1890–1915”

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

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

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

**Postdoctoral and Senior Fellows**  
**Marie-Laure Bernadac**, independent scholar  
“Louise Bourgeois: Sculpting Her Life”

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

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

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

**Andrea Matallana**, Universidad Torcuato Di Tella  
“Cultural Boundaries: Argentina and the USA

during the Good Neighbor Policy Times”

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

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

**Riccardo Venturi**, Institut National d’Histoire de l’Art  
“Alfred Jensen and Mark Rothko: A Modernist Chassé-Croisé”

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## Fellowships at the Smithsonian American Art Museum

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### 2015

**Senior Fellow**  
**Yuko Kikuchi**, University of the Arts London  
“Russel Wright and Asia: Studies on the American Design Aid and Transnational Design History during the Cold War”

**Postdoctoral Fellow**  
**Tobias Wofford**, Santa Clara University  
“Visualizing Diaspora: Africa in African American Art”

**Predoctoral Fellow**  
**Emily Casey**, University of Delaware  
“Waterscapes: Representing the Sea in the American Imagination, 1760–1815”

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### 2016

**Senior Fellows**  
**Patricia Johnston**, College of the Holy Cross  
“Art and Global Knowledge in Early America”

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## Dialogues Terra Summer Residency

Veerle Thielemans, Terra Foundation European Academic Program Director **Léa, as an emerging American art scholar studying in Germany, do you feel there is a network of support available to you beyond the university?**

**Léa Kuhn, PhD candidate at Ludwig-Maximilians-Universität München and 2015 Terra Summer Residency Fellow** I do. In 2015, I received a fellowship to participate in the Terra Summer Residency in Giverny, France, to work on my dissertation. The residency put me in contact with a number of very inspiring people, and I benefited enormously from the conversations I had with everyone there, especially in terms of methodological reflections: the feedback I got from people of different academic and practical backgrounds has advanced my PhD project considerably. Now, more than a year after the residency, I still think of the time and people I met in Giverny as being crucial to the progress of my project.

**VT What is the most significant development you’ve observed in the field in the past few years?**

**LK** The most significant development in the field of American art in the past few years is undoubtedly the so-called “transnational turn.” Tracking itineraries of artworks and the travel routes of artists, for instance, has led to a questioning of the categorizations of art on a national/geographical level. But I have also observed a stronger attentiveness to the history of different forms of art historiography, such as the writings of artists and thus the genealogy of art history as a discipline.

**VT What are some of the challenges of situating American art in a global context?**



2015 Terra Summer Residency senior advisor Aberlarado Morell (left) with fellow Léa Kuhn. Photo: ???

**LK** A major challenge of teaching and presenting American art in a global context lies in the fact that artworks themselves often reflect geographical ideas, such as displacement or the local circumstances of art production. The discursive layers added by the history of their reception, however, often tell different stories based on national narratives. The question, therefore, is not only what kind of stories were and are still being told about works of art but also what kind of stories are not told or even silenced. Examining the intersection of art practice, art critique, and art history is fundamental for an appropriate conception of American art in a global context.

**VT Envisioning the future of the field as you just described, what needs to happen to get it there?**

**LK** Already, Veerle, the field of American art seems to be strongly diversified in terms of a global network of researchers. Still, an even stronger internationalization would be advantageous. The Terra Foundation’s Paris Center is doing a great job in Europe of initiating discussions about and exploring some of these issues in American art. In the case of Germany, though, eighteenth-century American art is still not well known. Personally, I’m excited about thinking in new ways about teaching American art to students who are not particularly familiar with the field.

**Paula Murphy**, University College Dublin  
“American Sculpture: The Irish-American Contribution in the Nineteenth and Early Twentieth Centuries”

#### Predoctoral Fellows

**Michele Amedei**, Pegasus Program of the Universities of Florence, Siena, and Pisa  
“American Artists at the Florence Academy of Fine Arts, 1815–1850”

**Sadja van der Leeuw**, University of Oxford  
“Earth in Focus: The Origin of Land Art through the Lens of Photography and Film”

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### Teaching

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#### Fulbright-Terra Foundation Awards in the History of American Art in China & Europe

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##### 2015–2016

**Erika Schneider**, Framingham State University  
Teaching at Radboud University Nijmegen:  
“Identity Performance: Artist Representation in America and the Netherlands”

**Karen Shelby**, City University of New York  
Teaching at Ghent University: “Does Art of the US Really Only Begin After WWII? American Art in Belgian Museums”

**Heather Shirey**, University of St. Thomas  
Teaching at Tsinghua University: “Developing Art History Curriculum”

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##### 2016–2017

**Judy Bullington**, Belmont University  
Teaching at University of St. Andrews:  
“Likenesses & Emblems in Early American Portraiture; Garden Motifs in 18th c. Transatlantic Art”

**Jo Anna Isaak**, Fordham University  
Teaching at University of Rome III: “The Greening of the Avant-Garde: American Art and Environmental Reform”

**Jason Weems**, University of California, Riverside  
Teaching at University of Alcalá de Henares:  
“Integrating the Arts of the Americas; Inventing the Americas: Art, Archaeology, and the Modern Making of a Pre-Columbian Past”

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#### Postdoctoral Teaching Fellowship at Courtauld Institute of Art

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**Hélène Valance**, Université Paris Diderot-Paris 7 (2014–2015)

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#### Postdoctoral Teaching Fellowship at Humboldt-Universität zu Berlin

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**Larne Abse Gogarty**, University College London (2016–2018)

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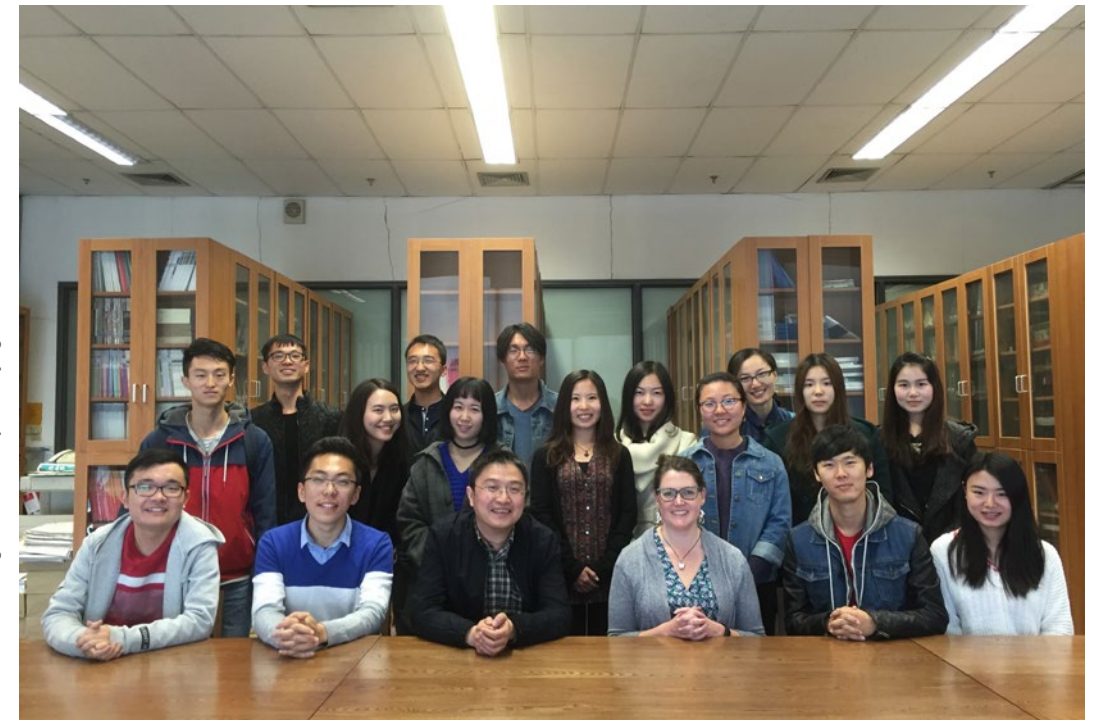
#### Postdoctoral Teaching Fellowships at the Institut National d’Histoire de l’Art

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**Sarah Archino**, City University of New York (2013–2015)

**Emily Burns**, Auburn University (2015–2016)

Professors Chen Anying and Heather Shirey (front center) with graduate students from Tsinghua University, in Beijing. Photo: ???



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#### Research Fellow in American Art at Tate

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**Alex J. Taylor**, University of Oxford (2014–2016)

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#### Visiting Professorship at the Courtauld Institute of Art

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

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#### Visiting Professorships at the Freie Universität Berlin, John F. Kennedy Institute for North American Studies

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**Michele Bogart**, Stony Brook University

(Spring–Summer 2015)

**Heather A. Diack**, University of Miami (Spring–Summer 2016)

**Allison Stagg**, Technische Universität Berlin (Fall–Winter 2016)

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#### Visiting Professorship at the Institut National d’Histoire de l’Art

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**Wendy Bellion**, University of Delaware (Spring 2015)

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#### Visiting Professorship at the University of Oxford

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**David W. Lubin**, Wake Forest University (2016–2017)

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## Dialogues

### Terra Foundation Essays

Francesca Rose, Terra Foundation Program Director, Publications **I'm going to start with one of our fundamental considerations when we first started talking about Terra Foundation Essays in 20XX, Rachael. How does this series contribute to the field of American art history?**

**Rachael Z. DeLue, Associate Professor of American Art, Princeton University, and editor of the series Terra Foundation Essays** The series features new discoveries and original arguments by both emerging and established scholars, illuminating concepts that are widespread and persistent across myriad historical makers, viewers, artifacts, and incidents. The volumes set into relief the fundamental ideas that shaped how period actors understood visual expression, often in a manner very different from our own twenty-first-century perspective. In this way, *Essays* offers a model of how to theorize the visual in a context that attends equally to micro-histories and to bigger-picture ideas. The series integrates the visual in America into a larger history of ideas and intellectual formations, one relevant across sub-fields and disciplines.

