Maya Lin
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Ghost Forest

Madison Square Park Conservancy 2021
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madisonsquarepark.org
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Deputy Director and Martin Friedman Chief Curator

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Introduction
Brooke Kamin Rapaport

Since 2004, Madison Square Park Conservancy has commissioned artists to realize outdoor projects in the park, a civic space where there is complete access for all people to the works on view. And now, *Ghost Forest* rises. We must heed this work by Maya Lin—one of the great and visionary artists of our time—as, with this epic public project, she guides us to respond to and take action through nature-based solutions to climate change.

Lin was born in 1959 in Athens, Ohio, and earned BA and MA degrees in architecture from Yale University (1981, 1986). Her work includes large-scale environmental installations, intimate studio art, architectural projects, and memorials. Lin became internationally renowned for her Vietnam Veterans Memorial, dedicated in Washington, D.C., in 1982. Since that time, with her daring and rigorous practice, she has been categorized as an artist, an architect, and a memorialist. Lin is critically defiant of the classifications. Instead, she is all of that in one person. She is claimed by the art world, the architecture community, and the general public as one of their own.

Madison Square Park Conservancy first contacted Lin in 2013 to invite her proposal for an outdoor commission. What would it mean to thousands of daily parkgoers to engage with her work, now focused on environmental activism? Her initial reply was hesitant; temporary projects were not her mainstay. In 2018, after occasional conversations that became ongoing dialogue, she proposed a willow walk of lovely flowering vines festooned across a natural archway. Yet after her study of ghost forests around the world and with the thought of the direct view of a ghost forest from her studio in Colorado, where she and her family spend the summer, Lin said: “I want to bring a ghost forest to Manhattan.” Her husband, Daniel Wolf, who died unexpectedly in early 2021, was a great advocate for the project’s searing directive. Maya Lin has dedicated this work in his memory.

Lin and Tom Reidy at Madison Square Park Conservancy identified forester Bob Williams of Pine Creek Forestry,
logger Colin McLaughlin of Advanced Forestry Solutions, and landowner Mark Imbesi to source forty-nine Atlantic white cedar trees from a dying forest in the Pine Barrens of New Jersey, a site proximate to New York City.

Curatorially, there is intense power in an artist who uses materials directly from nature to create a work that defines a cataclysmic crisis of our time: the devastation of climate change. When visitors walk into Ghost Forest, stand in its center, linger and then weave through its perimeter, they experience a central, implied tension in the work. Ghost Forest is visually stark and emotionally meditative. It is beautiful and haunting, looming and claustrophobic. The trees are the material and the message of Ghost Forest. In nature, a ghost forest is the evidence of a dead wood that was once vibrant. Today, Atlantic white cedar populations are endangered by historic logging practices as well as extreme weather events that may entail saltwater intrusion, wind, and fire. The trees in Ghost Forest were slated to be cleared as part of regeneration efforts in the Pine Barrens, an extremely vulnerable site. Lin brings her acuity as an artist and her agency as an environmental activist to this project. Ghost Forest, like other works of art, can help us interpret unfathomable aspects of the human experience or make sense of them.

Ghost Forest is complemented by a series of public programs that build on the work's implicit call to action. Parkgoers can listen to the calls and sounds of creatures once common to Manhattan on the Ghost Forest Soundscape, which Lin conceived in collaboration with the Cornell Lab of Ornithology and sound engineer Seth Rothschild. The Conservancy’s annual symposium on public art was held on Zoom on June 4, 2021, with artists whose work intensifies questions about land, nature, and politics, and climate experts who, like Lin, focus on nature-based solutions. A series of Art Talks with the artist and environmental leaders have been held in partnership with the Conservancy’s neighbor Fotografiska New York. Concerts on nature themes are planned with Carnegie Hall for summer 2021. The programming will culminate in a fall 2021 volunteer effort. To offset the approximately 5.6 metric tons of carbon emissions from the transportation of trees and people to realize Ghost Forest, Lin and Madison Square Park Conservancy have partnered with Natural Areas Conservancy to plant one thousand trees and shrubs in public parks in the five boroughs: Van Cortlandt Park in the Bronx, Prospect Park in Brooklyn, Riverside Park in Manhattan, Forest Park in Queens, and LaTourette Park in Staten Island. As the trees and shrubs grow, they will hold carbon in their roots, trunks, and leaves, preventing it from entering the atmosphere. In ten years, these trees and shrubs will offset up to 60.5 metric tons of carbon emissions.

In her earthworks, Lin has long defied the swagger of many of the Land artists of the 1960s and 1970s who realized grand projects, often manipulating the vast terrain of the American West. Instead, a guiding tenet of her outdoor work is its assimilation into and inclusion of the earth. The subtlety of earthworks by Robert Smithson (American, 1938–1973) and his synchronization with cycles in nature are touchstones. Lin achieves physical camaraderie with her sites in, for example, the winding Eleven Minute Line at the Wanås Foundation in southern Sweden (2004), the earth-covered Confluence Project’s Vancouver Land Bridge in Washington state (2008), and the undulating Storm King Wavefield in Mountainville, New York (2009). In Ghost Forest, Lin’s entreaty brings us from the initial premise of earthworks to sculpt the land itself to a visual language where nature is political, the environment can be a platform for agency, and an artist’s determination can advance nature-based solutions by citizens.
Like all of Madison Square Park Conservancy’s exhibitions, Ghost Forest could not have been realized without the consistent support and counsel of the Conservancy Board of Trustees, including Board Chair Sheila Davidson and Chair Emeritus David Berliner. Our Art Committee, chaired by Ron Pizzuti, is a group of extraordinary advisors who share their guidance, generosity, expertise, and wisdom. The Conservancy’s Art Council, chaired by Sarah Stein-Sapir, is a dynamic group of those who support public art and our program. Keats Myer, Executive Director, has been ardent in her advocacy for Ghost Forest. We are grateful to Christopher Ward of Thornton Tomasetti, who worked with the Conservancy and the artist. Our thanks to John Hunt at HuntLaw for his service. At Madison Square Park Conservancy, Tom Reidy, Deputy Director for Finance and Special Projects, worked closely with Lin from the project’s inception and was the go-to logistician and strategist. Truth Murray-Cole, Curatorial Manager, brought her invaluable skills and insight to all aspects of this endeavor. Our thanks to interns Molly Malczynski and Jaiden Sanchez. Please join me in expressing gratitude to Madison Square Park Conservancy’s exceptional staff, listed on page 55 of this volume, for their efforts as we worked together throughout the pandemic to bring Ghost Forest to fruition.

In the Maya Lin Studio and on the What is Missing? website, we are grateful to Eliot Bassett-Cann, Casey Carter, James Cabot Ewart, and Camila Morales. This catalogue includes important contributions by Andrew Revkin and Lilly Wei. Our thanks to copy editor Anna Jardine and to graphic designers Miko McGinty and Rebecca Sylvers.

Michael Fodera at Lunarcy Pictures and his colleagues Mike Castro and Nicholas Galante filmed a wonderful documentary on the making of Ghost Forest.

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Throughout the planning and implementation of the installation process, Charlie Marder of Marders, Tucker Marder, David Hernandez, and their colleagues were indispensable. We are grateful for the support from our colleagues at the New York City Department of Parks & Recreation; Jonathan Kuhn, Jennifer Lantzas, and Elizabeth Masella.

