



Yoan Capote, *Immanence*, 2015. Mixed media including hinges, wood doors and metal armature. Museum purchase made possible by Dick and Deborah Carlson, Mark and Meg du Four, Jim and Mary Lou Hawkes, Andrew and Erin Heiskell, Kate and Ford O'Neil, Olivia Parker, Abby and Gene Record, Katherine Redmond, Molly and Patrick Ryan and Christina and Ralph Sweetland. 2017.36.1. Photo by Bob Durling.

# CREATING

PEM is committed to creating transformative, multisensory experiences of art, culture and other forms of creative expression that encourage exploration, discovery and wonder. Our exhibitions offer a means of understanding the world, addressing urgent topics and universal experiences.

Over the last decade, PEM has collaborated with major museums, including the Palace Museum in Beijing; the Victoria and Albert Museum in London; the Metropolitan Museum of Art; the Freer|Sackler; the Rijksmuseum in the Netherlands; and the National Museum of the American Indian.

The success of the exhibition program is a credit to the innovative leadership of longtime Chief Curator Lynda Roscoe Hartigan, who recently assumed a new role at the Royal Ontario Museum. Her departure has prompted a restructuring of the curatorial department with a focus on teamwork, collaboration and impact.

Petra Slinkard, The Nancy B. Putnam Curator of Fashion and Textiles, is now Director of Curatorial Affairs; Karina Corrigan, The H.A. Crosby Forbes Curator of Asian Export Art, is Associate Director – Collections; Daniel Finamore, The Russell W. Knight Curator of Maritime Art and History, is Associate Director – Exhibitions; Trevor Smith, Curator of the Present Tense, is Associate Director – Multisensory Experience; and Siddhartha V. Shah, Curator of Indian and South Asian Art, has been appointed Director of Education and Civic Engagement. Together they will take the museum in exciting directions.



## JACOB LAWRENCE: THE AMERICAN STRUGGLE

***“Struggle is a national treasure. It is a work of sustained brilliance by one of America’s finest artists working at the height of his powers.”***

**— *The Washington Post***

2020 opened with *Jacob Lawrence: The American Struggle*, the first museum exhibition to reunite *Struggle: From the History of the American People*, a series of paintings Lawrence completed during the early days of the Civil Rights era.

Lawrence often said that struggle is what we all have in common as Americans. After five years of exhaustive research at the 135th Street Branch of the New York Public Library, he set out to paint a version of American history that was more complete, and complex, than had been previously known or told. His 30 intimate panels interpret pivotal moments in history, from 1770 to 1817, and as he wrote, “depict the struggles of a people to create a nation and their attempt to build a democracy.”

The groundbreaking show, which left PEM in August to embark on a two-year national tour beginning at the Metropolitan Museum of Art in New York, also included works by contemporary artists Derrick Adams, Bethany Collins and Hank Willis Thomas.

As a complement to the show, PEM created a digital experience that featured each of the 30 panels in greater detail, as well as a virtual gallery tour. The museum’s education team organized a dynamic range of family-friendly programs for Martin Luther King Jr. weekend and during February school vacation week in celebration of Black History Month.

ABOVE Artist Jacob Lawrence (detail). © Robert W. Kelley/The LIFE Picture Collection/Getty Images. RIGHT Jacob Lawrence, *In all your intercourse with the natives, treat them in the most friendly and conciliatory manner which their own conduct will admit . . . —Jefferson to Lewis & Clark, 1803, Panel 18, 1956* (detail), from *Struggle: From the History of the American People, 1954–56*. Egg tempera on hardboard. Collection of Harvey and Harvey-Ann Ross. © The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York.







## HANS HOFMANN: THE NATURE OF ABSTRACTION

**“Hofmann’s paintings translate the visual and spiritual essence of nature.”  
— Lydia Gordon, Associate Curator**

Color was everything to Hans Hofmann. “Our entire being is nourished by it,” he once said. Organized by Berkeley Art Museum and Pacific Film Archive, this invigorating exhibition celebrated this highly influential painter with longstanding ties to New England.

Through vibrant paintings from 1930 through the end of Hofmann’s life in 1966, the exhibition explored the arc of the artist’s career and the role Massachusetts played in his development as an artist. “It was here that Hofmann found the artistic community he had lost in Europe,” said Lydia Gordon, Associate Curator. “The coastline fostered the artist’s constant evolution and experimentation.”