**FR What are your goals for the series?**

**RZD** *Essays* brings together scholars from multiple backgrounds—from art history as well as other disciplines and from within and outside of the United States. It reflects the increasingly international scope of the study of American art and facilitates new connections between scholars and institutions that will prove immensely fruitful going forward. I often tell my

students that some of their best ideas will come from engaging with material quite unlike their own, or from outside their familiar bailiwick, and *Essays* aims to produce just such an experience of productive unfamiliarity for readers. For *Picturing*, our inaugural volume, the idea was to offer a new set of ways to approach and understand the very nature and existence of visual artifacts, by which I mean all manner of images and objects designed to address the visual sense. We wanted to dismantle the tyranny of the “visual” as a paradigm for art by focusing on things like materiality and the multi-sensory experience.

**FR How does the series relate to and differ from other current publications on the history of American art?**

**RZD** The orientation of *Essays* towards the theoretical and the history of ideas is prospective rather than retrospective—it is less interested in parsing the state of the field or articulating a genealogy of scholarly methodology than it is in identifying and exploring concepts fundamental to how a period or group approached and understood the visual. The series is also different from other essay collections in that each essay within a volume is commissioned specifically for that volume with the aim of a sustained and deep exploration of a common concern. The volumes are closer in kind to a special edition of a scholarly journal dedicated to a particular topic than to an anthology; *Terra Foundation Essays* is “bespoke,” one might say, not “ready-made.”

**FR What audiences do you want to reach, and what kind of dialogue do you hope to inspire with these publications?**

**RZD** We want to reach art historians and other scholars across sub-fields interested in the history and theory of the image or visual artifact—and not just people working on American art. I also



*Picturing*, the inaugural volume of the Terra Foundation Essays series. Photo: James Goggin.

very much want *Picturing* to appeal to scholars at every stage, from the college or university undergraduate student to the PhD student to the emerging, mid-career, or senior scholar, and from multiple disciplines. Part of me wants the volume to raise as many questions as it addresses, or purports to answer, in order to generate ongoing and future conversations, and this of course means engagement with readers both within and outside of the United States.

**FR What vision or definition of American art does *Essays* propose?**

**RZD** I wouldn't say *Essays* proposes any particular definition of American art, which is too myriad and varied and promiscuous to be defined one way or another. And I wouldn't want to suggest that one of our aims is seeking such a definition.

That impulse has in the past placed constraints and limits on the field—geographic, chronological, and methodological—which the series works to dismantle. But *Terra Foundation Essays* does have a vision, or, rather, it envisions American art as historically contingent, arising out of a specific set of circumstances or conditions, all of which vary according to time and place. It also envisions seeing American art as compelling and complex enough—strange enough, even—to serve as an object lesson of interpretation, historical inquiry, and so forth for scholars across art history and beyond.

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## Publications

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### International Essay Prize (Administered by Smithsonian American Art Museum)

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#### 2015

Hadrien Viraben, Université de Rouen  
“Achille Segard Interviews Mary Cassatt: A  
Living Master of Impressionism, Her  
Biographer, and the General Audience”

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### Publication Grants (Administered by College Art Association)

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#### 2015

**Éditions Wildproject**, France  
John Brinckerhoff Jackson, *Habiter l'Ouest:  
Photographies de Peter Brown*, edited by Jordi  
Ballesta and translated into French by Jessica  
Shapiro

**Getty Research Institute**, USA  
Jennifer Mundy, *Man Ray: Writings and  
Statements on Art*

**Oxford University Press**, UK  
David Lubin, *Grand Illusions: American Art and  
the First World War*

**Penn State University Press**, USA  
René Brimo, *The Evolution of Taste in American  
Collecting*, translated into English and edited by  
Kenneth Haltman

**Presses de l'Université Paris-Sorbonne**,  
France  
Hélène Valance, *Nuits américaines, l'art du  
nocturne aux États-Unis, 1890-1917*

**Temple University Press**, USA  
Celeste-Marie Bernier, *Suffering and Sunset:  
World War I in the Art and Life of Horace Pippin*

**Verlag der Buchhandlung Walther König**,  
Germany  
*The Seth Siegelau Source Book*, edited by Marja  
Bloem, Sara Martinetti, Jo Melvin, and Lauren  
Van Haften-Schick

**Wissenschaftlicher Verlag Trier and Bilingual  
Press**, Germany  
*The Mexico Diary: Winold Reiss between Vogue  
Mexico and Harlem Renaissance*, edited by Frank  
Mehring

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#### 2016

**C&F Éditions**, France  
Fred Turner, *Le cercle démocratique, le design  
multimédia de la Seconde Guerre mondiale aux  
années psychédélicques*, translated into French  
by Anne Lemoine

**Ediciones Universidad Alberto Hurtado** and  
**Museo Nacional de Bellas Artes**, Chile  
Rockwell Kent, *Voyaging Southward from the  
Strait of Magellan*, translated into Spanish and  
edited by Fielding D. Dupuy, Amari Peliowski,  
and Catalina Valdés\*

**Éditions des Archives Contemporaines**, France  
Darcy Grimaldo Grigsby, *Colossal: Engineering  
the Suez Canal, Statue of Liberty, Eiffel Tower, and  
Panama Canal*, translated into French by Karine  
Douplitzky\*

**Eiva Arts Foundation**, Armenia  
Erika Doss, *Twentieth-Century American Art*,  
translated into Armenian by Vardan Azatyan\*

**Johns Hopkins University Press**, USA  
Will Norman, *Transatlantic Aliens: Modernism,  
Exile, and Culture in Midcentury America*

**Les Presses du Réel**, France  
Robert Smithson, *mémoire et entropie*, edited by  
Jean-Pierre Criqui and Céline Flécheux

**Revolver Publishing**, Germany  
*In Terms of Painting*, edited by Eva Ehninger and  
Antje Krause-Wahl

**Södertörns Högskola**, Sweden  
*Art in Transfer: Curatorial Practices and  
Transnational Strategies in the Era of Pop*, edited  
by Annika Öhrner

**Yale University Press**, USA  
Joshua Shannon, *The Recording Machine: Art and  
the Culture of Fact*  
\* Final translation titles pending

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### Terra Foundation–Yale University Press American Art in Translation Book Prize

Hélène Valance, Université Paris  
Diderot-Paris 7  
*Nuits américaines, l'art du nocturne aux  
États-Unis, 1890-1917*, originally published  
in French by Presses de l'Université  
Paris-Sorbonne, 2015

# Paris Center Events

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

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## Conferences, Symposia, and Other Academic Events at the Paris Center

### “American Table Dressing and International Exhibitions, 1876–1900”

September 25, 2014

**Mark Meigs**, Université Paris Diderot-Paris 7  
**Pierre Provoyeur**, Director of FRAME in France and Conservateur Général Honoraire du Patrimoine

### “Barnett Newman’s ‘Formalism’: A Transatlantic Dialogue”

September 30, 2014

**Michael Schreyach**, Trinity University  
**Eva Ehninger**, Universität Bern

### “Seeing the Past in the Present: Thomas Hart Benton’s Mural ‘A History of New York,’ 1927” /

### “An Unexpected Gift: Painter Clifford Holmead Phillips and his Bequest to Germany”

October 8, 2014

**Susanneh Bieber**, American University  
**Alexia Pooth**, Neue Nationalgalerie

### “A Conversation with Michael Fried”

November 4, 2014

**Cyril Crignon**, École Supérieure d’Art du Nord-Pas de Calais  
**Eva Ehninger**, Universität Bern  
**Michael Fried**, Johns Hopkins University  
**Michael Schreyach**, Trinity University  
**Riccardo Venturi**, Institut National d’Histoire de l’Art.

### “Still Life/Nature Morte: A Transatlantic Dialogue”

March 26, 2015

**Patricia Falguières**, École des Hautes Études en Sciences Sociales



TBD. Photo: Yannick Pyannee.

