



Exhibitions at
PAAM

Land, Place, Identity

Works from the Permanent Collection

CURATED BY CHRIS MCCARTHY AND RUBY T
ON VIEW SEPTEMBER 27 - NOVEMBER 17, 2024
IN THE HOFMANN GALLERY

How close can we come to the heart of a place, when we come from such different places? In this exhibit of art from Provincetown and beyond, we encounter stories of entropy, survival, and reverence, in both image and material.

Nanno de Groot's almost-psychedelic Mary Cecil Allen's Pine Tree (1959) is flanked by the heaping driftwood and debris of Ross Moffett's Landslide at Highland Light (1953) and the lush, textural collage works of Seong Moy (n.d.) and Miriam Fried (n.d.).

Powerful and iconic in size and emotion, Untitled (Head) (2018-2023) by Alicia Henry is constructed from stitched and stained cloth, evoking scarring, repair, and layers of seen and unseen identity. Nan Goldin's Bea Putting on Her Makeup, Boston (1973) shows the artist's friend carefully applying her lip gloss and pausing to check her work: an intimate moment capturing a femme ritual of becoming, and also arming to meet the outside world.

A drawing by Janice Biala (1929) places the figure in the landscape, at an uncannily large scale, so that the body almost becomes the hills behind it. "I always had the feeling that I belong where my easel is," Biala said, "I never have the feeling of nationality or roots. In the first place, I'm an uprooted person. I'm Jewish. I was born in a country where it was better not to be Jewish. Wherever you go, you're in a sense a foreigner. I always felt that wherever my easel was, that was my nationality."

Many of the landscapes in the exhibition are marked by human interaction: a road cuts through Lucy L'Engle's Dyer's Hollow (n.d.) and trains puff through scenes of Corn Hill by George Yater (c. 1945) and Mary Hackett (c. 1955). Not only do these landscapes serve as documents of bygone transportation, they also point to this land's history of colonization. The name Corn Hill was given by English settlers, who, upon landing in Provincetown, dug up and robbed Wampanoag grave sites and placed stores of buried beans and corn in that very spot.

Acknowledging this history, and the different ways we ascribe meaning to location, we can also begin to look at this exhibition in terms of what and who is not present—among them Wampanoag (as well as other) Native art and artists, both historical and contemporary. It is impossible to tell a complete story of land, place, and identity without including the people who were here first, and continue to live and make art on this land today.

While each artwork here contains a whole world of sensuality and biography, these worlds exist in—and because of—the larger unseen reality of our shared and fraught existence. While no gallery can hold everything at once, this exhibition wants to be a pathway towards a fuller, more angular art history of this place we revere.

—Ruby T, Curator

Land, Place, Identity: Inaugural Symposium on American Art is a concurrent gathering of art historians, artists, and curators whose work converges around art's relationship to land and place. With a particular emphasis on art forms and scholarship that expand beyond western art-historical frameworks, presentation topics include: the advancement of Native art and sovereignty through making, curation, and sustainability practices; Kerry James Marshall and the Black landscape tradition; Seong Moy's abstracted Provincetown landscapes, and a collaborative public art project contending with Boston's urban infrastructure as it intersects with Black histories of displacement and liberation.

The event is at PAAM from November 9-10, 2024.

Open to the public, with more details available at paam.org.

ARTWORK LIST

Jules Aarons (1921-2008)

Untitled (The Flag Bearers), c. 1949-50

Silver gelatin photograph

Gift of David Murphy, 2008

Portrait of the Artist Lawrence Kupferman,
c. 1949-50

Silver gelatin photograph

Gift of David Murphy, 2008

*Untitled (Thompson and Grooms Signed
Window at Sun Gallery)*, c. 1949-50

Silver gelatin photograph

Gift of David Murphy, 2008

Untitled (Ferris Wheel), c. 1949-50

Silver gelatin photograph

Gift of David Murphy, 2008

David Armstrong (1954-2014)

Troels, 2003

Archival pigment print

Gift of David Murphy, 2021

Milton Avery (1885-1965)