Raised in Munich, Hofmann first arrived in Provincetown in the summer of 1935 to set up an art school, where he returned for the next 20 years to teach his students his famous “push and pull” technique. The museum’s exhibition project team commissioned a designer to build a 3-D tactile reproduction of his painting *Morning Mist*. The multisensory experience invited people who are blind or low-vision to interact with artwork in a meaningful way.

PEM’s education and curatorial teams organized a panel discussion of local artists to examine Hofmann’s influence in New England, as well as a drawing workshop.

ABOVE Hans Hofmann. Archives of American Art, Smithsonian Institution. LEFT A visitor engulfed in color in *Hans Hofmann: The Nature of Abstraction*.



## KIMSOOJA: ARCHIVE OF MIND

**“This work shows us the significance of slowing down and paying attention.”  
— Trevor Smith, PEM Associate Director – Multisensory Experience,  
Curator of the Present Tense**

South Korean artist Kimsooja offered visitors something rare — a quiet space to empty their minds of distraction. In this contemplative installation, people were invited to pick up a lump of clay, take a seat at a communal table, knead the clay into a ball and roll it toward the table’s center.

Clay, said the artist, is a container that stores the energy and intentions of the person holding it. “If we focus on this activity with a little bit of

openness, we can reach the experience of emptying ourselves,” she said.

Looking small at first glance, these individual gestures cumulatively generated a complex array of texture, scale and tone, revealing traces of their makers. By the exhibition’s end, visitors created more than 60,000 clay balls amounting to more than eight tons of material, which was later donated to local nonprofits to recycle for art projects.

ABOVE Kimsooja in *Archive of Mind*. Photo by Jean-Pierre Gabriel. Courtesy of Axel Vervoordt Gallery and Kimsooja Studio. RIGHT A visitor enjoyed a quiet moment in the gallery.

Jeffrey P. Beale *Gallery*





GIVE  
YOU  
FLOW  
Like  
RIVERS

MOON

yes.

TO THE  
AIR

AD



## WHERE THE QUESTIONS LIVE: AN EXPLORATION OF HUMANS IN NATURE

**“Within the first five minutes, I knew I wanted to work with Wes.”**

**— Jane Winchell, The Sarah Fraser Robbins**

**Director of the Art & Nature Center**

Artist Wes Sam-Bruce has described this magical installation as a place for kids that’s secretly for adults. Best known for his immersive exhibitions, the Brooklyn-based artist created a site-specific, multisensory installation in the Dotty Brown Art & Nature Center that functions as an enveloping world within a world.

The childlike spirit Sam-Bruce brings to his work is contagious. In the large space, there are places to crawl into and explore, suitable for families and adults. “Playfulness allows us to maintain curiosity. It’s fuel for a good life,” said the artist,

who takes much inspiration from his childhood exploring the outdoors of northern California.

The exhibition resulted from a year-long collaboration between the artist, PEM and the community and involved the use of a mobile art studio, walking adventures, poetry, meditations, education programming and art making, as well as an online archive that chronicled the year and the project. The exhibition also features an original soundscape, scored by award-winning composer Ruth Mendelson.

ABOVE Artist Wes Sam-Bruce. LEFT A playful encounter inside *Where the Questions Live*. Photo by Bob Durling.



## POWERFUL FIGURES

**“I would really love visitors to leave this installation and consider how they can experience power in their own lives.”**

**— Lynda Roscoe Hartigan, former Chief Curator**

Eight sculptures — drawn from PEM’s African, American, Asian Export, European, Indian, Japanese, Native American and Oceanic collections — explore how artists from around the world relate to and depict power.

The works for this ongoing exhibition were selected because they are visually captivating, represent a human form and were made by artists for the purpose of addressing power within their culture, personal circumstances or time period.

Artist Alison Saar’s sculpture *Weight* (at right) depicts a young girl on a swing, hanging from

a cotton scale and weighed down with work tools. The piece asks the viewer to consider how the value of this young Black girl’s life is measured. Other works on view include *Mr. Nobody* made by an unknown Chinese artist, the mid-19th century *Goddess Vasurimala* and an intricately carved rosary bead.

The intimate installation prompts visitors to think about how they see themselves in relation to power, both the power they possess in themselves and the ability to empower those around them.