At Pace Gallery, Marc Glimcher, Douglas Baxter, and Alexander Brown have been generous champions of the artist’s work.

Rashmi Gill at Vivid Clicks and Andy Romer at Andy Romer Photography trained their lenses to document the work.

We have collaborated with many outstanding colleagues and organizations on the public programs for Ghost Forest. At Carnegie Hall, thanks to Wendy Magro, Karen Meberg, Samantha Nemeth, Nolan Robertson, Sara Villagio, Anna Weber. At Fotografiska New York: Amanda Hajjar, Grace Noh, Ashton Stronks, Wendi Weinman. At Natural Areas Conservancy: Sarah Charlop-Powers, Elizabeth Jaeger. The following artists, environmental leaders, and journalists contributed to the Conservancy’s 2021 annual symposium and to Ghost Forest speaking engagements: Dear Climate with Una Chaudhuri and Marina Zurkow; Sarah Douglas, ARTnews; photographer Gabriella Demczuk; artist Nicholas Galanin; artist Allison Janae Hamilton; filmmaker David Scott Kessler; environmental author Elizabeth Kolbert; Lucia Pietroiusti, Serpentine Galleries; Andrew Revkin, The Earth Institute, Columbia University; Maria Rodale, Rodale Institute; artist Tavares Strachan; Bill Ulfelder, The Nature Conservancy in New York; and Edwina von Gal, Perfect Earth Project.

The Board, staff, and artists whose work we commission express ongoing gratitude to those who so generously support the art program and Ghost Forest. They are listed on page 53.

With Ghost Forest, Maya Lin brings an exceptional work of public art to Madison Square Park and to all citizens. We thank her for her fierce stance that has married a stunning project with vital agency.
Artists Statement

Maya Lin

Throughout the world, climate change is causing vast tracts of forested lands to die off. They are called ghost forests; they are being killed off by rising temperatures, by extreme weather events that yield saltwater intrusion, forest fires, infestation by insects whose populations thrive in these warmer temperatures, and trees that, overstressed from these rising temperatures, are more susceptible to beetles.

In southwestern Colorado, where my family and I live in the summer, these forests—killed off by beetles—are all around us.

As I approached thinking about a sculptural installation for Madison Square Park, I knew I wanted to create something that would be intimately related to the park itself, the trees, and the state of the Earth.

Being more accustomed to making permanent large-scale works out of earth and grass, I felt a different path had to be taken, to create something transient and temporal rather than like my permanent works. It is not a time frame I am familiar with in my outdoor installations. So much of my artwork focuses on species and habitat loss and the effects of climate change. But it also reminds us that by protecting and restoring habitats we can absorb climate change emission and protect species. I have established a not-for-profit foundation—What is Missing?—that for the past decade has highlighted these issues.

I had first considered bringing a living willow walk to the park—but the more I explored and thought about this, I could not stop looking at the ghost forest right outside my Colorado studio, which looks out onto national forest lands. I wanted to bring a ghost forest to the heart of Manhattan—and to find trees that were as close to Manhattan as possible. I wanted to connect you to something that was affected by climate change nearest to us. I wanted to be respectful of the distance we would need to travel the trees and the team. I also did not want to bring a non-native tree into the city, and each tree was carefully inspected for insects before being transported to the site.

In the Pine Barrens of New Jersey we were able to locate large stands of Atlantic white cedars that had died
off because of extreme weather events related to climate change, wind, fire, sea-level rise, saltwater infiltration, and bad forestry practices. Atlantic white cedars, once a dominant species along the Atlantic seaboard, have been reduced to under ten percent of their original habitat. Foresters we were working with located an area that was about to be cleared as part of a restoration project on private lands of just such a forest stand. The owner had chosen to clear the dead or compromised cedars to allow for regeneration of the trees, since cedars need open light to repopulate.

We have very little time left to alter our climate change emission patterns and our way of living within the natural world. I wanted to bring awareness to a die-off that is happening all over the world. I feel that a potential solution lies in nature-based practices—changing our forestry practices, reforming our agricultural and ranching practices, and increasing our wetlands. These nature-based solutions can offset and sequester more than fifty percent of the world’s emissions and would help protect and ensure that the Earth’s biodiversity is increased and restored.

With Madison Square Park Conservancy we will be not only highlighting the ravages of climate change but also showcasing nature-based solutions anyone can adopt to help reduce emissions and convert land-use practices from those of a carbon emitter to those of a carbon sink. As part of the installation at Madison Square Park, we will be coordinating public programs that emphasize nature-based solutions to climate change and examine the ecological history of Manhattan through a soundscape of species that were once common in the city. Through Natural Areas Conservancy, more than one thousand trees and shrubs will be planted throughout the five boroughs as a key part of the project. We are faced with an enormous ecological crisis—but I feel that we have a chance to showcase what can be done to help protect species and significantly reduce climate change emissions by changing our relationship to the land itself.
Witnesses for the Prosecution
Lilly Wei

The spookily beautiful Ghost Forest is Maya Lin’s latest project, commissioned by Madison Square Park Conservancy’s public art initiative, established in 2004. Lin introduced a grove within a grove of trees, one dead, the other alive, in the park’s Oval Lawn, once part of Lenapehoking, the Lenape people’s ancestral homeland, which embraced a wide swath of three present-day states, New York, New Jersey, and Delaware, as well as smaller areas of Connecticut and Pennsylvania. Lin describes Ghost Forest as a global memorial, part of her five memorials—her “anti-monuments”—beginning with the Vietnam Veterans Memorial (1982), which catapulted her into the national spotlight while she was still a student at Yale. Then came the Civil Rights Memorial (1989); Women’s Table (1993); The Confluence Project (2006–2015), a series focused on presenting a geological and social history of Washington state’s Columbia River Basin and its adjacent lands; and What is Missing?, begun in 2009, the final memorial which is conceived as an ongoing, lifelong project, of which Ghost Forest is the latest installment. Lin considers her subjects—the Vietnam War, civil rights, women’s rights, Native American rights, and the imperiled state of the environment—to be the crucial ones of our times, and part of the artist’s role is to frame the discourse. What has happened, she insists, must be remembered, and be remembered accurately, if we want to build a better future.

Over the years, Lin’s prodigious achievements have included installations, sculpture, earthworks, architecture, and landscape architecture projects. An early work, Groundswell, from 1993, at the Wexner Center for the Arts in Columbus, Ohio, consisted of some forty-five tons of recycled broken safety glass, while her signature wavefields transfer the movement of water to land and equate their forces. Lin’s imposing Storm King Wavefield was executed for Storm King Art Center in New York in 2009, and in New Zealand she built the even more encompassing A Fold in the Field in 2013, her largest earthwork to date. More discreet works include her minimalist water tables. The first
of these was the Civil Rights Memorial for the Southern Poverty Law Center in Montgomery, Alabama, its purity of form a Lin hallmark. Her most recent architectural venture was an elegant renovation and redesign for the Neilson Library at Smith College, her mother’s alma mater, which opened to much acclaim in winter 2021.

