

## 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)”

**Chloe Julius**, University College London, “On the Re-emergence of an Old Category: Precursors for 1990s ‘Jewish Art’ in Postwar American Art and Criticism”

**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”

**Gloria Boeri**, University of Oxford, “‘The Most Invisible of Photographers.’ Ugo Mulas and the Documentation of Art and Artists 1954–1973”

**Tiffany Charlotte Boyle**, Birkbeck, University of London, “Black Box and Desertscape: Conceptual Revisions to Reading the Work of Donald Locke, 1969–1980”

**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”

**Danielle Nastari**, Universidade de São Paulo, “The reception of Candido Portinari’s work in the United States: beginnings, ascension, apex, 1935–1945”

**Kimberly Schreiber**, University College London, “Still Lives in Changing Times: Prison Photography in the American South, 1959–1979”

**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)”

**Madeleine Harrison**, The Courtauld Institute of Art, London, “‘The Finding of One Another’: Migration, Community and Identity in Aaron Douglas’ Graphic Work, Paintings and Murals, 1925–37”

**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”

**Robin Lynch**, McGill University, Montreal, “Packaging the Environment: Art and Industry 1937–1960”

**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?”

**Jonathan Vernon**, The Courtauld Institute of Art, London “Brancusi, Sidney Geist and the End of Modernism: Writing against Nation and Appropriation in Post-War America and Communist Romania”

## 2017

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

**Nicolas Heimendinger**, Université Paris 8 - Vincennes, Saint-Denis, “Avant-Gardes and Public Art Institutions, 1964-1981: A Paradoxical Reconciliation”

**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”

**Rebecca Lemire**, Concordia University, “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**, The Courtauld Institute of Art, London, “Kurt Seligmann, Occultism, and Surrealism”

## 2015

**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, Beijing, “Transformation and Expansion: Languages of Surrealism in American 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**, The Courtauld Institute of Art, London, “‘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, 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”

**Hao Lu**, China Academy of Art, Hangzhou, “Evolution or Revolution: Walter Pach and Modernism in the United States in the Early 20<sup>th</sup> Century”

**Amy Tobin**, University of York, “Working Apart, Working Together: Feminism, Art and Collaboration, 1970–1980”

**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”

**Laure Poupard**, Université Paris IV- Sorbonne, “The Artistic Sources of Propaganda Photographs: Official Photographic Exhibitions in America, 1935–1946”

## 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

**Susanneh Bieber**, Freie Universität Berlin, “Construction Sites: American Artists Engage the Built Environment”

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

**Mona Annette Schieren**, Universität Bremen, “Asian Figures of Thought. Intercultural Transmission Processes in the Oeuvre of Agnes Martin”

**Catherine Spencer**, University of York, “Lesson of Anthropology for British and American Art, 1950–1970”

## 2010

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

**Johanna Renard**, Université Rennes 2, “The Utopia of Boredom. A study of Yvonne Rainer’s dance and film (1961–1980)”

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

## 2009

**Shir Aloni**, The Courtauld Institute of Art, London, “Brushstrokes’: Hair in the Work of Contemporary Women Artists”

**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”

**Hélène Valance**, Université Paris Diderot – Paris 7, “Nocturnes in American Painting 1890–1910”

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

## 2007

**James Boaden**, The Courtauld Institute of Art, London, “The Avant-Garde as Swain: The Perpetually Outmoded and the Pastoral Attitude in the United States, 1945–1965”

**Pauline Chevalier**, Université François Rabelais, Tours, “Artistic Practices in New York Alternative Art Spaces, 1969–1985”

**Christian Hammes**, Freie Universität Berlin, “Between Presence and Absence: Poetics of Space in American Art of the 1960s and 1970s”

## 2006

**Judith Batalion**, The Courtauld Institute of Art, London, “Women’s Collaborations in the Visual Arts (1970–2000)”

**Meredith Brown**, The Courtauld Institute of Art, London, “A History of A.I.R Gallery: Feminism and the Art Institution (1970s, New York)”

**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”

**Vanessa Badagliacca**, Universidade Nova de Lisboa, “Lighting up the Backstage: Heresies Journal and the Encounter with Art, Ecology and Feminism (1979–1981)”