ABOVE Unknown Indian artist, *Protector Goddess* (detail), mid-19th century. Wood, water-based pigments. Gift of Robert P. Gay, 1921. E18001. Peabody Essex Museum. RIGHT Alison Saar, *Weight* (detail), 2012. Fiberglass, resin infused with coal dust, found metal and wood objects, and rope. Museum purchase made possible by the Willoughby Stuart Memorial Fund. 2018.35.1.





## NATURE'S NATION: AMERICAN ART AND ENVIRONMENT

Organized by the Princeton University Art Museum, the exhibition examined how American and Native American artists have reflected and shaped our understanding of the environment over the last 300 years.

This timely exploration opened on the heels of landmark reports from the United Nations that underscored the dire and immediate consequences of climate change.

The exhibition featured major paintings, photographs, works on paper and sculpture drawn from museum and private collections around the country. Artists included Ansel Adams, John James Audubon, Albert Bierstadt, Frederic Edwin Church, Thomas Cole, Dorothea Lange, Kent Monkman (Cree), Georgia O'Keeffe, Jacob August Riis, Jaune Quick-to-See Smith (Salish-Kootenai) and Andrew Wyeth.

Alexandre Hogue, *Crucified Land*, 1939. Oil on canvas. Gift of Thomas Gilcrease Foundation, 1955. Gilcrease Museum, Tulsa, Oklahoma. 0127.2000. © Estate of Alexandre Hogue.



## A PASSION FOR AMERICAN ART: SELECTIONS FROM THE CAROLYN AND PETER LYNCH COLLECTION

Opening on what would have been the couple's 51st wedding anniversary, *A Passion for American Art* showcased the very personal journey Peter and Carolyn Lynch shared for nearly half a century.

"This exhibition clearly demonstrates that they were a thoroughly modern collecting couple, combining their love of life and art and total devotion to each other," said Dean Lahikainen, The Carolyn and Peter Lynch Curator of American Decorative Art.

The exhibition featured classic furniture from Boston, New York and Philadelphia, paintings, sculpture, pottery, Native American art and works by modern furniture master Sam Maloof.

In memory of his late wife, Lynch gave PEM three works that were on view in the exhibition: paintings by Childe Hassam, Georgia O'Keeffe and J.O.J. Frost (pictured above).

J.O.J. Frost, *The March into Boston from Marblehead, April 16, 1861: There Shall be No More War* (detail), about 1925. Oil on fiberboard. Peabody Essex Museum. Gift of Peter S. Lynch in memory of Carolyn A. Lynch. 2018.72.2.



## ORDER OF IMAGINATION: THE PHOTOGRAPHS OF OLIVIA PARKER

For more than 40 years, Olivia Parker has created alluring, poetic photographs that transform the every day. This first career retrospective invited visitors to enter the creative and imaginative world of one of the finest photographers working today.

The exhibition featured more than 100 intricately composed works from the 1970s to the present: captivating still lifes to 18th-century dinnerware from China, compositions about the history of knowledge and science and her most recent

work exploring her husband's memory loss. Parker has been an integral member of the PEM family as a member of the East India Marine Associates for over 25 years and as a Photography Visiting Committee member.

What is so striking about the artist and photographer is her ability to collect the world around her and use it as raw materials for her artwork. She approaches life, and work, with a playful sense of humor and an intense curiosity about what she sees around her.

Olivia Parker, *Pomegranates on Cookhouse Ledge* (detail), Paros, Greece, 1992. Four-color carbon print (Evercolor). Gift of the artist, 2019.72.46. © Olivia Parker.



## A LASTING MEMENTO: JOHN THOMSON'S PHOTOGRAPHS ALONG THE RIVER MIN

An extraordinary photographic treasure, John Thomson's album *Foochow and the River Min* captured scenes from southern China in the 19th century. Fewer than 10 of the original 46 copies of this book survived, and PEM is fortunate to own two of them.

The exhibition presented this rare collection of photographs for the first time, featuring nearly 70 striking landscapes, city views and portrait studies of the southeastern Fujian province.

As viewers followed the Scottish-born photographer's journey up a river, from the city of Fuzhou to Nanping, they were able to see his extraordinary gifts for striking compositions.

Accompanying Thomson's photographs were 10 works from contemporary photographer Luo Dan, who was inspired to undertake a similar journey in southwestern China.

