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**TERRA MUSEUM OF AMERICAN ART
EXHIBITIONS PREVIEW**

***A Place on the Avenue: Terra Museum of American Art Celebrates 15 Years in Chicago*
Now through February 16, 2003**

Celebrating fifteen years on Michigan Avenue, Terra Museum of American Art's anniversary exhibition explores the evolution of the Terra Foundation for the Arts collection. Daniel J. Terra (1911-1996) made his mark on the art world by assembling a diverse collection of historic American art. A selection of significant works of art from the collection illuminate his personal passion for American art, which culminated in two distinguished public art museums, one in Chicago and one in Giverny, France. The anniversary show focuses on the exhibitions that introduced Ambassador Terra's art to the public: the 1977 at The Art Museum at Pennsylvania State University; the 1980 opening of the Terra Museum of American Art in Evanston; the 1982 acquisition of Samuel F. B. Morse's Gallery of the Louvre; and the dedications of the new museums in Chicago in 1987 and in Giverny in 1992. Individual artists, whose works of art represent a significant portion of the collection, are highlighted within the exhibition; Mary Cassatt, Winslow Homer, Maurice Prendergast and James McNeill Whistler. To illustrate the continuing dynamic expression of the collection, works of art acquired since Ambassador Terra's death in 1996 are displayed in a separate gallery.

A Place on the Avenue: Terra Museum of American Art Celebrates 15 Years in Chicago is organized by the Terra Museum of American Art.

***Sargent to Motherwell: Masterworks from the New Britain Museum of American Art*
March 1, 2003 through May 4, 2003**

The New Britain Museum of American Art in Connecticut houses one of the finest collections of its kind. Established in 1853 to instruct and enlighten, the collection offers outstanding examples of American art from the early colonial Innerns to today's contemporary artists. A selection of close to sixty objects composes this exhibition which showcases the rich history of this historic collection and illustrates its breadth through masterworks by artists such as Benjamin West, Eastman Johnson, Georgia O'Keeffe, Maxfield Parrish and Sol LeWitt.

Sargent to Motherwell: Masterworks from the New Britain Museum of American Art is organized by the Terra Museum of American Art with the New Britain Museum of Art, New Britain, Connecticut

***Gallery of the Louvre, 1831-33*
March 8, 2003 through January 11, 2004**

Although famous as the inventor of the telegraph, as a painter Samuel F. B. Morse was instrumental in nurturing the growth of the fine arts in America. As President of the National Academy of Design in New York City and the first university professor of art, he taught emerging artists professional skills. In his most ambitious personal work of art, ***Gallery of the Louvre, 1831-33***, Morse imagined a larger audience to whom he could impart his ideas about the moral and educational purposes of art. Choosing his favorite European masterpieces, he imagined an exhibition in the Salon Carré of Europe's most important museum. A milestone in his career, Morse's famous painting will be considered within the context of his life and American history.

Gallery of the Louvre, 1831-33 is organized by the Terra Museum of American Art.

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The People Work: American Perspectives, 1840 – 1940

March 15, 2003 through May 25, 2003

Americans' deep reverence for the work ethic is embodied in art that idealizes the act of labor and the worker as well. From the Jeffersonian yeoman farmer, who symbolized the democratic ideal of a fruitful citizen, to the industrial worker, whose muscular form personified the supremacy of America's modern technology, pictures of people working are admired in a society that celebrates the virtues of laissez-faire capitalism. *The People Work: American Perspectives 1840-1940* explores the context of why American paintings of workers were predominantly nostalgic serving to provide a respite from the anxieties of modern society. One particularly interesting aspect of the exhibition is the antimodern impulse of the country's cultural elite that was, ironically, captivated by two contrasting images of labor located within an idealized pastoral setting: depictions of French, peasant women harvesting in cultivated fields and portrayals of the lone cowboy astride his horse in the western landscape.

The People Work: American Perspectives, 1840 – 1940 is organized by the Terra Museum of American Art.

En Plein-Air: American Painters in Giverny

March 15, 2003 through May 25, 2003

En Plein-Air examines the American tradition of painting directly from nature that began in the 1820s with the emergence of the Hudson River School. A generation later in France, Barbizon painters transformed the notion of creating a finished work of art outside the studio. From 1885 onwards, the irresistible charm of the Normandy countryside drew American painters to the village of the legendary impressionist Claude Monet. *En Plein-Air* presents landscapes inspired by Giverny's idyllic setting during the mid-1880s to early 90s. This exhibition will reconsider the Americans' process and technique as these artists explored the notion of painting in nature's studio.

En Plein-Air: American Painters in Giverny is organized by the Terra Museum of American Art.