**Luca Bochicchio**, Università di Genova, “Ceramic Sculpture at the End of Modernism: American and European Clay Revolution 1950s–1960s”

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

**Agustin Diez**, Centro de Estudios Espigas, “Corporeal Translations: Performance and Media as Cultural Exchange between Buenos Aires and New York, 1961 to 1978”

**Jessica Gogan**, Independent Scholar, “Radical Art and Pedagogy in the 1960s and 1970s: Allan Kaprow and Herbert Kohl’s Project Other Ways, Berkeley, CA, 1969”

**Zhang Jian**, China Academy of Art, “Chinese Traditional Painting and American Modern Art in the Early 20th Century: An Investigation of Some American Modern Artists and Their Worlds of Chinese Art”

**Giulia Lamoni**, Instituto de História da Arte, Universidade Nova de Lisboa, “Heresies Magazine as a Transnational Space of Connection (1977–1981)”

**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”

**Deborah Bürgel**, Independent Scholar, “Marcel Duchamp’s *Rose Sélavy*: Complete Works and Collected Writings 1920–1968”

**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”

**Amy Tobin**, University of Cambridge, “Sisterhood: Art and Feminist Politics in Britain and the United States, 1968–80”

**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, “Mihri 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”

**Kaja Marczewska**, University of Westminster, London, “Print workshops and self-publishing in the visual arts (1971–1979)”

**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”

**Kornelia Boczkowska**, Uniwersytet im. Adama Mickiewicza, Poznan, “Gazing Through Distorted Lenses: Landscape and Travelogue Forms in Selected Works of American Avant-garde and Experimental Film and Video (1950–1980)”

**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-Perce-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”

**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 – UBA, “Cultural Boundaries: Argentina and USA during the Good Neighbor Policy Times”

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

**Klara Stephanie Szlezak**, Augsburg Universität, “Photographic Representations of Jewish Life in the Early 20th-Century United States”

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

## 2015

**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 (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 Practices 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”

**Antje Krause-Wahl**, Goethe Universität, Frankfurt am Main, “On Art and Fashion in Artist's and Fashion Magazines in the 20th Century”

**Haiping Liu**, Shandong University of Arts, Art School, Jinan, “American Women Artists Paintings in 1970s”

**Stephen Monteiro**, American University of Paris, “Idle Work: Andy Warhol and the Post-Industrial Body”

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

**Gregor Stemrich**, Freie Universität Berlin, “Robert Rauschenberg's *Erased de Kooning Drawing* (1953)”

## 2013

**Sébastien Delot**, Institut National du Patrimoine, Paris, “New York Contemporary Galleries that Made International Avant-Garde: 1943–1993”

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

## 2012

**Kirsten Einfeldt**, Haus der Kulturen der Welt, Berlin, “Landscape, Technology and Identity: The Role of 19th Century Landscape Paintings and Photography in Nation Building”

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

**Dominic Johnson**, University of London, “Subcultural Histories of Art in the United States, 1960-1980”

**Filip Lipinski**, Uniwersytet im. Adama Mickiewicza, Poznan, “Traveling Images in American Art and Visual Culture. Contemporary Re-visions”

## 2011

**Lars Blunck**, Technische Universität Berlin, “Thomas Wilfred (1889–1968): A Pioneer of American Light Art”

**Gisela Parak**, Independent Scholar, “The Photographic Agenda: Three Case Studies on How US Governmental Institutions Studied the Environment from 1860 to the 1970s”

## 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

**Eric de Bruyn**, University of Groningen, “Film as Anomaly: Studies in Post-Minimalism, 1966–1973”

**Annie Claustres**, Université Lyon 2, “Sculpture, Design and Mass Culture. The American Context in the 1960s and 1980s”

**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”

**Gaëlle Morel**, Université Rennes 2, “Another ‘Passeur’: The Photographic Modernism of the Gallerist Julien Levy (1931–1949)”

**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”

**Ines Katenhusen**, University of Hannover, “Alexander Dorner (1893–1957). A German Art Museum Reformer in the US American Emigration”

**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”