John Thomson, *The Island Pagoda* (detail), from the album *Foochow and the River Min*, 1873. Carbon print. Gift of the estate of Mrs. Anthony Rives, 1972. PH26.19.



## THE CREATIVE LEGACY OF NATHANIEL HAWTHORNE: SELECTIONS FROM THE PHILLIPS LIBRARY COLLECTION

Nathaniel Hawthorne is integral to Salem's rich history, and PEM's Phillips Library collection includes over 3,000 individual volumes by the famed author. He has inspired artists for nearly 200 years — and not just writers. Modern-day artist Mindy Belloff tapped into his genius when she designed *A Golden Thread: The Minotaur*, a contemporary reinterpretation of Hawthorne's short story *The Minotaur*. Her book became the centerpiece of the exhibition.

Focusing on the visual artistry of bookmaking and printing, from cover designs to typography, the exhibition highlighted the full creativity present in books as art objects, as well as the authors and illustrators who are still inspired by Hawthorne today.

Opening on the same day as the new wing, this new gallery space will continue to feature exhibitions drawn from the Phillips Library's singular collection.

In 2019, PEM opened a new gallery devoted to showcasing works from the Phillips Library collection. Opening in November 2020, *"My Dear Davey and Chester ..."* is a new exhibition that will explore the close relationship Massachusetts-based collectors Chester and Davida Herwitz forged with many prominent Indian artists.



## CHARLES SANDISON: FIGUREHEAD 2.0

Internationally renowned for his animated digital projections, Charles Sandison created this experience with PEM's East India Marine Hall in mind. The artist scanned handwritten entries from the Phillips Library's collection of ships' logs and sailors' journals, some dating back to 1750. He then projected the words and drawings using algorithms based on patterns he observed in nature.

The result is an immersive digital environment that fully encompasses the viewer in forever-

moving pixels and projections washing across the floor, ceiling and walls. Sandison described entering the space as "stepping into the belly of a whale."

Sandison created his first iteration of *Figurehead* in 2010 to help launch the museum's contemporary art initiative. For this updated installation, he incorporated new technologies including real-time location feeds of global ship traffic and weather patterns.

Charles Sandison, *Figurehead 2.0*, 2019. Computer-generated data projection. Commissioned by the Peabody Essex Museum in 2010 and reiterated in 2019. Museum purchase made possible by Susan Esco Chandler and Alfred D. Chandler, Nancy B. Tieken, Dan Elias and Karen Keane and The Anna Pingree Phillips Fund.



## VANESSA PLATACIS: TAKING PLACE

Savannah-based artist Vanessa Platacis reimagined a selection of PEM's most beloved objects for her wall painting installation. The result is 2,700 square feet of more than 200 hand-drawn and hand-cut stencils, which spans the newly renovated Pamela Cunningham Copeland and H.A. Crosby Forbes galleries. Each of the iconic and beloved objects, she says, still hold their own in the space.

Frequent visitors may recognize the forms of *Island Bride* by Brian White, beaded boots by Jamie Okuma (Luiseño/Shoshone-Bannock) or

elaborate carvings by Samuel McIntire.

Drawing on her background in street art, Platacis and her assistant applied the stencils to the walls and used a variety of spray paint and graffiti techniques, including drop shadows, high contrast and layering, to apply color to the walls and give dimensionality and life to her forms.

The artist describes the painted environment as an open invitation to the viewer, a site for sociability and community, a place to observe and connect.

Artist Vanessa Platacis installed *Taking Place* at PEM. © 2019 Peabody Essex Museum.



## CARLOS GARAICOA: PARTITURA

Cuban artist Carlos Garaicoa created his immersive installation *Partitura* to look like members of an orchestra were set to walk in at any moment. Forty music stands were arranged in the gallery, each with an iPad playing the performance of a street musician captured in Madrid or Bilbao, Spain — ranging from an African drummer to an opera singer and jazz saxophonist.

Visitors could put on headphones and move from stand to stand to hear each of the individual

performances. Or, they could sit and listen to an original score made from a mix of all the recordings, celebrating the possibility of creating unity out of great diversity.

The exhibition opened one week before the museum closed abruptly due to COVID-19. To comply with safety protocols, and due to the hands-on nature of the experience, the installation did not reopen.

A young guest enjoyed Carlos Garaicoa's *Partitura*.