**Wendy Bellion**, University of Delaware

Medieval Art, KU Leuven

**“Publishing Your Art Historical Research in the United States”**

March 31, 2015

**Emily D. Schapiro**, Executive Editor, American Art

**“Blindness and Bêtise in American Art since the 1960s”**

May 20, 2015

**Eva Buchberger**, Universität Bern  
**Morgan Labar**, Université Paris 1  
Panthéon-Sorbonne

**“Georgia O’Keeffe et ses Amis Photographes”**

September 24, 2015

**Sophie Bernard**, Musée de Grenoble  
**Didier Ottinger**, Centre Pompidou  
**Guy Tosatto**, Musée de Grenoble

**“Art, Empire, and History: A Transatlantic Dialogue on Thomas Cole”**

November 13, 2015

**Dominique de Font-Réaulx**, Musée Delacroix and Musée du Louvre  
**Amy Meyers**, Yale Center for British Art

**“The Art of Collaboration: Poets, Artists, Books”**

November 24, 2015

**Olivier Brossard**, Université Paris-Est Marne-la-Vallée  
**Anca Cristofovici**, Université de Caen Basse-Normandie  
**Barbara Montefalcone**, Paris College of Art

**“In Search of Utopia: The New World in the European Imaginary”**

February 18, 2016

**Jason LaFountain**, School of the Art Institute of Chicago  
**Jan Van der Stock**, Centre for the Study of

**“Delirious New Amsterdam: Art, Material Culture, and Circulation in New York and the Colonial Atlantic World”**

March 17, 2016

**Christopher Heuer**, Clark Art Institute  
**Sarah Monks**, University of East Anglia

**“Holland Mania: American Taste, Collecting, and Travel in the Gilded Age”**

April 21, 2016

**Chris Stolwijk**, Rijksbureau voor Kunsthistorische Documentatie  
**Annette Stott**, University of Denver

**“Mondriaan into Mondrian: Paris to New York”**

April 27, 2016

**Hans Janssen**, Gemeentemuseum Den Haag  
**Nancy J. Troy**, Stanford University

**“Perspective: A Special Issue on the History of Art in the United States”**

May 18, 2016

**Éric de Chassey**, École Normale Supérieure de Lyon  
**James Elkins**, School of the Art Institute of Chicago  
**Michael Leja**, University of Pennsylvania  
**Elvan Zabunyan**, Université Rennes 2

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**Conferences, Symposia, and Other Academic Events Co-organized and Supported by the Paris Center**

**“American Impressionism”**

October 2–3, 2014

Scottish National Galleries and the University of Edinburgh

**““Human Systems” as Cultural Ready-mades: The Work of Douglas Huebler”**

Professors Chen Anying and Heather Shirey (front center) with graduate students from Tsinghua University, in Beijing. Photo: ???



October 24 and 31, 2014

Université Catholique de Louvain and Université Rennes 2

**“Whistler’s Mother: An International Misunderstanding”**

November 3, 2014

Courtauld Institute of Art

**“Art in Transfer: Curatorial Practices and Transnational Strategies in the Era of Pop”**

November 6–8, 2014

Södertörn University

**“Goals and Limits of Formalist Criticism in the Interpretation of American Art”**

November 28, 2014

Freie Universität Berlin, John F. Kennedy Institute for North American Studies

**Fred Turner: “The Democratic Surround:”**

**Multimedia and American Liberalism from World War II to the Psychedelic Sixties”**

December 16, 2014

Institut National d’Histoire de l’Art

**“Rome Revisited: Rethinking Postwar Narratives of American Art”**

January 15–16, 2015

American Academy in Rome

**Stephanie Heydt: “New Frontier IV”**

February 4, 2015

Musée du Louvre

**“Looking Gift Horse in the Mouth: A Symposium on Hans Haacke”**

March 7, 2015

Institute of Contemporary Arts, London

**“Rome Revisited: Rethinking Postwar Narratives of American Art”**

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## Dialogues International Symposium

Alex J. Taylor, Assistant Professor and Academic Curator, University of Pittsburgh, and Terra Foundation Research Fellow in American Art at Tate (2014–16) **When we began to collaborate on our international conference series “Economic Thought and the Work of Art,” we were located in three different countries. What are some of the challenges of international collaboration, and why is it worth it?**

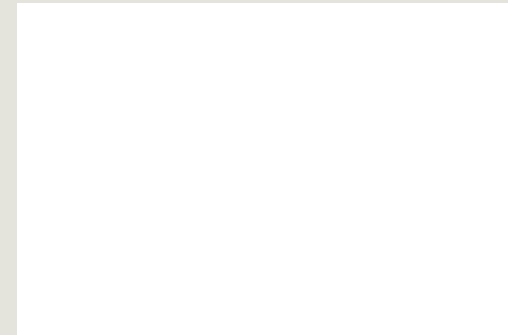
**Maggie Cao, David G. Frey Assistant Professor of Art History, University of North Carolina at Chapel Hill** It’s been really rewarding to see this project travel across the Atlantic. I am astonished by how certain methodologies in the humanities tend to have such geographic inertia. Holding our conferences in three different international locations allows us to bring together scholars who have encountered the topic of art and economics from distinct perspectives that reflect the scholarly climate of their respective locales. These interactions pushed me to think of the project as something more global in scope, not just in the sense of bringing together international scholars, but also in the sense of thinking in cross-cultural and postcolonial terms about the intersection of art and economics. There are

certainly challenges to working internationally since funding structures for organizing major scholarly events vary so much from location to location. At times, this dictates the scale and organization of conferences by imposing limitations, though we’ve tried to not let that interfere with our broader scholarly goals.

**Sophie Cras, Assistant Professor, Université Paris 1 Panthéon-Sorbonne** I agree with Maggie. I am also grateful for the three of us coming together and making connections not only between academic scenes (American, British, and French) but also between the university and museum worlds. Although digital tools have been very helpful, I feel that giving scholars opportunities to get together in person, in diverse locations and configurations, is still the best way to advance collaborative research in the field.

**AJT Given the ways in which art operates between and beyond national borders, has the category of American art—or the character of the field of American art history—played a role in shaping your approach to the more international subject of art and economics?**

**SC** Understanding American art in an international context is key to the kind of research we are undertaking: one that considers art not in isolation but through situations of encounter and exchange, power struggles and appropriations. Specifically, my research is aimed toward a better understanding of capitalism during and after the Cold War. Capitalism is not only a set of economic, institutional, and political choices; nor is it just a homogeneous system embodied by its US model—whether praised or rejected. It is a combination of complementary, competing, and sometimes conflicting representations, localized both historically and geographically. Studying American art in confrontation and dialogue with



Installation view of the *Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic* at the Crystal Bridges Museum of American Art, Bentonville, AK.

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other local artistic scenes sheds light on the value of these contrasted representations that make the “spirit of capitalism.”

**MC** Recently, there has certainly been a strong push to transnationalize the field of American art in general. A lot of the new transnational work in American art history has been focused on tracing material objects or people as they crossed borders and oceans. What’s fascinating about economics is just how immaterial it is. In one sense, it is perceived as global to begin with: capitalism is without borders, we might say. But it also has geographies. I think this is why it was so important for us to culminate our conference series with an event that deals specifically with economic encounter so that we can address how artifacts operate at the political and cultural boundaries of unique economic systems.

**AJT Has your thinking about art and economics shaped the way you teach American art at your respective institutions? What new course content has or will develop from this collaboration?**

**MC** The course I teach that most directly relates to this project is an undergraduate seminar on

art and money, which looks at the intersections of visual culture and economic thinking in the Western world from the seventeenth century to the present. We cover topics including trade in the Dutch Golden Age, wampum in colonial America, nineteenth-century *trompe l’oeil* painting, and Pop art. Sophie’s *American Art* essay on artist shareholding experiments in the 1960s is always on the syllabus for the unit on conceptual art and the market. In my American art survey, I give a couple of lectures that are economics themed, particularly when I cover historical periods when the status of art as a commodity is prominent or shifting such as in the eighteenth-century trade between colonists and Native Americans, the Gilded Age, Dadaism, and so on.

**SC** For several years I have taught a course on the history of the art market from the eighteenth century to the present. While I believe this is fundamental knowledge to offer our students—at the crossroads of art history, sociology, economy of art, and cultural history—this class should not be content with presenting them with prices, career strategies, and market values, setting aside the artistic practice itself. Artists have always been very conscious of the economic system they partake in. Giving the artists a voice by including in the class a discussion of their writings, or inviting contemporary artists to discuss the subject, is an excellent way to foster a critical approach to this important contemporary issue.





Michael Schreyach and Eva Ehninger at the Paris Center. Photo: Lucy Pike

March 11–12, 2015  
American Academy in Rome

**“Ed Ruscha Redux”**

March 11–12, 2015  
Centre Pompidou and Centre de Création  
Contemporaine Olivier Debré

**Wendy Bellion: “The Afterlife of  
Iconoclasm: Destruction and Surrogation  
in Nineteenth-Century New York”**

March 31, 2015  
Institut National d’Histoire de l’Art

**“Erased, Replaced, Omitted,  
Denied: American Art and Negation”**

April 1, 2015  
Institut National d’Histoire de l’Art

**“Re-sourcer l’Archive, l’Exemple de l’Art  
Américain”**

April 2, 2015  
École Nationale Supérieure des Beaux-Arts

**“Sargent and the Arts of His Time”**

April 17, 2015  
National Portrait Gallery, London

**“American Nights: The Nocturne in American  
Art and Visual Culture, 1890–1917”**

April 23, 2015  
Courtauld Institute of Art

**“Duchamp and Sweden: On the Reception  
of Marcel Duchamp after World War II”**

April 28–30, 2015  
Moderna Museet

**“Marshalling American Art:  
Exhibiting Ideology in the Cold War”**

May 1, 2015  
Tate London

**“Wordstruck: American Artists  
as Readers, Writers, and Literati”**

May 13–16, 2015  
Maria Curie-Sklodowska University

**“Crash and Burn: Destruction in American Art”**

June 5–6, 2015  
Courtauld Institute of Art

**“Responses to Agnes Martin”**

February 12–13, 2016  
Kunstsammlung Nordrhein-Westfalen

**“Multiculturalism in Today’s Art World”**

February 18, 2016  
Columbia Global Centers, Europe

**“The Archives of American Art from A to Z”**

March 21, 2016  
Institut National d’Histoire de l’Art

**“The American West: A French Appropriation”**

March 22–23, 2016  
Institut National d’Histoire de l’Art

**“Rethinking Pictures: A Transatlantic Dialogue”**

May 19–20, 2016  
Terra Foundation Paris Center and Library  
and Centre Allemand d’Histoire de l’Art