Portrait, 1934

Oil on canvas

Gift of Lawrence Richmond Bequest, 1978

Man Smoking Pipe, 1938

Drypoint

Gift of Robert Duffy, 2022

Janice Tworkov Biala (1903-2000)

Untitled (Woman in Field), 1929

Graphite on paper

Gift of Warren Cresswell, 1980

Portrait of Shelby Shackelford, c. 1924

Graphite on paper

Gift of Shelby Shackelford, 1984

Sketch of Shelby Shackelford, 1926

Graphite on paper

Gift of Shelby Shackelford, 1984

Nanno de Groot (1913-1963)

Mary Cecil Allen's Pine Tree, 1959
Oil on canvas
Gift of Pat de Groot, 2014

Edwin Dickinson (1891-1978)

Portrait of Biala, Nee Janice Tworokov, 1924
Oil on canvas
Extended Loan from a Private Collection

John Dowd (b. 1960)

Evening Star, n.d.
Oil on canvas
Gift of Dan Petrucci and Hans
Hoppenbrouwers, 2016

Mary Fassett (1915-2016)

Untitled (Landscape with House), 1949
Oil on canvas
Gift of Arthur Cohen and Daryl Otte, 2017

Jerry Farnsworth (1895-1982)

South Truro Church, n.d.
Lithograph
Gift of J. H. Hall, 1984

Helen Frankenthaler (1928-2011)

Provincetown Series #2, 1960
Watercolor and crayon on paper
Gift of the Helen Frankenthaler Foundation,
2022

Miriam Fried (1916-2014)

Strand (Boatyard Series #230), n.d.
Collage
Gift of the artist, 2012

Kahlil Gibran (1922-2008)

Patriarch, n.d.
Oil on canvas
Gift of David Murphy, 2019

Nan Goldin (b. 1953)

Bea Putting on Her Makeup, Boston, 1973
Cibachrome color photograph
Gift of Carlos Garcia-Velez and Kent Davis,
2014

Mary Hackett (1906-1989)

View from Corn Hill in the 1950s, c. 1955
Oil on panel
Gift of Diana Worthington, 2024

Alicia Henry

Untitled (Head), c. 2018-2023
Textile, thread, paint
Gift of the artist, 2023

David Bethuel Jamieson (1963-1992)

Self-Portrait, 1985
Woodblock print
Gift of James R. Bakker, 2013

Rachel Kaufman (1913-2001)

Antique Books, n.d.
Oil on canvas
Gift of Heather Blume, 2012

Lawrence Kupferman (1909-1982)

Untitled (House with Mansard Roof), n.d.
Drypoint
Gift of David Murphy, 2019

Lucy L'Engle (1889-1978)

Dyer's Hollow, n.d.
Oil on canvas
Gift of the Barbara C. Murchison Living Trust,
2016, Restoration funded by Berta Walker,
2017

Doris Lindo Lewis (1909-1995)

Cape Cod Still Life, n.d.
Oil on canvas
Gift of James R. Bakker, 2013

Constantine Manos (b. 1934)

Stockton California Potato Festival, 1982
Ilfochrome print
Gift of the artist, 2021

Miami Beach, Florida, 1989

Ilfochrome print
Gift of the artist, 2021

Seong Moy (1921-2013)

555, n.d.
Color relief print #18/200
Gift of the artist, 1986

Ross Moffett (1888-1971)

Clamdiggers Fleet, n.d.
Oil on canvas
Gift of Dr. & Mrs. Henry Fogelman, 1991

Untitled (Study for Eroded Shore), 1968
Oil on board
Gift of M/M Stanley Cohen, 1984

Landslide at Highland Light, 1953

Oil on canvas

Gift of Hudson Walker, 1976

Burning Schooner, 1921-23

Oil on canvas

Gift of Robert Marcello, 1985

Herman Dudley Murphy (1867-1945)

Fire on the Beach, n.d.

Oil on panel

Gift of David Murphy, 2023

Taro Yamamoto (1919-1993)

Paper Kite Brown Hat and Red Vase, 1987

Acrylic on canvas

Gift of Gwen Yamamoto, 2012

George Yater (1910-1993)

Corn Hill, c. 1945

Oil on canvas

Gift of Diana Worthington, 2024



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