## PEM PUBLISHES AWARD-WINNING BOOKS

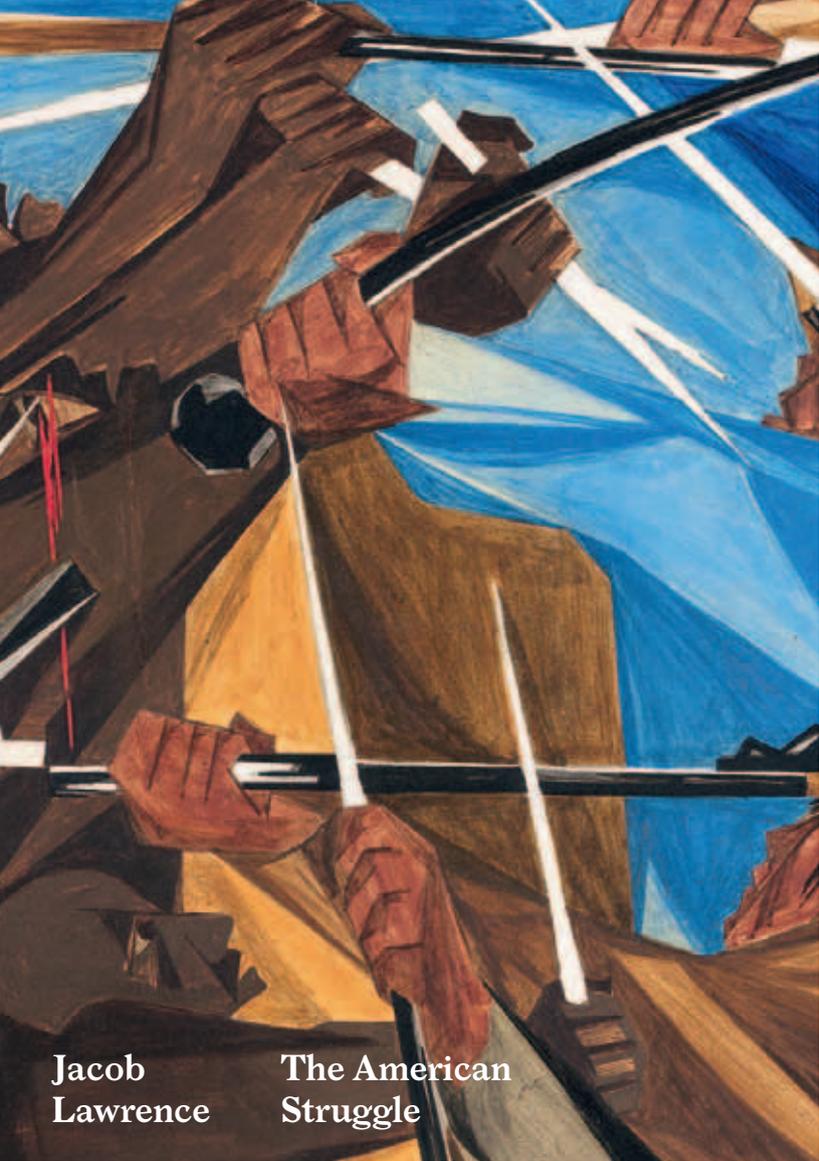
The museum's commitment to original scholarship and accessible content is reflected by its diverse array of award-winning projects. Produced during the restrictions imposed by the pandemic, the *Peabody Essex Museum Guide* is a beautifully designed book that features more than 400 objects and artwork from the museum's collections. The 200-page book also includes sections on the historic houses and gardens and the renowned Phillips Library collection.

Additional recent projects included publishing the exhibition catalog for *Jacob Lawrence: The American Struggle*, which received an award of excellence from the Association of Art Museum Curators. The complementary publication, *American Struggle: Teens Respond to Jacob Lawrence*, highlights the voices of teenagers across America and the struggles they face today.

In 2019, PEM collaborated with author Susan Tan and illustrator Justine Wong to publish PEM's first children's book, *Piece by Piece*, a multigenerational story about a girl's visit to Yin Yu Tang, the Chinese house. That same year, PEM published the exhibition catalogs for *Order of Imagination: The Photographs of Olivia Parker*, and *A Passion for American Art: Selections from the Carolyn and Peter Lynch Collection*.