# Collection Loans and Acquisitions

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

## Exhibition Loans

### ***The Left Front: Radical Art in the "Red Decade," 1929–1940***

Mary and Leigh Block Museum of Art (organizer), January 17–June 22, 2014; Grey Art Gallery, New York University, January 13–April 4, 2015  
Boris Gorelick, *Sweat Shop*, c. 1938  
Reginald Marsh, *Chicago*, 1930  
Kenneth Hayes Miller, *Leaving the Shop*, 1929  
Raphael Soyer, *The Mission*, c. 1935

### ***Striking Resemblance: The Changing Art of Portraiture***

Jane Voorhees Zimmerli Art Museum, January 25–July 13, 2014  
Susan Macdowell Eakins, *Portrait of Luigi Maratti*, 1932

### ***Archibald Motley: Jazz Age Modernist***

Nasher Museum of Art at Duke University (organizer), January 30–May 11, 2014; Amon Carter Museum of American Art, June 14–September 7, 2014; Los Angeles County Museum of Art, October 19, 2014–February 1, 2015; Chicago Cultural Center, March 6–August 31, 2015; Whitney Museum of American Art, October 2, 2015–January 17, 2016  
Archibald J. Motley Jr., *Between Acts*, 1935

### ***William Glackens***

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

### ***Marsden Hartley: Die Deutschen Bilder,***



Michael Schreyach and Eva Ehninger at the Parrish Center. Photo: Lucy Pike

**1913–1915 (Marsden Hartley: The German Paintings, 1913–1915)**

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

**Into the Light: The Paintings of William Blair Bruce**

Art Gallery of Hamilton, May 24–October 5, 2014  
John Leslie Breck, *Garden at Giverny (In Monet's Garden)*, between 1887 and 1891  
John Leslie Breck, *Giverny Hillside*, between 1887 and 1891  
Dawson Dawson-Watson, *Giverny*, 1888  
Louis Ritter, *Willows and Stream*, Giverny, 1887

**Peindre L'Amérique: Les Artistes du Nouveau Monde (1830–1900)**

Fondation de l'Hermitage, June 27–October 26, 2014  
William Bradford, *Floe-Ice*, 1872  
Frederic Edwin Church, *The Iceberg*, c. 1875  
John Frederick Kensett, *Almy Pond, Newport*, c. 1857  
Irving Ramsey Wiles, *On the Veranda*, 1887

**Jamie Wyeth**

Museum of Fine Arts, Boston (organizer), July 16–December 28, 2014; Brandywine River Museum of Art, January 17–April 5, 2015; San Antonio Museum of Art, April 25–July 5, 2015; Crystal Bridges Museum of American Art, July 23–October 5, 2015  
Jamie Wyeth, *Kleberg*, 1984  
Jamie Wyeth, *Sea Star*, 1985

**Charles Courtney Curran: Seeking the Ideal**

Dixon Gallery and Gardens (organizer), July 27–October 5, 2014; Frick Art & Historical Center, November 1, 2014–February 1, 2015; Columbia Museum of Art, February 20–

May 17, 2015  
Charles Courtney Curran, *Paris at Night*, 1889  
Charles Courtney Curran, *In the Luxembourg Garden*, 1889  
Charles Courtney Curran, *Lotus Lilies*, 1889

**Exalted Nature: The Real and Fantastic World of Charles Burchfield**

Brandywine River Museum of Art (co-organizer), August 23–November 16, 2014; Burchfield Penney Art Center (co-organizer), December 12, 2014–February 22, 2015  
Charles Burchfield, *Dream of a Fantasy Flower*, 1960–66

**Navigating the West: George Caleb Bingham and the River**

Amon Carter Museum of American Art (co-organizer), October 2, 2014–January 18, 2015; Saint Louis Art Museum (co-organizer), February 22–May 17, 2015; Metropolitan Museum of Art, June 17–September 20, 2015  
George Caleb Bingham, *The Jolly Flatboatmen*, 1877–78

**Coney Island: Visions of an American Dreamland, 1861–2008**

Wadsworth Atheneum Museum of Art (organizer), January 31–May 31, 2015; San Diego Museum of Art, July 11–October 18, 2015; Brooklyn Museum, November 20, 2015–March 13, 2016; McNay Art Museum, May 11–September 11, 2016  
Reginald Marsh, *Pip and Flip*, 1932  
Reginald Marsh, *Riders in a Mermaid Tunnel Boat*, 1946

**Monet and American Impressionism**

Samuel P. Harn Museum of Art (co-organizer), February 3–May 24, 2015; Hunter Museum of American Art (co-organizer), June 27–September 20, 2015; Jepson Center for the Arts (co-organizer), October 16, 2015–

January 24, 2016  
Frederick Frieseke, *Lilies*, by 1911  
Ernest Lawson, *Spring Thaw*, c. 1910  
Maurice Brazil Prendergast, *Salem Willows*, 1904  
Theodore Robinson, *Père Trognon and His Daughter at the Bridge*, 1891  
Robert Vonnoh, *Jardin de paysanne (Peasant Garden)*, 1890

**Sargent: Portraits of Artists and Friends**

National Portrait Gallery, London (organizer), February 12–May 25, 2015; Metropolitan Museum of Art, June 28–October 4, 2015  
John Singer Sargent, *Dennis Miller Bunker Painting at Calcot*, 1888

**The Artist's Garden: American Impressionism and the Garden Movement, 1887–1920**

Pennsylvania Academy of the Fine Arts (organizer), February 13–May 24, 2015; Chrysler Museum of Art, June 16–September 6, 2015; Reynolda House Museum of American Art, October 3, 2015–January 3, 2016  
John Leslie Breck, *Garden at Giverny (In Monet's Garden)*, between 1887 and 1891  
Hugh Henry Breckenridge, *White Phlox*, 1906  
Charles Courtney Curran, *In the Luxembourg (Garden)*, 1889  
Frederick Frieseke, *Lady in a Garden*, c. 1912  
Richard Emil (or Edward) Miller, *The Pool*, c. 1910

**Gold! Riches and Ruin**

Eiteljorg Museum of American Indians and Western Art, March 7–August 9, 2015  
William S. Jewett, *The Promised Land—The Grayson Family*, 1850

**One-Way Ticket: Jacob Lawrence's Migration Series and Other Visions of the Great Movement North**

Museum of Modern Art (co-organizer), April

3–September 7, 2015; Phillips Collection (co-organizer), October 8, 2016–January 8, 2017; Schomburg Center for Research in Black Culture (co-organizer)  
Romare Bearden, *After Church*, 1941

**American Epics: Thomas Hart Benton and Hollywood**

Peabody Essex Museum (co-organizer), June 6–September 7, 2015; Nelson-Atkins Museum of Art (co-organizer), October 10, 2015–January 3, 2016; Amon Carter Museum of American Art (co-organizer), February 6–May 1, 2016; Milwaukee Art Museum, June 9–September 5, 2016  
Thomas Hart Benton, *Slaves*, 1925

**Whistler and Roussel: Linked Visions**

Art Institute of Chicago, June 20–September 27, 2015  
James McNeill Whistler, *A Chelsea Shop*, between 1894 and 1895  
James McNeill Whistler, *Carlyle's Sweet-stuff Shop*, c. 1887  
James McNeill Whistler, *Maud on a Stairway*, 1884–85  
James McNeill Whistler, *Reclining Nude*, 1893/1900

**Night Vision: Nocturnes in American Art, 1860–1960**

Bowdoin College Museum of Art, June 27–October 18, 2015  
William Glackens, *Bal Bullier*, c. 1895

**Whistler: Close-Up**

Williams College Museum of Art, June 27–October 18, 2015  
James McNeill Whistler, *A Red Note: Fête on the Sands, Ostend*, 1887  
James McNeill Whistler, *Note in Red: The Siesta*, by 1884  
James McNeill Whistler, *The Beach at*

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## Dialogues Picturing the Americas

PJ Brownlee, Terra Foundation Curator **How did our international collaboration on the exhibition *Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic* affect you?**

**Regina Teixeira de Barros, Senior Curator, Pinacoteca do Estado de São Paulo** In 2014, I was invited by Valéria Piccoli, a fellow curator at the Pinacoteca who was at the time working in collaboration with the Terra Foundation on the exhibition, to write on Tarsila do Amaral, a Brazilian modernist painter, for the catalogue. The invitation was unlike others I typically receive because it included a very significant two-day workshop: an author's seminar at the Art Gallery of Ontario. There, I had the chance to present my paper to this group of scholars from across the Americas. The maturation of the discussions in Toronto were evident at an international symposium on the same topic held the following year at the Crystal Bridges Museum of American Art. And of course the consolidation of these ideas was beautifully assembled in the *Picturing the Americas* exhibition. The effects of what I learned in this project will forever echo in my work as a university teacher and an art curator.



**Georgiana Uhlyarik, Curator, Art Gallery of Ontario**

The five years we spent conceiving, researching, travelling, presenting, developing, and shaping the content of the exhibition and publication—in three languages—have been transformative for me both professionally and personally. Beyond the vast amount of learning that occurred and establishing a new network of colleagues in the Americas and beyond, the most profound impact for me has been our partnership: the collaborative model we curators and our institutions developed represents the high mark for what cooperation between colleagues and institutions can be.