At Madison Square Park, Lin once again commemorates the deceased. The forty-nine regal Atlantic white cedars transported from the Pine Barrens of southern New Jersey are cast as the dramatis personae of an ecological tragedy: the precipitous rise of ghost forests. Representing a native species that flourished throughout the Atlantic coastal states and west along the Gulf Coast into Mississippi, the trees have a life span of roughly one thousand years encoded into their DNA. Now, as the cedars are threatened by climate change and industrialization, their wetland habitats destabilized by extreme weather and irresponsible stewardship, that life span is severely compromised. The demise of this particular cohort of cedars was hastened by Hurricane Sandy, which forced salt water from storm-battered rivers and estuaries into the fragile ecosystem of the Pine Barrens. The pairing of dead and living trees is premonitory as well as poignant, and the contrast between the park’s flourishing foliage and Lin’s bare, elegiac Ghost Forest will be at its apex during the summer. They will resemble each other more closely as winter approaches, but of course the living trees will revivify come the spring.
The dead trees, it should be noted, are slated to be cleared, and they will be returned to the Pine Barrens and elsewhere to be “upcycled,” or mulched, when the installation is disassembled in November—a far cry from earlier environmental works that sometimes were themselves ecological disasters. To offset the small carbon footprint of this project, one thousand trees and shrubs will be planted throughout New York City in the coming months, depositing a far greater amount into the green bank than was expended.

Noble in bearing, even though moribund, the cedars soar skyward for approximately forty feet, like the ruined columns of some woodland Gothic cathedral. Branches that formerly provided a dense canopy are leafless, and the skeletal limbs reach out in a manner that suggests distress, supplication. A trace of life still clings to their ridged bark, delicately painted here and there by blue-green lichen, the color subtly altering in response to the changing light. The cedars might seem spectral, but they weigh many hundreds of pounds, and required holes dug eight feet deep to ensure that they would not topple over. Lin’s plan for the trees’ configuration was to avoid a man-made pattern, or any alignment that could be read as a pattern.
The cedars are ringed by the graceful Chinese elms that edge the lawn; Lin carefully adjusted the positions as the cedars were being installed, each tree’s location determined by her desire to capture a “more random sense of placement,” one that would feel like walking in a grove of trees in nature. She says she wanted the spaces that were created to vary, so that whatever the number of people in a group, they would find a place to suit them in this wood. The play of shadows on the ground created by the cedars was also carefully researched, and comparable to a drawing, Lin says, albeit one that is ephemeral, irreproducible, and contingent on ambient light.

Ghost Forest refers to the traditional themes of vanitas, but with an ecological twist. It might also evoke the sadness of solastalgia, caused by the loss of one’s familiar environment, the extinction of what once was. Lin’s towering Ghost Forest stands in judgment of us, a formidable reminder that our reckless, relentless behavior has hurled us toward a tipping point that might be irreversible.

Integral to the installation is a nearly fifteen-minute audio component conceived by the artist, Ghost Forest Soundscape, that can be accessed on-site through the viewer’s smartphone. It consists of sounds heard when the Lenape dwelt here, when it was Mannahatta. The sonic re-creation of past wilderness is counterpointed by the surrounding descant of the live urban present. Some of the creatures we hear are extinct, others not: gray wolves, wild turkeys, dolphins, cougars, owls, eagles, and the treble of birdcalls, as from whippoorwills and thrushes. The animals are named in English and Latin, Unami and occasionally Munsee, the last two the languages spoken by the Lenape. The Soundscape evokes their ghosts but also those of colonization and all the Indigenous peoples who once inhabited the entirety of this country and lived in knowable, reverent relationship with it, generation upon generation.

Yet Ghost Forest is not all about loss. Lin is an activist, and therefore an optimist, she says. We must remember that we live symbiotically with the land and one another; we must be respectful and take only what we need. Many experts claim that nature will heal itself if left alone—a big if. These experts urge us to use trees as one way to counter present environmental fallout. It is the simplest form of restorative technology we have, and one of the most effective. While much is mired in discouragingly entangled conflicts, reforestation is a simple act. We simply need to do it before it’s too late. But will we?
Maya Lin has built an extraordinary career as an artist, architect, and memorialist. Her current focus is creating vivid and immersive works aiming to engage and activate the public around environmental loss and renewal. In a June 10, 2021, online conversation with veteran environmental journalist Andrew Revkin, hosted by Columbia University’s Center for the Study of Social Difference, The Earth Institute, The Forum, School of the Arts, and World Projects, Lin described her process and goals with two very different works, the online What is Missing? website and Ghost Forest in Madison Square Park. The following conversation is excerpted and lightly edited.

Andrew Revkin: When I was just starting on the Columbia initiative for communication and sustainability, I invited you to meet with scientists at the Journalism School to create the kind of ferment that seems to be at the foundation of what you do. You listen to scientists, you give them your vision, you look and listen to communities, and then you work with practitioners—even bulldozer drivers or programmers—to carry things out. It’s an extraordinary process. There are so many things that people can learn from this co-production of art with impact.

Maya Lin: What the research institutes are doing, what the NGOs are doing—everyone is on the front lines. I hope I can pull together some of the massive amounts of information and present it in a way that might get people to stop for a moment. When we’re children, we’re open-eyed, everything we look at is new and fresh. As we get older, we have all this experience in us and nobody really wants to get lectured at. I hope I’m doing something that gets people to take a pause, smile a little, because I don’t think you can go into this with absolute gloom and doom. Now is the time to be crazy optimistic. Now is the time to really lean in and do something.

AR: Well, you’re sure doing that. By example you’re inspiring new generations. So much of your process could benefit journalists, because just like the arts, journalism
historically was a one-way thing. I wrote a story, The New York Times put it on the front page, people read it, they either got alarmed and changed something or not. These issues—biodiversity, conservation, climate—require a lot of listening. How did you learn that? Did you realize at some point you weren’t just going to make paintings and drawings? What is it that brought you to that process?

ML: A lot of what has motivated me is the sort of fascination children have when they look at something for the first time. I’m always trying to get back to that. But what really affected me as a child was the environmental movement. It was the 1970s, the time of the Clean Air Act, the Clean Water Act, the Endangered Species Act, DDT. Rachel Carson wrote Silent Spring in 1962, but legislation was enacted in the 1970s. The raptors almost went extinct. When I was a kid, there were very few eagles, ospreys, hawks. They were threatened. Watching the recovery of those species, over the past thirty or forty years, has had a huge impact on me.

AR: Do you think that your process is still kind of an outlier? Again, in journalism I feel that interactivity is still a rarity.

ML: I hope I’m an outlier. I think you want to be an outlier. What is Missing? is strange because when I started it, I knew it was going to take the rest of my life. Unlike any other project I’ve done, I built it warts and all, in full view, with a website that kept changing. About three years in, I understood what the framework was: an ecological history of the planet or a memorial that also talked about past, present, and future. I began to shape what that future would be. The dream would be that universities would get together and say, “We’d love to develop a Greenprint for our country,” so that you could go online and see it—tapping into citizen science. Let’s not just have it be pure science fact. If you look at birders, they’re amazing. They’re all over the planet, highly dedicated. The ornithology schools around the world rely on what is typically called anecdotal evidence. It’s still evidence. I believe that this piece of Missing, Share a Memory, is what the map of memory is about. We can quote from Lewis and Clark, or Plato. Plato is one of the first to write about deforestation in Greece, and he writes about the bones of the withered body, because Greece at one point had a lot more trees but the trees were cut down to make ships. People will enjoy reading almost jaw-dropping stories of abundance but know that their personal stories are equally important to taking account of what has been. For me, the timeline shouldn’t just have a beginning, deep past, and future. I want it to be kind of a return, a loop, so that you can go in, like it’s Alice in Wonderland. In from the map of the past and you end up in the future, predicting a different future for a city or this country.