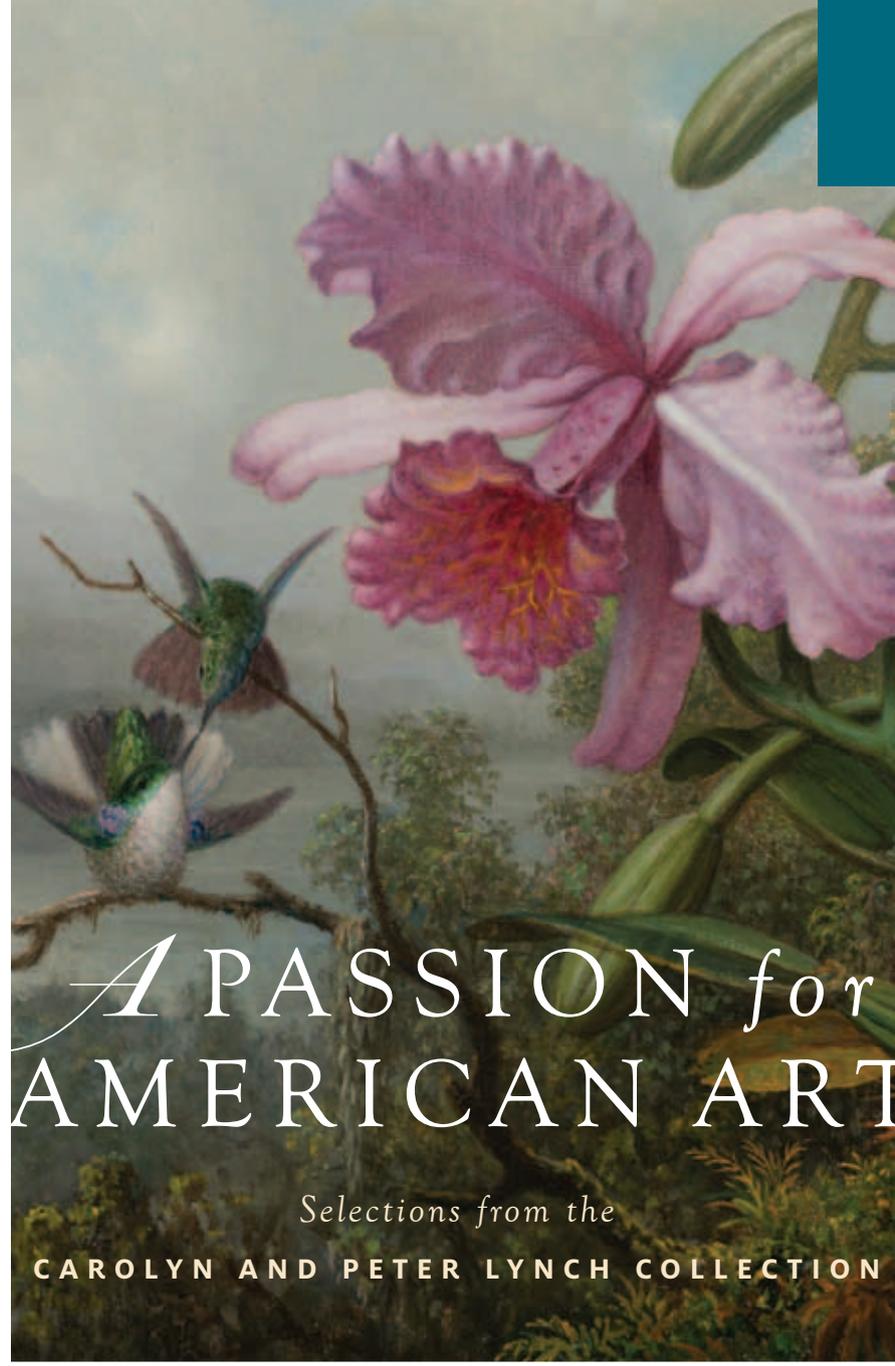
In 2020, PEM Associate Curator George Schwartz's book *Collecting the Globe*, the first in-depth exploration of PEM's precursor, the East India Marine Society Museum, was published by the University of Massachusetts Press. The release of the book was serendipitous, as it framed many conversations surrounding the development and execution of our strategic plan.