**PJB** You mention a “vast amount of learning,” **Georgiana.** Tell me specifically how *Picturing the Americas* reinforced or altered your views of American art.

**GU** The art and artists of the United States have a large presence in the study and history of Canadian art. Working on *Picturing the Americas* reinforced for me that artists work beyond borders, even when they are shaped by and themselves shape what have been framed as “national schools.” Concerns, artistic or otherwise, that inspire and propel creativity and expression are described within a vocabulary of local relevance and nuance; however, they often speak to larger complexities of the times and even beyond the moment. These textured specificities are important as they offer insights into an ever-growing network of ideas and ways of seeing the world. This expands the possibilities of exploring what makes us distinct and what connects us, ways in which we belong and ways in which we do not, at a much more granular level.

**RTdB** Much like Georgiana, *Picturing the Americas* altered my views of American art. Before the exhibition, I took for granted that Portuguese, Spanish, and English colonization processes were very different from one another, and led to quite distinct societies. The exhibition made me believe otherwise: there are many more common issues than I first thought, and I



Installation view of the *Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic* at the Crystal Bridges Museum of American Art, Bentonville, AK.

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now look at the Americas as a whole, and not as a sum of different regions and cultures.

**PJB** **Where would you like to see the field of American art—this could be in relation to Canadian, Brazilian, or the art of the Americas—in the next 10 years, and what needs to happen to get it there?**

**RTdB** Little by little, the inclusion of non-European and non-North American art in the history of Western art is becoming a reality. I would like to see art history of the Americas being defined and presented in a more integrated and critical way. It would be very healthy to have these sorts of exhibitions curated with a non-European point of view. I think it will be very important to bring these ideas to light through exhibitions on pan-American art.

**GU** Like Regina, I believe it is imperative that art of the Americas—beyond the geo-political borders enforced currently—broaden to include indigenous art and artists. While this is much more common in contemporary art and curatorial practice, it is less evident when dealing with historical material. This is the most significant area of inquiry and research in the field of art of the Americas. The conventions which currently define areas of study and collecting and display, from anthropology to cultural studies to art history, from natural history museums to art institutions, have led to academic and museological silos that have restricted cross-disciplinary study and have created a hierarchy of values. We must forge new conversations and cross-cultural dialogues to unleash the full potential and expressive power of art.

Marseille, c. 1901  
James McNeill Whistler, *The Sea, Pourville*, 1899

**Painting the Modern Garden: Monet to Matisse**  
Cleveland Museum of Art (co-organizer),  
October 11, 2015–January 5, 2016;  
Royal Academy of Arts (co-organizer),  
January 30–April 20, 2016  
John Leslie Breck, *Garden at Giverny*, between  
1887 and 1891 (Cleveland Museum of Art only)

**Charles Harold Davis (1856–1933):  
Mystic Impressionist**  
Bruce Museum (organizer), September 26,  
2015–January 3, 2016  
Charles Harold Davis, *Champ de blé*, 1883

**Homegrown: The School of the Art Institute  
in the Permanent Collection**  
Art Institute of Chicago, October 17,  
2015–February 14, 2016  
Kyra Markham, *Night Club*, 1935

**Audubon to Warhol: The Art of American  
Still Life**  
Philadelphia Museum of Art, October 27,  
2015–January 10, 2016  
Louis Ritter, *Flowers: Peonies and  
Snowballs*, 1887

**Georgia O'Keeffe et ses Amis Photographes**  
Musée de Grenoble, November 7, 2015–  
February 7, 2016  
Georgia O'Keeffe, *Red Amaryllis*, 1937

**Wyeth: Andrew and Jamie in the Studio**  
Denver Art Museum (organizer), November 8,  
2015–February 7, 2016; Museo Thyssen-  
Bornemisza, March 1–June 19, 2016  
Jamie Wyeth, *Kleberg*, 1984 (Denver Museum of  
Art only)

**O'Keeffe, Stettheimer, Torr, Zorach:**

**Women Modernists in New York**  
Norton Museum of Art (organizer),  
February 18–May 15, 2016; Portland Museum  
of Art, Maine, June 23–September 18, 2016  
Helen Torr, *Purple and Green Leaves*, 1927

**Electric Paris**  
Bruce Museum, May 14–September 4, 2016  
Theodore Earl Butler, *Place de Rome  
at Night*, 1905  
Charles Courtney Curran, *Paris at Night*, 1889  
Willard Metcalf, *Au café*, 1888

**Impressionism: American Gardens on Canvas**  
New York Botanical Garden (organizer), May  
14–September 11, 2016; Taubman Museum of Art,  
February 3–May 16, 2017  
Hugh Henry Breckenridge, *White Phlox*, 1906  
Childe Hassam, *Horticulture Building, World's  
Columbian Exposition, Chicago*, 1893

**Mabel Dodge Luhan & Company:  
American Moderns and the West**  
Harwood Museum (organizer), May 22–  
September 11, 2016; Albuquerque Museum of  
Art and History, October 29, 2016–January 22,  
2017; Burchfield Penney Art Center, March 10–  
May 28, 2017  
Walter Ufer, *Builders of the Desert*, 1923

**Mary Cassatt Retrospective**  
Yokohama Museum of Art (co-organizer),  
June 25–September 11, 2016; National Museum  
of Modern Art, Kyoto, September 27–  
December 4, 2016; NHK, Tokyo (co-organizer);  
NHK Productions, Inc., Tokyo (co-organizer);  
Yomiuri Shimbun (co-organizer)  
Mary Cassatt, *Jenny and Her Sleepy Child*,  
between 1891 and 1892  
Mary Cassatt, *Summertime*, 1894  
Mary Fairchild MacMonnies (later Low), *The  
Breeze*, 1895

**Stuart Davis: In Full Swing**  
Whitney Museum of American Art  
(co-organizer), June 10–September 25, 2016;  
National Gallery of Art (co-organizer),  
November 20, 2016–March 5, 2017; de Young  
Museum, April 1–August 6, 2017; Crystal  
Bridges Museum of American Art, September  
16, 2017–January 8, 2018  
Stuart Davis, *Super Table*, 1925

## Terra Collection Initiatives

Organized by the foundation's curatorial  
staff in concert with institutional partners,  
Terra Collection Initiatives are collaborative  
exhibition projects that further scholarship  
on the foundation's collection and make  
significant contributions to the study of  
historical American art. Although such  
collaborations vary in nature, the goal of

Terra Collection Initiatives is to inspire a rich  
cross-cultural dialogue on and new ways  
of thinking about American art, utilizing the  
collection as the basis for both scholarly  
interpretation and contextualized presentation.

**New Frontier III. Portraits Anglo-Américains  
à l'Heure de la Révolution (American  
Encounters: Anglo-American Portraiture in  
an Era of Revolution)**  
Musée du Louvre (co-organizer), January 31–  
April 28, 2014; Crystal Bridges Museum of  
American Art (co-organizer), May 17–September  
15, 2014; High Museum of Art (co-organizer),  
September 28, 2014–January 18, 2015  
Rembrandt Peale, *George Washington, Porthole  
Portrait*, after 1824

**L'Impressionnisme et les Américains  
(American Impressionism: A New Vision,  
1880–1900/Impresionismo Americano)**



Michael Schreyach and Eva Ehninger at the Paris Center. Photo: Lucy Pike

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## Dialogues William Merritt Chase

Katherine Bourguignon, Curator, Terra Foundation **In the spring and winter of 2014, the three of us came together in Chicago and Giverny, France, respectively, for two pre-exhibition convenings for our William Merritt Chase retrospective. What was the value of these meetings?**

**Elsa Smithgall, Curator, The Phillips Collection**  
Some of the key themes we explored include Chase's eclecticism in style and subject matter, Chase as a modern master, his teaching practice and training, the influence of the Old Masters, international critical reception, and the innovative use of pastel, among others. All these ideas helped to ground the scholarly inquiry and choice of topics that followed in the catalogue essays, further refine the checklist, and focus the interpretive lens brought forward in the exhibition's presentation, wall text, and audio guides.

**Erica Hirshler, Croll Senior Curator of American Paintings, Museum of Fine Arts, Boston**  
For me, the most valuable contributions were the discussions surrounding Chase's eclecticism and how to come to grips with it in the context of a retrospective exhibition—the quote that sticks in my mind is “just embrace it!” Also valuable were the discussions around context, particularly Christopher Atkins's ideas on the relationship between Chase and Dutch painting—not just the figurative works, but also the landscapes—Chase's European aspirations—the bohemian studio setting, his relationship to German painters in Munich, etc.—and so on. These conversations really broadened my thinking, especially the discussions with individuals with international expertise.

**KB In what ways did the convenings help enhance the exhibition?**

**EH** They helped in a number of ways: turning our academic and museum colleagues into stakeholders for the exhibition by involving them at an early stage in our discussions, creating a pool of scholars to call upon as a resource, shaping my thinking about my essay for the catalogue, and helping to determine my decision to employ a thematic installation. Throughout my planning, I kept coming back to the conversations we had had at the convenings.

**ES** The convenings helped enhance the exhibition because the discussions about how to position and provide a fresh appraisal of Chase's art and legacy naturally led to conversations about how best to arrange the exhibition and craft the interpretation to highlight his eclecticism, the merging of his public and private lives, his influential role as a teacher, and his virtuosity in technique as a master of both oil and pastel. The presence of European-based scholars at the Giverny gathering stimulated important discussion about the need to thoughtfully consider the different audiences in the United States and Europe and how that would impact the delivery of content, including the need for more biographical information and context about the international developments of which Chase was an important part. For example, during the Giverny discussion, it was emphasized that for audiences visiting the exhibition at the the Ca'



Installation view of the *Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic* at the Crystal Bridges Museum of American Art, Bentonville, AK.