AR: That’s so powerful. We’ve spent two or three decades painting the dark future, what climate change could do, but we haven’t done enough to envision the positive outcomes. The scientific community and a lot of campaigners have focused on the negative, and this idea of taking your imagination forward, knowing what you can do about nature-based solutions, technological solutions, too, envisioning those things, is really implicitly an arts process.

ML: But I also think the future is dire. It is really dire. We’re at the last possible moment. Yet think about how nature rebounds: If we take a marine-protected area that has been overfished, within three to five years it is restored to the point where it is now productive for artisanal fishermen. They’re taking the fish that the local population needs to survive. We just have to understand where the fish that we’re eating comes from. As the international advocacy organization Oceana says, we can easily feed a billion more people if we just start regulating better and protect these areas. Same with wetlands. I’m not waiting for that fantastic technological battery, because I’m going to show you what’s going on around the world. The best-case practices in recycling, the best-case practices in fisheries, in farming.

There is a former degraded pastoral wetland marsh in Spain, Veta La Palma. It is now an organic aquaculture farm. It loses twenty to thirty percent of its fish to the birdlife, because it’s also an incredible bird sanctuary. We need to scale up these success stories. They’re happening around the world. We asked a lot of environmental groups to share their stories of success because a lot is being done. We ask people to help a group globally, internationally, or nationally, or in their own backyard. Volunteer. Get your hands dirty.
We can’t just assume that others are going to do it. We need to be involved. We have to be involved if we want to give our kids a different future. If I hear one more person say it’s up to our kids’ generation to fix this, it’s way too late. It is happening right now. If we look at all the forests dying in the world, at the droughts, the forest fires—we’re in it. But photosynthesis, nature—it is massive. Every time leaves leaf out, the temperature of the Earth drops. Nature comes back. It’s exceedingly resilient if we give it a chance.

AR: So the Greenprint part that’s coming in What is Missing? online seems extraordinarily integrable into education. Is there a plan for this?

ML: Yes. In fact, we’ve done it all along. WGBH radio station in Boston brought the “Ask your grandparents, ask your parents, share a memory.” We’ve been building through high schools. Last year, I worked with Colby College and we again brought it to high schools. High school students are almost the perfect group to interview their parents and grandparents. All of a sudden you’re having a conversation among three generations about what you remember from childhood.

AR: That reveals our shifting baselines.

ML: I love the term Jared Diamond uses—“landscape amnesia.” That gets everyone talking, and it also brings it home. What do they remember? Everyone is connected in a very visceral, hopefully beautiful way to nature. The Wildlife Conservation Society said, Don’t think of an urban environment as being separate from nature. How do we invite nature into every kind of city, town, rural, urban. That’s where it made me feel so excited, that Ghost Forest could actually cause one thousand more trees and shrubs to be planted in the five boroughs of New York City.

AR: How would you dream to have this get to this scale of interactivity that can really build—including developing countries or across generations? To whom are you crying out to get into your sphere?

ML: My dream would be that every country, every university, works with their economics professors, their architects, their transportation experts, to create a Greenprint of their own country. You also have to look larger than state by state, country by country. We need to solve these problems on a continent level. It’s one thing if your country is large enough that you can control that much and you can interact with different ecosystems throughout. I don’t focus on the policy. I can just show you a map: This is what it could look like. I do believe art—science fiction writing—has oftentimes predicted or shown people an alternative future reality. Sometimes we’re intensely resourceful as a species. If we can imagine it, we can achieve it. This piece can be bigger and grow. As an artist, I tend to live a bit more of a hermetic existence, but I want to create this little seed, and then it starts being watered and fed and grown within a much larger community. That’s what I hope I’m beginning to do.

AR: I think we can help with that, and I hope everyone who reads this can think of ways they can help. It’s very courageous to do your work in public. Is there a lesson here for young artists?

ML: Don’t be afraid. Don’t be afraid of mistakes. Ghost Forest is a very unusual project for me. I mean, other than the fact that whenever I’m building these big works they take months to make and I’m doing it in full view. The scientific community can be quite literal. They’re like: “I don’t get it, it doesn’t look very done.” I’m like: “Well, it’s not. It’s in beta test mode.” But there were enough people who believed in it, and believed in an artist’s vision to allow it to be, warts and all, in public.

I would have to apologize, “Well, the website’s un navigable, but try to explore it.” Don’t be afraid to fall flat on your face. Don’t think about it that way. Art is something very personal. It’s still got to be your voice. It’s a little unnerving to have built that piece the way I built it, but I’m still doing “Mapping the Future.” It will never be done. I think people now are really beginning to get what it is. For the first few years they thought it was just about the loss. I kept saying, “I promise you it won’t be just that.” People are beginning to get it now.
AR: So you’ve broken free of that persona of memorial art.

ML: Yes and no. It’s always there. Think of it like a tripod. Art, architecture, memorials. The beauty of the memorials is that they’re interdisciplinary. They combine the functionality of what is a functional art form, architecture, with the symbolism and conceptualism that art can afford and do and be. Throughout my life, I’ve been very careful to define myself with those three. I was a senior at Yale when I did the Vietnam Veterans Memorial. For the first five or ten years, that’s how I was seen. It wasn’t until I built a piece for the Wexner Center—it was forty-three tons of broken car glass poured into three areas—I was somewhere, and someone said, “I really like . . .” And I was bracing myself for the Vietnam Memorial, and the person said, “Groundswell. I just saw it.”

Maybe I could have gone to graduate art school right then, or architecture, and been able to call myself an artist and I would have been making art. Because this is what happened to me. Then I went to some former professor, who said, “Well, you’re not really an artist. You’re a memoralist.” And I went, “Ah, take a deep breath, this is going to take a while.” But I just plug away, because in the end you find your voice. And my voice happens to bridge between the architecture and the memorials. But it also bridges science and art.

I love math. If you look at Missing it’s very wonky at times. I get lost in the data. I’ve actually been lost in the weeds for six or eight years with that project. I’m beginning to synthesize it, and edit it and trim it down. We’re just going to keep simplifying it so it will get much easier to find. But if you go to it now, you would go to Solutions, and right now Greenprint is up, Save Two Birds is up, What You Can Do’s are up. It’s a lot, and it’s a work in progress.

AR: The Anthropocene is a work in progress—the Misanthropocene, some people call it. In a way, getting lost in the data is what we’re all doing. Moving forward with long-term goals feels like the best possible way. You’re navigating amid all of that with a vision, and that’s what’s special about what you do.