The Master Prints of Edward S. Curtis: Portraits of Native American

June 7, 2003 through September 21, 2003

Printed, mounted and signed by Curtis, these vintage 14 x 17 inch platinum prints were handpicked by the photographer for his traveling 1905-06 series of exhibitions *The North American Indian* and were then purchased by Dr. Charles Goddard Weld, lover of photography and supporter of the Peabody Essex Museum. This selection of prints from the 110 purchased—which have not been on public view since their early twentieth century exhibition—will showcase the finest examples of Curtis' best-known images: the vivid portraits of Indian leaders, warriors, women and children as well as other "heroic recreations."

The Master Prints of Edward S. Curtis: Portraits of Native American is developed by the Peabody Essex Museum, Salem, MA.

Out of the Shadows: Helen Torr, A Retrospective

June 28, 2003 through August 17, 2003

While Helen Torr's companion and eventual husband Arthur Dove was championed by Alfred Stieglitz and admired by the American avant-garde, Torr struggled for recognition and even the opportunity to show her work. During her lifetime her paintings were exhibited on only three occasions, once with Dove at Stieglitz's gallery An American Place. Her paintings—the great majority of which are still lifes and landscapes—are intimate in scale and evidence her tendency toward flat, rhythmic design. Torr's work reflects her wide range of interests, her distinctive sense of color, and her willingness to experiment with different ideas. Rather than representing the broad expanse of nature favored by many American modernists, she more often chose to paint flowers, leaves and shells, and individual landscape motifs in a tight and indeterminate space. Among her most compelling works are sensitively rendered charcoal drawings that compare favorably with contemporary explorations in black and white photographs by Paul Strand, a close friend of Torr and Dove. Connections between Torr, Strand, and other artists who may have influenced her will be examined within the context of this exhibition.

Out of the Shadows: Helen Torr, A Retrospective was organized and is circulated by the Heckscher Museum of Art, Huntington, New York.

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Debating American Modernism: Stieglitz, Duchamp and the New York Avant-Garde

August 30, 2003 through November 30, 2003

The Terra Foundation for the Arts collection is rich in early modernist work, and this traveling exhibition explores the similarities and differences between such modernist ideas associated with Stieglitz and Duchamp and the resulting work of the early twentieth century. Though individual artists have been looked at, this exhibition focuses on the artistic debate that framed the production, reception and critique of art in New York in the early decades of the twentieth century. Work by artists such as Arthur Dove, Marsden Hartley and Georgia O'Keeffe will be alongside that by Jean Crotti, Marcel Duchamp and Marius de Zayas and will be examined within the exhibition's thesis of the multivalent nature of early American modernism.

Debating American Modernism: Stieglitz, Duchamp and the New York Avant-Garde is organized by the American Federation of Arts.

Leaving for the Country: George Bellows at Woodstock
October 4, 2003 through January 11, 2004

From 1920 to 1924, George Bellows (1882 – 1925) and his family spent a part of every year in Woodstock, New York, where he was inspired by the mountains, lakes and fields surrounding the tiny village that was fast becoming a center for landscape artists. Here he found the perfect combination of nature and neighborhood that imbued his works with the maturity and vision that characterize his final five years. Perhaps because this period was followed immediately by his untimely death at forty-two, or because he is much better known for his sports imagery, this is the first exhibition to focus on Bellows' year in Woodstock, a period of tremendous growth and development that changed his palette and style significantly and produced some of his best work.

Leaving for the Country: George Bellows at Woodstock is organized by Memorial Art Gallery at the University of Rochester Center.

The Tumultuous Fifties: A View from the New York Times Photo Archives
December 13, 2003 through February 8, 2004

This exhibition of archival prints curated from the New York Times Photo Archive focuses on the 1950s, a decade distinguished by significant transformations in the cultural landscape. From McCarthyism, space travel, civil rights, and Cold War politics to post-Bebop, Abstract Expressionism, and Beat Poetry all of these subjects were well documented by the Times, whose professional staff of full-time photographers then included Arthur Bower, Meyer Liebowitz, George Tames and Neil Boenzi.

The Tumultuous Fifties: A View from the New York Times Photo Archives is organized by the Albright-Knox Art Gallery.

Conversion to Modernism: The Early Works of Man Ray
January 23, 2004 – April 4, 2004

This exhibition concentrates on the work produced by Man Ray during the years 1907 to 1917. The first section of works dating from 1907 to 1912 is intended to give viewers an indication of the Philadelphia-born Man Ray's development from his high school years in Brooklyn, to his studies at the Art Students League and the American Academy in New York, as well as the time when he took life drawing classes at the progressive Ferrer Center on 125th Street. The young artist's early mechanical and architectural drawings will be featured, along with his expressive figure studies, a recently discovered group of photographs and copies of the various magazines he designed and hand-printed during his residency in Reidgefield.

Conversion to Modernism: The Early Works of Man Ray is organized by The Montclair Art Museum, Montclair, New Jersey. The exhibition has been made possible, in part, through the generous support of the New Jersey State Council on the Arts/Department of State, PNC Bank and Museum members.

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