Pesaro, in Venice, it would be important to provide more extensive information about the American context of the works, with which the international audiences may be less familiar, and to emphasize the nature of Chase's close ties to Italy as part of a broader cultural connection between American and Italian artists at that time.

**KB Based on our experience, would you organize pre-exhibition convenings for future projects?**

**EH** I think it's a great idea, for all of the reasons it worked so well with our project. I can see future convenings as a useful way to think about potential essay topics, catalogue authors, and/or lecturers. Our meetings were also helpful in terms of bringing academic art historians into the mix. My only

suggestion might be to include conservators with knowledge of the specific period and/or artist as well as art historians.

**ES** I agree with Erica, pre-exhibition convenings are key to broadening the conversation to include scholars across disciplines. They yield rich, new perspectives as well as opportunities to test out ideas and approaches while gathering insights that can help shape a project in meaningful ways. The two Chase convenings generated many ideas, all of which could not be exhaustively explored in one exhibition. The convenings affirmed that Chase is a subject ripe for continued exploration. Hopefully, this project not only deepened the scholarship but also stirs others to expand the literature on Chase within an international context.

Musée des Impressionnismes Giverny (co-organizer), March 28–June 29, 2014; National Galleries of Scotland, July 19–October 19, 2014; Museo Thyssen-Bornemisza, November 4, 2014–February 1, 2015  
36 works loaned, including:  
John Leslie Breck, *Morning Fog and Sun*, 1892  
Mary Cassatt, *Summertime*, 1894  
William Merritt Chase, *Morning at Breakwater, Shinnecock*, c. 1897  
Theodore Robinson, *Blossoms at Giverny*, 1891–1892  
John Singer Sargent, *Dennis Miller Bunker Painting at Calcot*, 1888

**Samuel F. B. Morse’s “Gallery of the Louvre” and the Art of Invention**

Huntington Library, Art Collections, and Botanical Gardens, January 24–May 4, 2015; Amon Carter Museum, May 23–August 23, 2015; Seattle Art Museum, September 16, 2015–January 10, 2016; Crystal Bridges Museum of American Art, January 23–April 18, 2016; Detroit Institute of Arts, June 18–September 18, 2016; Peabody Essex Museum, October 8, 2016–January 8, 2017; Reynolda House Museum of American Art, February 17–June 4, 2017; New Britain Museum of American Art, June 17–October 15, 2017  
Samuel F. B. Morse, Francis I, *Study for “Gallery of the Louvre,”* between 1831 and 1832  
Samuel F. B. Morse, *Gallery of the Louvre*, 1831–33

**New Frontier IV. Fastes et Fragments, Aux Origines de la Nature Morte Américaine (American Encounters: The Simple Pleasures of Still Life)**

Musée du Louvre (co-organizer), February 4–April 27, 2015; Crystal Bridges Museum of American Art (co-organizer), May 16–September 14, 2015; High Museum of Art (co-organizer), September 26–January 31, 2016

Martin Johnson Heade, *Still Life with Apple Blossoms in a Nautilus Shell*, 1870  
William Sidney Mount, *Fruit Piece: Apples on Tin Cups*, 1864

**Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic (Paisagem nas Américas: Pinturas da Terra do Fogo ao Ártico)**

Art Gallery of Ontario (co-organizer), June 20–September 7, 2015; Crystal Bridges Museum of American Art, November 6, 2015–January 18, 2016; Pinacoteca do Estado de São Paulo (co-organizer), February 27–May 29, 2016  
Alfred Thompson Bricher, *The Sidewheeler “The City of St. Paul” on the Mississippi River, Dubuque, Iowa*, 1872  
Thomas Cole, *Landscape with Figures: A Scene from “The Last of the Mohicans,”* 1826  
Sanford Robinson Gifford, *Hunter Mountain, Twilight*, 1866  
Martin Johnson Heade, *Newburyport Marshes: Approaching Storm*, c. 1871  
George Josimovich, *Illinois Central*, 1927  
Worthington Whittredge, *Indian Encampment*, between 1870 and 1876

**William Merritt Chase: A Modern Master**

Phillips Collection (co-organizer), June 4–September 11, 2016; Museum of Fine Arts, Boston (co-organizer), October 9, 2016–January 16, 2017; Fondazione Musei Civici di Venezia (co-organizer), February 11–May 28, 2017  
William Merritt Chase, *Hall at Shinnecock*, 1892  
William Merritt Chase, *Morning at Breakwater, Shinnecock*, c. 1897  
William Merritt Chase, *Ready for a Walk*, c. 1885  
William Merritt Chase, *Shinnecock Studio Interior*, 1892  
William Merritt Chase, *Spring Flowers (Peonies)*, by 1889  
William Merritt Chase, *The Olive Grove*, c. 1910

Michael Schreyach and Eva Ehninger at the Paris Center. Photo: Lucy Pike



**Multi-year Loans**

**Art Institute of Chicago**, April 2005–present  
35 works, including:  
George Bellows, *The Palisades*, 1909  
John Singleton Copley, *Portrait of Mrs. John Stevens (Judith Sargent, later Mrs. John Murray)*, 1770–72  
Charles Courtney Curran, *Lotus Lilies*, 1888  
Marsden Hartley, *Painting No. 50*, 1914–15  
Walt Kuhn, *Clown with Drum*, 1942

**Musée des Impressionnismes Giverny**, July–October 2012; April–October 2013; April–October 2014; April–December 2015  
John Leslie Breck, *Morning Fog and Sun*, 1892  
Willard Metcalf, *The Lily Pond*, 1887  
Lilla Cabot Perry, *Autumn Afternoon*, Giverny, between 1905 and 1909  
Guy Rose, *Giverny Hillside*, between 1890

and 1891  
Theodore Wendel, *Brook, Giverny*, 1887

**Musée des Impressionnismes Giverny**, March–November 2016  
John Leslie Breck, *Morning Fog and Sun*, 1892  
Louis Paul Dessar, *Peasant Woman and Haystacks, Giverny*, 1892  
Frederick Frieseke, *Breakfast in the Garden*, c. 1911  
Theodore Robinson, *Blossoms at Giverny*, 1891–92  
Theodore Robinson, *The Wedding March*, 1892

**Pennsylvania Academy of the Fine Arts**, December 2010–May 2016  
George Tooker, *Highway*, 1953

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## Acquisitions

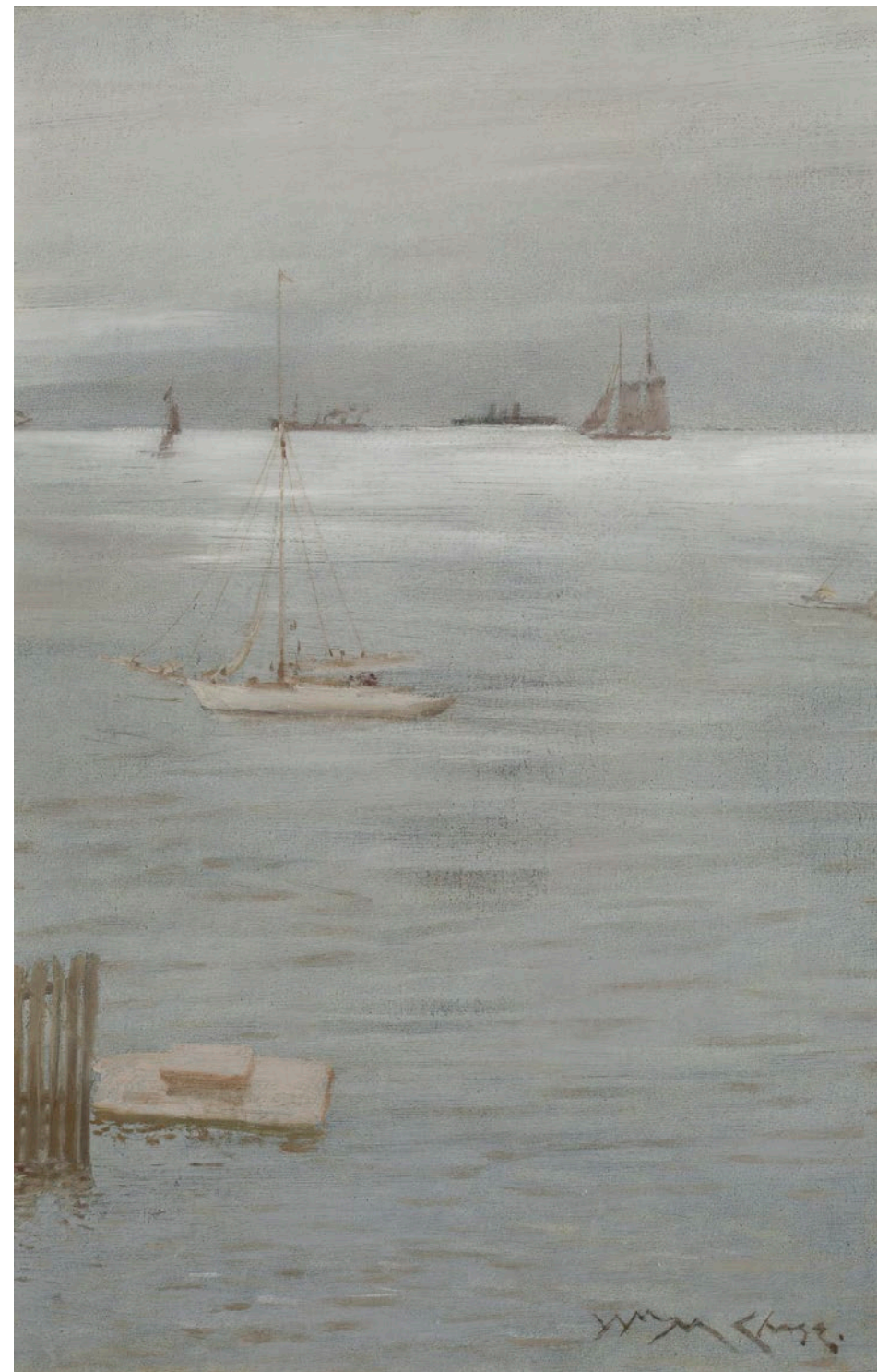
### **William Merritt Chase, *Untitled (Harbor Scene)*, c. 1888**