ML: It’s scary because I feel time is running out. We’re at our absolute last bit. You cannot become complacent right now. I hope people go to Ghost Forest and are moved, because those trees are so beautiful and grand, and each one has its own personality. How can we motivate people to act? The pain and the loss—I hope that having people feel sadness won’t make them feel there’s nothing they can do. I hope we can move people. Not just with threat, but with poetry and art. And move people to want to make a difference.
Our trees won’t be deinstalled until November. I wanted to have a full cycle. We put the trees in when there were no leaves on the living trees at the park, and we’ll take them out after the leaves fall off the trees. I’m fixated on time in my work, so I wanted the life cycle, a natural living cycle within Madison Square Park to be matched with these Atlantic cedars getting grayer and grayer and grayer.

AR: That’s a wonderful vision. The time element is so important. It’s something that journalism has difficulty with. We’re so focused on the news of the day, and now even the news of the moment because of social media. Getting people to step back, to have that capacity to look at the big picture as you’ve done so effectively with some of these pieces, is fantastic. The pandemic changed so many aspects of our lives and took so many lives, and has ecological ramifications in several different dimensions. Is that being incorporated into how you think about What is Missing?

ML: Well, it’s twofold. I think it’s horrible but a wake-up call that we are incredibly, intensely, connected globally. Aside from the fact that a lot of these new viruses are animal-borne because we’ve pushed into animals’ territory—bushmeat is a huge driver of extinction and the arc of these new diseases. We should be extremely careful in what we’re doing. At the same time, we are globally connected, so we now have to work much more quickly, on a very cooperative level. To share and begin to warn people when something like this is happening, and also to understand how we can work as one species. We do tend to go very tribal when we feel threatened, and it’s a disaster as far as climate change is concerned. We have to think about us and care as much about other worlds because, let’s face it, the Western developed world has caused most of this, most of these emissions. I think they’re very intricately linked, but we have to take lessons, and look at solving problems at a much more global level.

AR: This has been a year of loss and challenge. You’ve endured many things. Maya Lin, you are a work of art. Your art is your process in many ways. Keep at it, stay safe, and harness your energy going forward.
Maya Lin

WORK IN THE EXHIBITION
2021  Ghost Forest
Forty-nine Atlantic white cedar trees
40–45 feet high, variable
Collection the artist, courtesy Pace Gallery

DETAILS
1959  Born in Athens, Ohio
1981  B.A., Yale University
1986  M. Arch., Yale University
Works in New York City and Colorado

To learn more about Ghost Forest, please visit:
https://www.madisonsquarepark.org/art/exhibitions
/maya-lin-ghost-forest/
Maya Lin was born in Athens, Ohio, in 1959 and holds a bachelor’s degree and a master of architecture from Yale University. She is represented by Pace Gallery.

Her work interprets the world through a twenty-first-century lens, using technological methods to study and visualize the natural environment. In her sculpture and drawing, Lin merges rational order with concepts of beauty. Blurring boundaries between two- and three-dimensional space, she sets up a systematic ordering of the landscape tied to history, time, science, and language.

Lin has been the subject of numerous solo exhibitions at museums and galleries worldwide, with works in the permanent collections of, among others, the Metropolitan Museum of Art, the Museum of Modern Art, the National Gallery of Art, and the Nelson-Atkins Museum of Art. She has created permanent outdoor installations for public and private collections around the world, including Brown University; California Academy of Sciences; the City of Newport, Rhode Island; Cleveland Public Library; Cornell Lab of Ornithology; Gibbs Farm; Princeton University; the Rockefeller Foundation; Shantou University; Storm King Art Center; the U.S. Embassy in Beijing; Wexner Center for the Arts; the Wilkie D. Ferguson, Jr. U.S. Courthouse, Miami; and Yale University. Lin has been profiled in *Art in America*, *The New York Times*, *Smithsonian Magazine*, and *Time*. In 2009, she received the National Medal of Arts, the nation’s highest honor for artistic excellence. In 2016, President Barack Obama awarded Lin the nation’s highest civilian honor, the Presidential Medal of Freedom, praising her for a celebrated career in both art and architecture, and for creating a sacred place of healing in the U.S. capital.

A committed environmentalist, Lin is at work on her final memorial, *What is Missing?*, raising awareness about habitat loss and biodiversity.
SELECTED SOLO EXHIBITIONS

2021  Maya Lin: Ghost Forest, Fotografiska New York


2018  Maya Lin: A River Is a Drawing, Hudson River Museum, Yonkers, New York (catalogue)

2017  Maya Lin: Ebb and Flow, Pace Gallery, New York

2016  Maya Lin, Pace Hong Kong

2015  Maya Lin: A History of Water, Orlando Museum of Art, Florida

2014  Maya Lin: Rivers and Mountains, Ivorypress Art and Bookspace, Madrid (catalogue)
       6th Annual Art/Act Award and Exhibition: Maya Lin, David Brower Center, Berkeley, California (into 2015)
       Maya Lin: What is Missing?, Nevada Museum of Art, Reno (into 2015)

2013  Maya Lin: Here and There, Pace London; Pace Gallery, New York (catalogue)

2012  Maya Lin: Flow, Dayton Art Institute, Ohio
       Maya Lin, Carnegie Museum of Art, Pittsburgh (catalogue)

2010  Maya Lin: In Telluride, Telluride Gallery of Fine Art, Colorado
       Maya Lin, Arts Club of Chicago (catalogue)

2009  Maya Lin: Recycled Landscapes, Salon 94, New York
       Maya Lin: Three Ways of Looking at the Earth, selections from Systematic Landscapes, PaceWildenstein, New York
       Maya Lin: Bodies of Water, Storm King Art Center, Mountainville, New York (catalogue)


2004  Maya Lin, Wanås Foundation, Sweden (catalogue)

2003  Maya Lin / Finn Juhl, Danish Museum of Decorative Art, Copenhagen

2000  Maya Lin: Between Art and Architecture, The Cooper Union School of Art, New York (catalogue)

1999  Maya Lin: Recent Work, Gagosian Gallery, Los Angeles

1998  Maya Lin, American Academy in Rome (catalogue)
       Maya Lin: Topologies, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina. Traveled into 1999 to: Cleveland Center for Contemporary Art; Grey Art Gallery, New York University; Des Moines Art Center; Contemporary Arts Museum, Houston (catalogue)


1995  Maya Lin: Public/Private, Wexner Center for the Arts, Columbus, Ohio, into 1994 (catalogue)
### SELECTED GROUP EXHIBITIONS