Justine Wong, illustration from *Piece by Piece*, written by Susan Tan. Gift of the artist, 2020.16.



Jacob Lawrence

The American Struggle

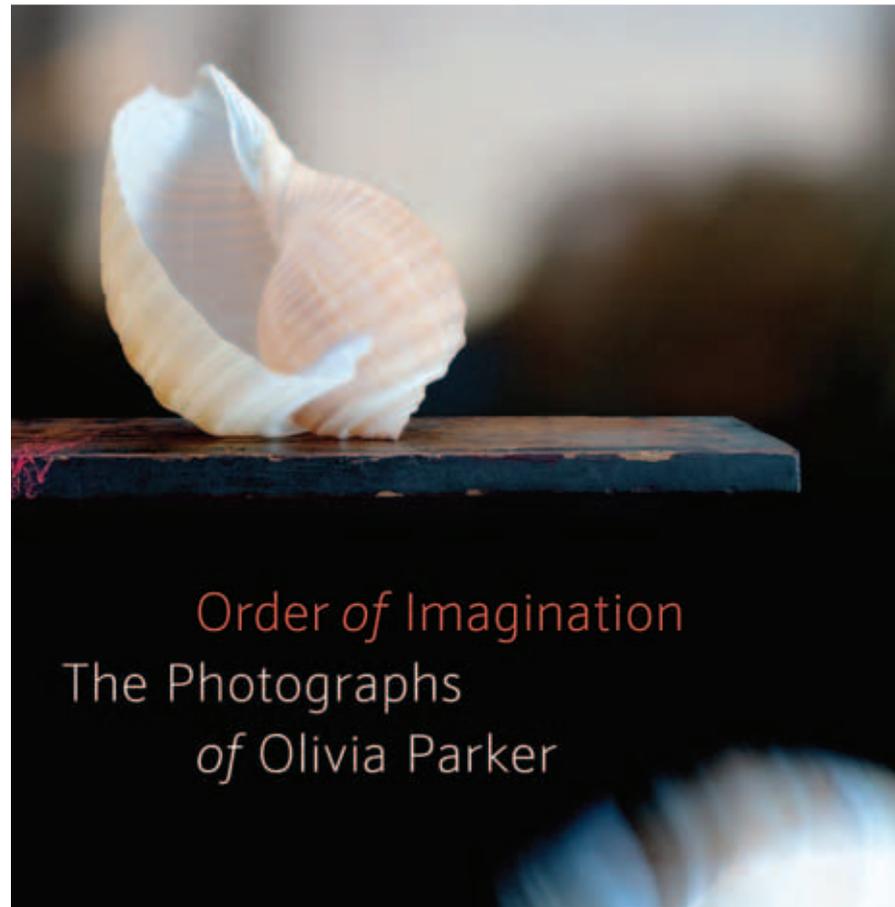
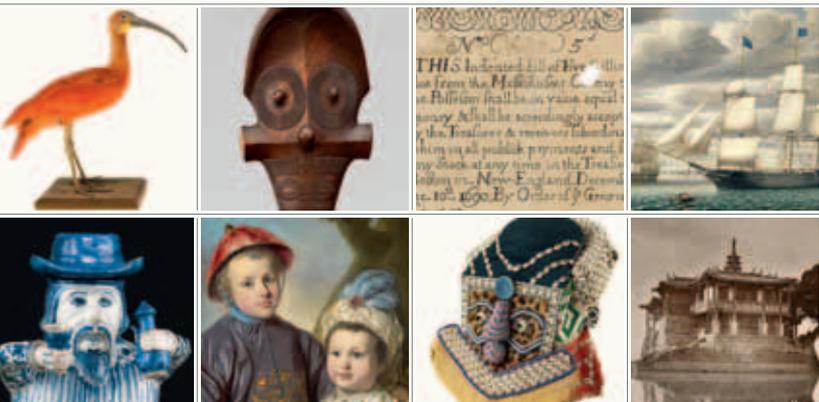


# A PASSION for AMERICAN ART

Selections from the CAROLYN AND PETER LYNCH COLLECTION



## Peabody Essex Museum Guide



Order of Imagination  
The Photographs  
of Olivia Parker



Best PEM memories

“Just a few days after the Boston  
people came to a **Nick**  
It was an



Marathon bombings, over a thousand  
Cave Soundsuit performance.  
*incredibly* powerful moment.”