A generous donation from Jamee and Marshall Field has enriched the Terra Foundation's holdings of work by the prominent nineteenth-century artist-teacher William Merritt Chase. *Untitled (Harbor Scene)* is a fine example of the seascapes that Chase painted during the summer months between 1886 and 1889, and it depicts the Brooklyn waterfront, which had become a fashionable tourist destination during this period. Instead of crowds and bustling activity, however, Chase focused on the calm sea, including only minimal evidence of the surrounding docks. This distinctive painting is one of Chase's early modern experiments of outdoor scenes. Executed rapidly in thin washes of grey and blue with a few thoughtfully placed brushstrokes, the result is a sketch-like finish.

Sailboats lie at anchor to provide a horizontal counterpoint to the composition's narrow verticality, recalling a process used in the Japanese prints that Chase admired and collected.

While most of Chase's coastline paintings of the time are small, wooden panels painted out-of-doors, this work is larger and painted on canvas. The cropped composition and monochromatic palette of somber tones recall the work of American expatriate artist James McNeill Whistler, whom Chase met in London in 1885 and whom he greatly respected. Indeed, this picture shares with Whistler's contemporary seascapes—such as *A Freshening Breeze* and *The Sea, Pourville*, both in the Terra Foundation's collection—a concern for tonal harmony, soft brushwork, and decorative composition, inspired by Japanese prints. Yet unlike Whistler who painted abroad, Chase focused on locations in the United States. Critics praised his depictions of urban parks and seascapes as “veritable little jewels” and claimed them as uniquely American.

Oil on canvas, 17 × 26<sup>3</sup>/<sub>8</sub> in. (43.2 × 67 cm), Terra Foundation for American Art, Gift of Jamee and Marshall Field, 2015.1



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Acquisitions  
**Romare Bearden,**  
*After Church, 1941*

The first work by Romare Bearden to enter the Terra Foundation's collection, *After Church* depicts the vibrant religious and social life of African Americans in the South between the World Wars. Completed in 1941 after a prolonged visit to the region, the painting also represents an important transitional moment in Bearden's career. Having spent much of the 1930s creating artwork that looked to social realism and American scene painting, *After Church* and other works from this period mark the beginning of Bearden's engagement with African American subjects and his exploration of compositional abstraction.

Born in the South but raised in New York, Bearden returned to the region of his birth in 1940, and it was this trip that inspired *After Church* and other works he created at the time. Directly addressing the African American world for the first time, Bearden also explored the social rhythms of Southern life, which revolved around farm, family, and faith. *After Church* depicts a gathering of congregants before a whitewashed frame of a wooden church, but the sketched lines, abstracted figures, and application of color in large swathes moves away from strictly representational imagery toward a transitional hybrid of figurative and abstract painting. Indeed, the foundation's new acquisition represents a pivotal moment in Bearden's long, fruitful career, grounding his practice in the African American experience and heralding the abstracted compositions that he would continue to skillfully employ.



Gouache on brown paper, 22 × 34½ in. (55.9 × 87.6 cm),  
Terra Foundation for American Art, Daniel J. Terra Art  
Acquisition Endowment Fund, 2015.2. Art © Romare  
Bearden Foundation/ Licensed by VAGA, New York, NY

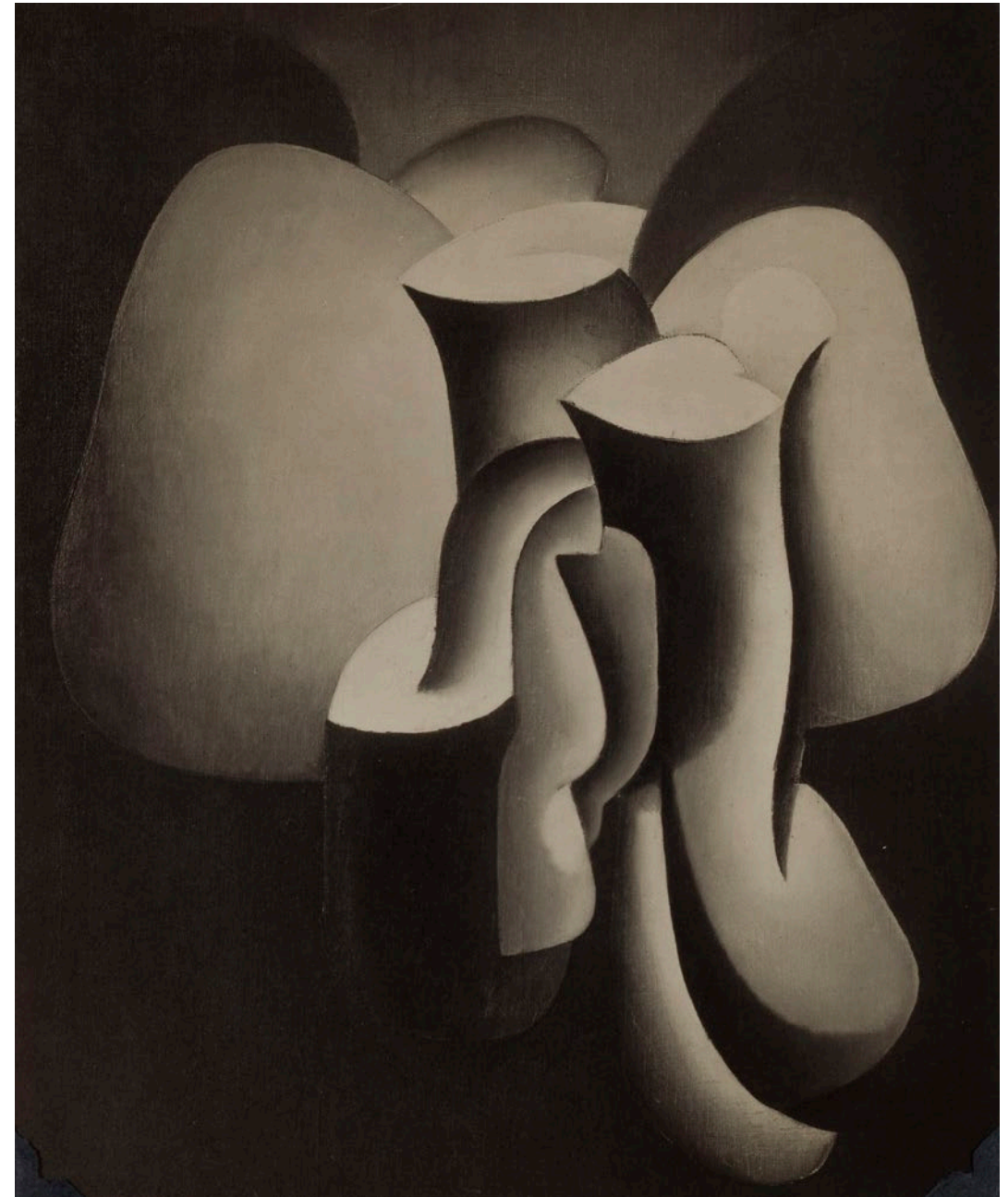
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## Acquisitions

### Charles Sheeler, *Flower Forms*, between 1917 and 1926

Charles Sheeler was a prolific artist, and the work he produced ranged in media from photography to film to painting. He was a leading painter in the Precisionist movement, presenting a clean, pared down vision of regional America while embracing the tensions between the efficiency of industrial progress, the mounting concern over its social implications, and age-old traditions of artisanal craft. In *Bucks County Barn* of 1940, the Terra Foundation's collection has a notable example of Sheeler's mature, Precisionist style. The collection also contains the last fully realized abstract painting made by Sheeler: *Flower Forms* of 1917. Now, the foundation has a gelatin silver print of *Flower Forms*, created by the artist himself.

Sheeler made this photograph of *Flower Forms* most likely for John Quinn, a significant twentieth-century collector, who purchased the painting from Sheeler soon after it was completed. Quinn was also a committed collector of ethnographic art, and in 1918 he hired Sheeler to photograph his collection. How much Sheeler photographed is unknown, but pictures survive of Quinn's African and Indian collections. These photographs, held at institutions as varied as the Museum of Fine Arts, Boston, and the Archives de Zayas in Seville, Spain, reveal Sheeler's artistic eye for making striking depictions of masks, ceremonial objects, and sculptures. It is probable that Sheeler photographed his own painting in Quinn's collection as part of this visual inventory. As such, this photograph of *Flower Forms* documents not only an artwork that for Sheeler marked a transition from an interest in abstraction to the Precisionist paintings for which he would eventually become known, but also the multi-faceted relationship between Sheeler and Quinn.