<table>
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<th>Exhibition Title and Details</th>
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<td>2021</td>
<td><strong>Land Art: Expanding the Atlas</strong>, Nevada Museum of Art, Reno</td>
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<td>2019</td>
<td><strong>Occupy Colby: Artists Need to Create on the Same Scale That Society Has the Capacity to Destroy</strong> (Year 2), Colby College Museum of Art, Waterville, Maine, into 2020</td>
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<tr>
<td></td>
<td><strong>Here</strong>: Ann Hamilton, Jenny Holzer, Maya Lin, Wexner Center for the Arts, Columbus, Ohio</td>
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<tr>
<td></td>
<td><strong>Artists Need to Create on the Same Scale That Society Has the Capacity to Destroy: Mare Nostrum</strong>, Complex of the Chiesa di Santa Maria delle Penitenti, Venice</td>
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<tr>
<td></td>
<td><strong>Indicators: Artists on Climate Change</strong>, Storm King Art Center, Mountainville, New York (catalogue)</td>
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<tr>
<td>2017</td>
<td><strong>Territory: Traces and Delimitations</strong>, Ierimonti Gallery, New York, into 2018</td>
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<td></td>
<td><strong>Occupy Mana: Artists Need to Create on the Same Scale That Society Has the Capacity to Destroy</strong> (Year 1), Mana Contemporary, Jersey City, New Jersey</td>
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<td></td>
<td><strong>2017 Canadian Biennial</strong>, National Gallery of Canada, Ottawa, into 2018 (catalogue)</td>
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<td><strong>Shanghai Project: Chapter 2, Seeds of Time</strong>, Shanghai Himalayas Museum</td>
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<td><strong>Material Presence</strong>, Tally Dunn Gallery, Dallas</td>
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<td><strong>Beyond the Horizon</strong>, Cameron Art Museum, Wilmington, North Carolina</td>
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<td></td>
<td><strong>She: International Women Artists Exhibition</strong>, Long Museum, Shanghai</td>
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<td></td>
<td><strong>Glass</strong>, Pace Gallery, New York</td>
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<td></td>
<td><strong>Utopias and Heterotopias</strong>, Wuzhen International Contemporary Art Invitational Exhibition, Wuzhen, China</td>
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<td><strong>Of a Different Nature</strong>, Jack Shainman Gallery, New York</td>
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<td><strong>Aesthetic Harmonies: Whistler in Context</strong>, Colby College Museum of Art, Waterville, Maine, into 2016</td>
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<td></td>
<td><strong>River Crossings: Contemporary Art Comes Home</strong>, Thomas Cole National Historic Site and Olana State Historic Site, Hudson Valley, New York (catalogue)</td>
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<td><strong>In the Round</strong>, Pace Gallery, New York</td>
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<td><strong>Carte Blanche</strong>, Pace Chesa Büsin, Zuoz, Switzerland</td>
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<td><strong>Beyond Earth Art: Contemporary Artists and the Environment</strong>, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York</td>
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<td><strong>Grounded</strong>, Pace Gallery, New York</td>
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<td><strong>Marfa Dialogues / NY</strong>, Ballroom Marfa, Rauschenberg Foundation Project Space, New York</td>
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<td><strong>Quiet Earth</strong>, Ballroom Marfa, Texas</td>
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<td><strong>Surveying the Terrain</strong>, Contemporary Art Museum, Raleigh, North Carolina, into 2014</td>
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<td><strong>System/Repetition</strong>, Russell Bowman Art Advisory, Chicago</td>
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<td><strong>Water</strong>, Tripoli Gallery of Contemporary Art, Southampton, New York</td>
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<td><strong>Image and Abstraction</strong>, Pace Gallery, New York</td>
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<td></td>
<td><strong>The Lunder Collection: A Gift of Art to Colby College</strong>, Colby College Museum of Art, Waterville, Maine, into 2014 (catalogue)</td>
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<td></td>
<td><strong>Summer Group Show: Mary Corse, Teresita Fernández, Maya Lin, Lehmann Maupin, New York</strong></td>
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<td><strong>Neo Povera</strong>, L&amp;M Arts, Venice, California</td>
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<td><strong>Generations</strong>, Museum of Fine Arts, Florida State University, Tallahassee</td>
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<td>Year</td>
<td>Exhibition/Event</td>
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<tr>
<td>2012</td>
<td>Refracting Light, Reynolds Gallery, Richmond, Virginia</td>
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<td><em>Color Ignited: Glass 1962-2012</em>, Toledo Museum of Art, Ohio</td>
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<tr>
<td>2011</td>
<td><em>The Confluence Project: Reimagining the Columbia River, with Artwork by Maya Lin</em>, Lewis-Clark State College Center for Arts &amp; History, Lewiston, Idaho, into 2012</td>
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<tr>
<td></td>
<td>Festival of Ideas for the New City, New Museum, New York</td>
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<td></td>
<td><em>Currents: Arts and the Environment</em>, Courthouse Galleries, Portsmouth, Virginia</td>
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<td></td>
<td>50 Years at Pace, Pace Gallery, New York (catalogue)</td>
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<td></td>
<td><em>Water</em>, Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey, into 2011</td>
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<tr>
<td></td>
<td><em>Wall Installations</em>, William Griffin Gallery, Santa Monica, California</td>
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<td></td>
<td>40, Texas Gallery, Houston</td>
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<td></td>
<td><em>Off the Map</em>, Kirkland Arts Center, Washington (catalogue)</td>
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<td></td>
<td><em>Shan Shui: Nature on the Horizon of Art</em>, Beijing Center for the Arts</td>
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<td></td>
<td>15 + 6: <em>Artists and Architects of City Center</em>, Bellagio Gallery of Fine Art, Las Vegas, into 2010</td>
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<td></td>
<td><em>Art at Colby: Celebrating the 50th Anniversary of the Colby College Museum of Art</em>, Colby College Museum of Art, Waterville, Maine, into 2010 (catalogue)</td>
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<td><em>A Walk on the Beach</em>, PaceWildenstein, New York</td>
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<td><em>All over the Map</em>, John Michael Kohler Arts Center, Sheboygan, Wisconsin</td>
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<td></td>
<td><em>Innovations in the Third Dimension: Sculpture of Our Time</em>, Bruce Museum, Greenwich, Connecticut (catalogue)</td>
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<tr>
<td>2008</td>
<td><em>Time Is of the Essence: Contemporary Landscape Art</em>, Asheville Museum of Art, North Carolina</td>
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<td>2007</td>
<td><em>Visions of Concern</em>, David Weinberg Collection, Chicago</td>
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<td>2006</td>
<td>Group exhibition, Light Box, Los Angeles</td>
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<td></td>
<td>Summer sculpture show, Gagosian Gallery, Los Angeles</td>
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<td></td>
<td><em>Nature: Contemporary Art and the Natural World</em>, Marywood University, Scranton, Pennsylvania</td>
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<td></td>
<td><em>Tomorrow Land</em>, Alan Koppel Gallery, Chicago, into 2000</td>
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<td></td>
<td><em>Designing the Future: Three Directions for the New Millennium</em>, Philadelphia Museum of Art, into 2000</td>
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<tr>
<td></td>
<td>American Academy in Rome Annual Exhibition 1999, American Academy in Rome (catalogue)</td>
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<td></td>
<td>Group sculpture show, Gagosian Gallery, New York</td>
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<td></td>
<td><em>Powder</em>, Aspen Art Museum, Colorado (catalogue)</td>
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<tr>
<td></td>
<td><em>The Private Eye in Public Art</em>, La Salle Partners at NationsBank Plaza Gallery, Charlotte, North Carolina</td>
</tr>
</tbody>
</table>
1996  Extended Minimalism, Max Protetch Gallery, New York
1994  Critical Mass, Yale University, New Haven, Connecticut
1993  Presence, Ramnarine Gallery, Long Island City, New York
1992  Culture Bites, Connecticut College, New London. Traveled to: Sonoma State University, Rohnert Park, California
       Ornament: Ho Hum All Ye Faithful, John Post Lee Gallery, New York, into 1992
       Social Sculpture, Vrej Baghoomian Gallery, New York
1988  ’6os / ’8os Sculpture Parallels, Sidney Janis Gallery, New York
1987  Avant-Garde in the Eighties, Los Angeles County Museum of Art
1984  Sites and Solutions: Recent Public Art, Freedman Gallery, Albright College, Reading, Pennsylvania. Traveled into 1985 to:
       Gallery 400, College of Architecture, Art, and Urban Planning, University of Illinois, Chicago (catalogue)

SELECTED AWARDS AND HONORS

2018  Ken Burns American Heritage Prize
2016  Presidential Medal of Freedom
2014  The Dorothy and Lillian Gish Prize
2009  National Medal of Arts
2007  AIA Twenty-five Year Award
2005  Elected to the American Academy of Arts and Letters
2003  Finn Juhl Prize
1999  Rome Prize
Support

Ghost Forest is supported in part by an award from the National Endowment for the Arts.

