



A PRESS RELEASE FROM THE TRUSTEES



The Trustees Present Two Contemporary Outdoor Art Installations by Renowned International Artists Jeppe Hein and Sam Durant

***Art and The Landscape* is On View at Two of The Trustees' Properties in
Massachusetts: The Old Manse in Concord and World's End in Hingham**



Installation view of Jeppe Hein, *A New End*, 2016, at World's End in Hingham, MA. Photo by Warren Jagger.

Boston, MA – September 28, 2016 – *Art and The Landscape*, a two-year outdoor art initiative presented by **The Trustees**, Massachusetts' largest conservation and preservation nonprofit, features installations by renowned artists **Sam Durant** and **Jeppe Hein**. The multi-year program, curated by independent Boston-based curator Pedro Alonzo, aims to enhance and enrich visitor experience at two of The Trustees' historic sites in Massachusetts by presenting compelling contemporary art in the context of a public landscape. Sam Durant's *The Meeting House* is installed at the Old Manse in Concord, and is on view through October 31, 2016. Jeppe Hein's *A New End* is located at scenic World's End in Hingham, and will be on view through October 2017. More information on each exhibit can be found at thetrustees.org/art.



Photo by Alex Jones. Courtesy of The Trustees.

Sam Durant: *The Meeting House*

*On view through October 31, 2016
at The Old Manse in Concord, MA*

The Old Manse in Concord is a National Historic Landmark built in 1770 and former home and gathering place for politicians, deep thinkers, and transcendentalists including Ralph Waldo Emerson and Nathaniel Hawthorne. Sam Durant's *The Meeting House*, located in the North Fields near Old Manse, refers directly to the historical site through a structure based on

the houses of the first emancipated African men and women in Concord. The pavilion features an open framework that is designed to function as a platform for the public to share and explore history, artwork, and issues of race, while reactivating The Old Manse as a setting for critical discussions.

On view through October 31, *The Meeting House* will feature a series of public programs through which visitors may gain a deeper understanding of the background and challenges of African Americans in the region and explore and discuss many of the same issues faced today.

Inside the Old Manse itself, Durant has installed replicated post-colonial African artifacts as well as a reinterpretation of existing pieces through the lens of the enslaved people who may have impacted them. Items displayed include a manuscript written by Phillis Wheatley, the first published African American female poet; a warning poster from April 1851 directed at freed slaves; a slave ship plan view from Boston's Museum of African American History; and a pamphlet from the Concord Anti-Slavery Society.

Engage with *The Meeting House* in these free public discussions:

[*A House of My Own: A musical narrative*](#): Saturday, October 8 from 4:30PM-5:30PM

[*Lyceum III A New Framework for Dialogue*](#): Saturday October 15 from 2PM-4PM

[*Lyceum IV New England Town Hall Meeting*](#): Sunday, October 16 from 2PM-4PM at First Parish in Concord



Photo by Mark Gardner. Courtesy of The Trustees.

Jeppe Hein: *A New End*

On view through October 2017 at World's End in Hingham, MA

Internationally celebrated contemporary artist Jeppe Hein has created a new site-specific mirrored labyrinth installation at the scenic World's End in Hingham. Hein's *A New End* is made of mirrored posts of differing heights, whose form mimics the shape of the surrounding drumlin formations. Hein draws inspiration from the stunning natural beauty and landscape at World's End, which features a

combination of Frederick Law Olmsted-designed and natural landscapes with spectacular views of the Boston's harbor and skyline. The stainless steel totems start at a height of 3 feet and rise to 9 feet towards the center. From a bird's eye view, the configuration of the posts resembles the cross section of a nautilus shell.

A New End is positioned at the foot of the hill where the sand bar begins, allowing for an interaction with the vegetation, hillside and Hingham Harbor. A yearlong presence on the site will allow visitors to experience the structure throughout all four seasons as it is transformed by the stark changes in color and light, distorting the landscape through reflection.

Additional programming:

[*Curator Walks with Pedro Alonzo*](#): October 22, February 4 & May 20 at 11AM and 2PM

About [The Trustees](#)

Many of The Trustees' statewide scenic, cultural, and historic properties have served as a dynamic inspiration for artists, thought leaders, and innovators throughout the organization's 125-year history. Today, Trustees historic homesteads and gardens, farms, woodlands, beaches and trails are popular recreational and cultural destinations visited by more than 1.6 million people in 2015. The Trustees' Art and The Landscape initiative will built upon the success of a nearly complete, multi-million dollar

“Bringing Our Stories to Life” campaign designed to preserve and engage more visitors in the organization’s collection of cultural sites. The outdoor art program is also part of a year-long celebration of The Trustees [125th Anniversary](#) which will create new opportunities for visitors to explore and experience the organization’s landscapes and landmarks, some of the most important and iconic in Massachusetts.

About Pedro Alonzo

Based in Boston and currently an adjunct curator at Dallas Contemporary, **curator Pedro Alonzo** specializes in producing exhibitions that transcend the boundaries of museum walls and spill out into the urban landscape. Locally, he is best known for curating the giant black-and-white work by French artist JR, recently on display on the side of 200 Clarendon in Boston (formerly known as the John Hancock Tower). Alonzo is also well-known locally for his Institute of Contemporary Art (ICA)/Boston exhibitions by Os Gêmeos (2012) including the first Rose Kennedy Greenway mural, Shepard Fairey: Supply and Demand (2009), and Dr. Lakra (2010). He served as an adjunct curator there from 2011–13.

About the Artists

Sam Durant, born in 1961 in Seattle, lives and works in Los Angeles, CA. Durant’s multimedia artwork takes a critical view on our social, political and cultural tropes and icons. Often referencing American history, his work explores the varying relationships between popular culture and fine art. Having engaged subjects as diverse as the civil rights movement, southern rock music and modernist architecture, Durant reproduces familiar visual and aural signs, arranging them into new conceptually layered installations. Durant was the 2013 Getty Artists Program Invitee and has had recent solo exhibitions at the Los Angeles County Museum of Art, Paula Cooper Gallery, New York, Museum of Contemporary Art of Rome, Sadie Coles HQ, London, and Blum and Poe, Los Angeles. His work *Scaffold*, an immense wooden and steel structure first shown in Kassel at dOCUMENTA (13) before traveling to the Edinburgh Art Festival and The Hague, will be permanently installed at the Walker Art Center in 2017.

Jeppe Hein, born in 1974 in Copenhagen, Denmark, lives and works in Berlin and Copenhagen. He studied at the Royal Danish Academy of Fine Arts, Copenhagen, and the Städelschule, Frankfurt. He has had major solo exhibitions presented at institutions around the globe, including the Bonniers Konsthall, Stockholm (2014); Amos Anderson Art Museum, Helsinki (2013); Neues Museum Nürnberg, Germany (2012); 21st Century Museum of Contemporary Art, Kanazawa, Japan (2011); IMA - Indianapolis Museum of Art (2010); ARoS Aarhus Kunstmuseum, Aarhus, Denmark (2009); Barbican Centre, London (2007); and Centre Georges Pompidou, Paris (2005), among many others. His work has also been shown in group exhibitions worldwide and is represented in major public collections, including those of the Neues Museum Nürnberg, Germany; Tate, United Kingdom; and Museum of Contemporary Art, Los Angeles, among others. He is represented by 303 Gallery in New York, Johann Koenig in Berlin, Galleri Nicolai Wallner in Copenhagen, and SCAI The Bathhouse in Tokyo.

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