Gelatin silver print, sheet: 7 $\frac{1}{4}$  × 5 $\frac{15}{16}$  in. (18.4 × 15 cm),  
mount: 14 $\frac{9}{16}$  × 9 $\frac{15}{16}$  in. (37.3 × 25.3 cm),  
Terra Foundation for American Art, Daniel J. Terra  
Art Acquisition Endowment Fund, 2015.3

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Acquisitions  
**John Haberle,  
*One Dollar Bill*, 1890**

A popular style in the United States in the second half of the nineteenth century, *trompe l'oeil* paintings present still-life assemblages and objects so accurately as to fool the viewer into initially believing their three-dimensionality. The Terra Foundation's new acquisition *One Dollar Bill* is an outstanding example of American *trompe l'oeil* painted by John Haberle, a master of the genre. The painting showcases Haberle's prowess in the subgenre of currency still-life paintings—works that depict coinage and bills.

A knowing wink-and-nudge from creator to viewer, *One Dollar Bill* invites its audience to consider questions of wealth, reproduction, and truth in visual culture. The painting's centerpiece is a single silver dollar certificate,

which was put into circulation in the 1870s in part because of a shift away from the gold standard in American currency. As a compromise to those who supported a gold standard, however, silver certificates had a built-in limitation: banks were not required to honor them. Yet, the bill featured in the painting appears well worn, reflecting the intended use of currency: repeated exchange between buyers and sellers.

The silver dollar certificate featured an engraved portrait of Martha Washington, and was the first US Treasury-issued currency to display the image of a woman. With Mrs. Washington, *One Dollar Bill* compounds the humorous layers of meaning. Her image is copied from a portrait painted by Gilbert Stuart in 1796. Ostensibly a still-life painting, *One Dollar Bill* is a changeable visual pun, shifting from still life to celebrity portrait to tongue-in-cheek reproduction of a famous American work, while immutably showcasing Haberle's consummate artistic skill.



8 × 10 in. (20.3 × 25.4 cm), Terra Foundation  
for American Art, Daniel J. Terra Art Acquisition  
Endowment Fund, 2015.4

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## Acquisitions

### John Frederick Peto, *Old Time Letter Rack*, 1894

The Terra Foundation's collection has acquired a fine example of a "letter rack" picture by John Frederick Peto, one of the most talented painters of the genre. Popular in the United States during the late nineteenth century, letter rack pictures are a subset of *trompe l'oeil* painting and feature dazzling accurate depictions of letters, newspaper, clippings, photographs, and other ephemera. *Old Time Letter Rack* features well-used objects strewn across a simplified "rack" made of frayed and faded tapes pinned to a wooden surface. The painting evinces Peto's technical skill with compositional and thematic complexities while reflecting the pathos that was the artist's hallmark.

*Trompe l'oeil* paintings are often layered with word play, visual puns, and narrative meaning, and Peto was known for the subtle autobiographical hints he often inserted into his works. The worn state of the ephemera in *Old Time Letter Rack* may be one such layer; suffering from the loss of his beloved yet emotionally-distant father, struggling financially and physically, and living in a self-imposed artistic exile in Island Heights, New Jersey, Peto may have depicted the worn and discarded objects in his painting as a metaphor for his own state of mind. The newspaper and letters, which feature Ohio addresses and postage, reinforce an autobiographical reading of the painting. *Old Time Letter Rack* was painted in 1894, the same year that Peto and his wife briefly relocated to her home state of Ohio, and Peto imbued it with the power of personal history and the significance of place.



30 $\frac{7}{8}$  × 25 $\frac{1}{4}$  in. (76.5 × 64.1 cm), Terra Foundation  
for American Art, Daniel J. Terra Art Acquisition  
Endowment Fund, 2015.5

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Acquisitions  
**Arthur Dove, *Boat Going Through Inlet*, c. 1929**

The Terra Foundation's collection boasts three pastels from Arthur Dove's first important creative period, during which time the artist completed some of the earliest abstract American artworks. With the recent acquisition of the painting *Boat Going Through Inlet*, the collection now has a notable example of Dove's mature, mid-career period. Soon after it was completed, this abstract rendering of a boat set against rolling waves of water, mist, clouds, and light was exhibited in a solo show at Alfred Stieglitz's New York gallery An American Place. Hailed as an early pioneer of American modernism, Dove was first and foremost a painter of nature and the environment around him, and he desired to imbue his art with the spirit of the natural world. Dove was famous for his opposition to the term "abstract painting," preferring to see his works as

"extractions," in which he presented the purest form of a scene in nature, distilling it down to its most essential lines and masses.

In *Boat Going Through Inlet*, Dove uses his extracted forms to capture the force of water and wind on a small vessel. Long fascinated by water, Dove lived a peripatetic life along the waters of Long Island Sound, even living aboard a yacht with his second wife, artist Helen Torr (whose 1927 abstract painting *Purple and Green Leaves* also resides in the Terra Foundation's collection). Dove's intimate knowledge of the sea is evident in *Boat Going Through Inlet*, his treatment of the atmospherics of mist and vapor giving expression to the weight of the wind as it wafts across the boat's deck. Dove was an endlessly experimental artist throughout his career, and *Boat Going Through Inlet* is composed of undulating, gauzy coats of paint on tin. Scored lines cut through the layers to reveal the metal beneath, and this incised technique creates a shimmering effect that recalls the ghostly sheen of moonlight reflecting off waves and mist.



20 $\frac{1}{8}$  × 28 $\frac{1}{4}$  in. (51.4 × 71.8 cm), Terra Foundation for American Art, Daniel J. Terra Art Acquisition Endowment Fund, 2015.6

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July 1, 2014–December 31, 2016

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*Curatorial Associate (until Aug. 2015)*

**Catherine Ricciardelli**  
Director, Registration

**Jennifer Siegenthaler**  
Program Director, Education Grants & Initiatives

**Eva Silverman**  
Project Director, Art Design Chicago

**Lynne Summers**  
Executive Assistant to the President & CEO and EVP

**Julie Warchol**  
Curatorial Associate

**Orly Zinkow**  
Office Manager, Grants Administrator & Executive Assistant to the CFO

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## Paris Staff

**Ewa Bobrowska, PhD**  
Associate Program Officer,  
Academic Programs & Library

**Julie Boulage**  
Curatorial Associate

**Katherine Bourguignon, PhD**  
Curator

**Véronique Dall'Agnol**  
Residencies Manager

**John Davis, PhD**  
Executive Director for Europe and Global Academic Programs

**Patricia Gaunet**  
Director of Office Administration

**Constance Moréteau, PhD**  
Associate Academic Programs Officer

**Rebecca Park**  
Publications & Administrative Assistant

**Lucy Pike**  
Program Coordinator

**Francesca Rose**  
Program Director, Publications & Manager of Communications, Europe

**Veerte Thielemans, PhD**  
European Academic Program Director

# Financial Information

## Condensed Consolidated Statements of Financial Position (Unaudited) as of June 30, 2015, and June 30, 2016

	2015	2016
Cash and Investments	\$ 363,828,889	\$ 330,370,520
Other Assets	\$ 502,465	\$ 6,594,893
Fixed Assets, Net of Depreciation	\$ 14,010,961	\$ 9,595,129
Art Collection	\$ 185,312,776	\$ 183,625,936
<b>Total</b>	<b>\$ 563,655,091</b>	<b>\$ 530,186,478</b>
<b>Liabilities &amp; Net Assets</b>		
Accounts Payable and Accrued Expenses	\$ 20,320,523	\$ 10,527,315
Net Assets	\$ 543,334,568	\$ 519,659,163
<b>Total</b>	<b>\$ 563,655,091</b>	<b>\$ 530,186,478</b>

## Condensed Consolidated Statements of Activity (Unaudited) as of June 30, 2015, and June 30, 2016

	2013	2014
<b>Revenues</b>		
Investment Income (Loss), Net of Related Expenses	\$ 10,271,260	\$ -11,518,905
Other	\$ 875,767	\$ 2,410,677
<b>Total Revenues</b>	<b>\$ 11,147,027</b>	<b>\$ -9,108,228</b>
<b>Expenses</b>		
Grants, Exhibitions, and Education Programs	\$ 10,230,173	\$ 9,082,061
Collection Support	\$ 704,751	\$ 647,142
Foundation Operations	\$ 4,437,660	\$ 4,832,649
Total Grants and Operating Expenses	\$ 15,372,584	\$ 14,561,852
<b>Increase (Decrease) in Net Assets</b>	<b>\$ -4,225,557</b>	<b>\$ -23,670,080</b>

**Terra Foundation for American Art  
Report July 2014–June 2016**

Project Manager: Charles Mutscheller

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Terra Foundation for American Art

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[Opposite](#)

[John Singleton Copley,](#)

[Portrait of a Lady in a Blue Dress \(detail\), 1763](#)

[Oil on canvas, 50 ¼ × 39 ¾ inches](#)

[Terra Foundation for American Art,](#)

[Daniel J. Terra Collection, 1992.28](#)

[Cover](#)

[Charles Sheeler, Bucks County Barn](#)

[\(detail\), 1940. Oil on canvas,](#)

[18 ¾ × 28 ¾ inches. Terra Foundation](#)

[for American Art, Daniel J. Terra](#)

[Collection, 1999.135](#)

# TERRA

FOUNDATION FOR AMERICAN ART

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