Leadership support for this exhibition is generously provided by The Ruth Stanton Foundation.

Major support for the exhibition is generously provided by Agnes Gund, Amazon, Bloomberg Philanthropies, The Ronald and Jo Carole Lauder Foundation, and Pace Gallery.

Substantial support is provided by the Ford Foundation, the Jacques and Natasha Gelman Foundation, The Scintilla Foundation, Marders, Con Edison, and the Henry Moore Foundation.

Support for the exhibition catalogue is generously provided by the James Howell Foundation.

Ghost Forest is made possible by the New York State Council on the Arts with the support of the New York State Legislature.

Major support for the art program is provided by Sasha C. Bass, Bunny and Charles Burson, Toby Devan Lewis, Ronald A. Pizzuti, Thornton Tomasetti, Tiffany & Co., Anonymous, and by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council.

Substantial support is provided by Charina Endowment Fund, Helen Frankenthaler Foundation, The Sol LeWitt Fund for Artist Work, Madison Square Park Conservancy Art Council, Audrey and Danny Meyer, and The Rudin Family.

Additional support is provided by 400 Park Avenue South, The Brown Foundation, Inc., of Houston, Irving Harris Foundation, Lenore G. Tawney Foundation, and Fern and Lenard Tessler.

The Cornell Lab of Ornithology kindly provided material, expertise, and editing support for the Soundscape. Madison Square Park Conservancy acknowledges the generous contributions of Colin McLaughlin, Advanced Forestry Solutions, and Bob Williams, Pine Creek Forestry.

Madison Square Park Conservancy is a public/private partnership with the New York City Department of Parks & Recreation.
Acknowledgments

Madison Square Park Conservancy is the not-for-profit organization whose mission is to protect, nurture, and enhance Madison Square Park, a dynamic seven-acre public green space, creating an environment that fosters moments of inspiration. The Conservancy is committed to engaging the community through its public art program, beautiful gardens, inviting amenities, and world-class programming. Madison Square Park Conservancy is licensed by the New York City Department of Parks & Recreation to manage Madison Square Park and is responsible for raising 100% of the funds necessary to operate the park, including the brilliant horticulture, park maintenance, sanitation, security, and free cultural programs for park visitors of all ages.

Hon. Bill de Blasio
Mayor
City of New York

J. Phillip Thompson
Deputy Director for Strategic Policy Initiatives
City of New York

Hon. Mitchell J. Silver
FAICP, PP, RTPI (hon.), FPIA (hon.)
Commissioner
New York City Department of Parks & Recreation

Hon. Gonzalo Casals
Commissioner
Department of Cultural Affairs

Land Acknowledgment
Madison Square Park is located on Lenapehoking, the ancestral homeland of the Lenape (Delaware) people. We recognize that this land was forcibly taken, resulting in the displacement and genocide of the Lenape (Delaware) Nations. Madison Square Park Conservancy respectfully acknowledges the Lenape (Delaware) people—past, present, and future—who continue to live, work, and connect to this land.

The Conservancy honors the Lenape (Delaware) people, the original stewards of this land, through our commitment to a series of sustainability and restoration initiatives. In the coming years, we aim to reduce our carbon imprint, promote sustainable land management, and reintroduce to the park species of fauna and flora indigenous to Lenapehoking.

For more information on Madison Square Park Conservancy and its programs, please visit madisonsquarepark.org

Keats Myer
Executive Director

Lorenzo Arrington
Associate Park Manager

Astyaj Bass
Senior Marketing and Communications Manager

Eli Collazo
Operations Crew Member

Tumede Culver
Operations Crew Member

Emily Dickinson
Climate and Sustainability Initiative Senior Manager

Jessica Kaplan
Horticulture Manager

Ryu Kim
Senior Park Manager

Dana Klein
Events Manager

Stephanie Lucas
Deputy Director of Horticulture and Operations

Aiyanna Milligan
Horticulture Associate

Truth Murray-Cole
Curatorial Manager

Bridget O’Sullivan
Marketing and Communications Associate

Curtis Parker
Operations Crew Member

Erik Ramos
Associate Park Manager

Brooke Kamin Rapaport
Deputy Director and Martin Friedman Chief Curator

Tom Reidy
Deputy Director, Finance and Special Projects

Nicole Rivers
Deputy Director, Institutional Advancement

Rosina Roa
Director of Finance and Human Resources

Deepka Sani
Director of Marketing and Communications

Britney Shifrin
Park Operations Supervisor

Stephanie Stachow
Senior Corporate Relationships Manager

Hannah Sterrs
Manager, Community Engagement and Diversity & Inclusion

Andie Terzano
Development Manager

Jossue Velasquez
Park Manager

Jamane Ward
Corporate Volunteer and Events Associate

Tyrone Wright
Associate Park Manager
Public Programs

JUNE 4, 2021
Greening Public Art
Annual Symposium on Zoom with
Dear Climate (Una Chaudhuri and Marina Zurkow)
Sarah Douglas
Anita Fields (Osage)
Nicholas Galanin (Tlingit and Unangax)
Allison Janae Hamilton
Maya Lin
Lucia Pietroiusti
Andrew Revkin
Maria Rodale
Tavares Strachan
Bill Ulfelder
Edwina von Gal

JUNE 1–JUNE 11, 2021
Reflection Board
Madison Square Park

JUNE 15, 2021
Art Talk with Gabriella Demczuk
Fotografiska New York and Livestream

JULY 7, 14, 21, AND 28 AND AUGUST 4 AND 11, 2021
Music on the Green with Carnegie Hall Citywide Series
Madison Square Park

SEPTEMBER 1–NOVEMBER 14, 2021
Maya Lin: Ghost Forest
Fotografiska New York

SEPTEMBER 21, 2021
Art Talk with Maya Lin and Elizabeth Kolbert
Fotografiska New York and Livestream

OCTOBER 19, 2021
Art Talk with Maya Lin and Edwina von Gal
Moderator: Sarah Charlop-Powers
Fotografiska New York and Livestream

SEPTEMBER AND OCTOBER 2021
Planting 1,000 Trees and Shrubs
Van Cortlandt Park, The Bronx; Prospect Park, Brooklyn;
Riverside Park, Manhattan; Forest Park, Queens;
La Tourette Park, Staten Island
Madison Square Park Conservancy and
Natural Areas Conservancy

NOVEMBER 9, 2021
Film Screening of The Pine Barrens
Director: David Scott Kessler
Live Score: Ruins of Friendship Orchestra
Introduction: Stephanie Lucas
Fotografiska New York and Livestream

ONGOING
Ghost Forest Soundscape
Ghost Forest Documentary
Curatorial Audio Tour
## Madison Square Park Conservancy Exhibitions

