Terra Foundation for American Art
Research Travel Grants to the United States, 2003–2020

DOCTORAL FELLOWS

2020

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

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

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


Victoria Marquez, Université Paris 1 Panthéon-Sorbonne, “Art Exhibitions as a Diplomatic Instrument: France vs the United States in the Latin American Cultural Front”
2019

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


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

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

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

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

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

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


Francesca Wilmott, The Courtauld Institute of Art, “Far Out California: Regionalism in American Art of the 1960s and 70s”
2018
Camille Balenieri, Université Paris 1 Panthéon-Sorbonne, “Protest Photographs: Chauncey Hare’s Photographic Work and Career”

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


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

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


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


2017
Ilaria Grando, University of York, “Visualizing Aids: Re-Codify the Body to Re-Codify Society”


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

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

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

Helena Vilalta, University College London, “Beyond ‘Information’: Embodied Conceptualism circa 1970”
2016

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

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

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


2015


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

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


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

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

**Cheng Zhu**, Central Academy of Fine Arts, Beijing, “From Formalism’s Instantly Vision to Phenomenology’s, Embodied Perception: Studies on American Minimal Art and its Criticism of the 1960s”
2014

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

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

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


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

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

2013

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

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

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


2012

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

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

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

Daniela Wegmann, Universität Zürich, “Early Travel Photography in ‘Natural Colours’: On the Colouration in Photochroms of the Fin de siècle”
2011


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


2010

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


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

2009


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

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

2008

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


**Emilie Vergé**, Université Paris 3 Sorbonne Nouvelle, “Stan Brakhage and Vision: Aesthetic and Figural Study of Filmic Image”
2007


2006


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

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

2005

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

2004

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

2003

Laure Phelip, Université François Rabelais, Tours, “The Death of the Subject in American Art since 1980”
**Postdoctoral & Senior Fellows**

**2020**

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


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


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

**Monica Steinberg**, The University of Hong Kong, “Inventing Lives: Fictional Artistic Practice in the Shadow of Cold War Hollywood”
2019

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


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

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

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


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

**Rachel Warriner**, The Courtauld Institute of Art, “Feminist Arts-Activism, New York: Collectives, Actions, Agitations”
2018

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

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

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

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

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

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

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

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


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

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

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

Mengyang Sunny Zhang, Tsinghua University, Beijing, “Presenting Blackness in Projects: African-American Art and State Funding in ‘New Deal’”
2017

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


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

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

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

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

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

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

2016

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

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


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


2015

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


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

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

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

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

2014

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

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

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


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

2013

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

2012

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


2011


2010
Anna Lovatt, University of Nottingham, “Drawing Degree Zero: The Line from Minimal to Conceptual Art”

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

2009
Laura Bieger, Freie Universität Berlin, “The Body in the Landscape: Land Art and its Politics of Space and Image”

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

Philippe Simay, Université Paris 1 Panthéon-Sorbonne, “City, Architecture and Vision in Motion: László Moholy-Nagy”
2008


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

2007
Frank Mehring, Freie Universität Berlin, “The Unfinished Business of Democracy’: The German-American Artist Winold Reiss and his Portraits of Ethnic America”


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

2006
Sophie Berrebi, University of Amsterdam, “Dubuffet and Modernism”


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

2005
Bertrand Clavez, Université Lyon 2, “George Maciunas’ Correspondence in American Archives”

2004
Richard Leeman, Université Paris Ouest Nanterre La Défense, “Cy Twombly – To Paint, Draw and Write”

2003
Pierre Saurisse, Université Rennes 2, “Chance in Art of the 1960s”