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<th>Artist(s)</th>
<th>Exhibition Title</th>
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<td>2020</td>
<td>Abigail Deville</td>
<td>Light of Freedom</td>
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<td></td>
<td>Krzysztof Wodiczko</td>
<td>Monument</td>
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<td>2019</td>
<td>Leonardo Drew</td>
<td>City in the Grass</td>
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<td>2018</td>
<td>Arlene Shechet</td>
<td>Full Steam Ahead</td>
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<td></td>
<td>Diana Al-Hadid</td>
<td>Delirious Matter</td>
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<td>2017</td>
<td>Erwin Redl</td>
<td>Whiteout</td>
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<td>Josiah McElheny</td>
<td>Prismatic Park</td>
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<td>2016</td>
<td>Martin Puryear</td>
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<td>2015</td>
<td>Teresita Fernández</td>
<td>Fata Morgana</td>
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<td></td>
<td>Paula Hayes</td>
<td>Gazing Globes</td>
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<td>2014</td>
<td>Tony Cragg</td>
<td>Walks of Life</td>
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<td>Rachel Feinstein</td>
<td>Folly</td>
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<td>Iván Navarro</td>
<td>This Land Is Your Land</td>
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<td>2013</td>
<td>Giuseppe Penone</td>
<td>Ideas of Stone (Idee di pietra)</td>
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<td>Orly Genger</td>
<td>Red, Yellow and Blue</td>
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<td>Sandra Gibson and Luis Recoder</td>
<td>Topsy-Turvy: A Camera Obscura Installation</td>
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<td>2012</td>
<td>Leo Villareal</td>
<td>BUCKYBALL</td>
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<td></td>
<td>Charles Long</td>
<td>Pet Sounds</td>
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<td>2011</td>
<td>Jacco Olivier</td>
<td>Stumble, Hide, Rabbit Hold, Bird, Deer,</td>
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<td></td>
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<td>Home</td>
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<td>Alison Saar</td>
<td>Feallan and Fallow</td>
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<td>Jaume Plensa</td>
<td>Echo</td>
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<td></td>
<td>Kota Ezawa</td>
<td>City of Nature</td>
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<td>2010</td>
<td>Jim Campbell</td>
<td>Scattered Light</td>
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<td></td>
<td>Antony Gormley</td>
<td>Event Horizon</td>
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<td>Ernie Gehr</td>
<td>Surveillance</td>
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<td>2009</td>
<td>Shannon Plumb</td>
<td>The Park</td>
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<td>Jessica Stockholder</td>
<td>Flooded Chambers Maid</td>
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<td></td>
<td>Richard Deacon</td>
<td>Assembly</td>
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<td>Tadashi Kawamata</td>
<td>Tree Huts</td>
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<tr>
<td></td>
<td>Rafael Lozano-Hemmer</td>
<td>Pulse Park</td>
</tr>
<tr>
<td>2007</td>
<td>Bill Fontana</td>
<td>Panoramic Echoes</td>
</tr>
<tr>
<td></td>
<td>Roxy Paine</td>
<td>Conjoined, Defunct, Erratic</td>
</tr>
<tr>
<td></td>
<td>William Wegman</td>
<td>Around the Park</td>
</tr>
<tr>
<td>2006</td>
<td>Ursula von Rydingsvard</td>
<td>Bowl with Fins, Czara z Babelkami, Damski Czepek, Ted's Desert Reigns</td>
</tr>
<tr>
<td>2005</td>
<td>Jene Highstein</td>
<td>Eleven Works</td>
</tr>
<tr>
<td>2004</td>
<td>Mark di Suvero</td>
<td>Aesop's Fables, Double Tetrahedron, Beyond</td>
</tr>
<tr>
<td>2003</td>
<td>Wim Delvoye</td>
<td>Gothic</td>
</tr>
<tr>
<td>2002</td>
<td>Dan Graham</td>
<td>Bisected Triangle, Interior Curve</td>
</tr>
<tr>
<td></td>
<td>Mark Dion</td>
<td>Urban Wildlife Observation Unit</td>
</tr>
<tr>
<td></td>
<td>Dalziel + Scullion</td>
<td>Voyager</td>
</tr>
<tr>
<td>2001</td>
<td>Navin Rawanchakul</td>
<td>I ♥ Taxi</td>
</tr>
<tr>
<td></td>
<td>Teresita Fernández</td>
<td>Bamboo Cinema</td>
</tr>
<tr>
<td></td>
<td>Tobias Rehberger</td>
<td>Tsutsumu N.Y.</td>
</tr>
<tr>
<td>2000</td>
<td>Tony Oursler</td>
<td>The Influence Machine</td>
</tr>
</tbody>
</table>

From 2000 to 2005, exhibitions were presented by the Public Art Fund on behalf of the Campaign for the New Madison Square Park.
Unless otherwise noted, all work is by Maya Lin (American, b. 1959)
Collection the artist, courtesy Pace Gallery
FIG 14  
Ghost Forest, 2021  
49 Atlantic white cedars  
40–45 feet high, variable  
Photos by James Treacy and Aliye Sancak

FIG 15  
Ghost Forest, 2021  
49 Atlantic white cedars  
40–45 feet high, variable  
Photo by Maya Lin Studio

FIG 16  
Maya Lin Studio  
Sketch of Ghost Forest, 2020

FIG 17  
Willem Janszoon Blaeu (Dutch, 1571–1638) and Joan Blaeu (Dutch, 1596–1673)  
Nova Belgica et Anglia Nova, 1655  
Hand-colored map  
14.5 × 19.5 inches  
Lionel Pincus and Princess Finyal Map Division, The New York Public Library, Digital Collections

FIG 18  
Ghost Forest, 2021  
49 Atlantic white cedars  
40–45 feet high, variable  
Photo by Andy Romer

FIG 19  
Ghost Forest, 2021  
49 Atlantic white cedars  
40–45 feet high, variable  
Photo by Andy Romer

FIG 20  
Ghost Forest, 2021  
49 Atlantic white cedars  
40–45 feet high, variable  
Photo by Madison Square Park Conservancy

FIG 21  
Ghost Forest, 2021  
49 Atlantic white cedars  
40–45 feet high, variable  
Photo by Rashmi Gill

FIG 22  
Ghost Forest, 2021  
49 Atlantic white cedars  
40–45 feet high, variable  
Photo by Andy Romer

FIG 23  
Ghost Forest, 2021  
49 Atlantic white cedars  
40–45 feet high, variable  
Photo by Andy Romer

FIG 24  
Ghost Forest, 2021  
49 Atlantic white cedars  
40–45 feet high, variable  
Photo by Rashmi Gill

FIG 25  
Ghost Forest, 2021  
49 Atlantic white cedars  
40–45 feet high, variable  
Photo by Rashmi Gill

FIG 26  
Carnegie Hall Ensemble  
Connects plays in Ghost Forest, July 2021  
Photo by Richard Termine

FIG 27  
Ghost Forest, 2021  
49 Atlantic white cedars  
40–45 feet high, variable  
Photo by Madeline Cass

COVER AND BACK COVER  
Ghost Forest, 2021  
49 Atlantic white cedars  
40–45 feet high, variable  
Photo by Andy Romer