



**MAYA
LIN**

GHOST FOREST

Maya Lin

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Ghost Forest

Madison Square Park Conservancy 2021

Maya Lin
Ghost Forest

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Madison Square Park
New York

Commissioned by

Madison Square Park Conservancy



Madison Square Park Conservancy

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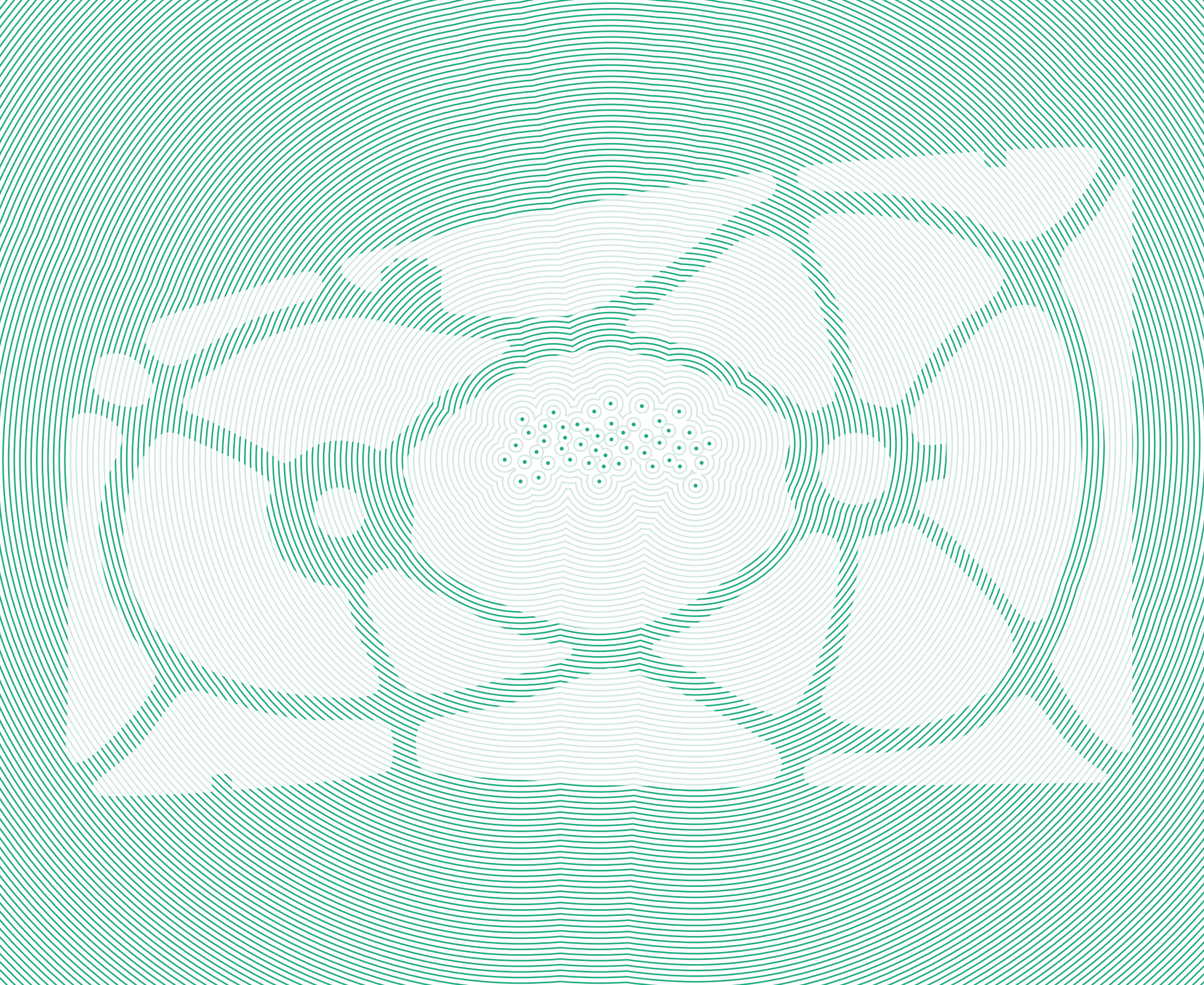




FIG. 1

Contents

Introduction	11
Brooke Kamin Rapaport <i>Deputy Director and Martin Friedman Chief Curator</i>	
Artist's Statement	17
Maya Lin	
Witnesses for the Prosecution	21
Lilly Wei <i>Art Critic</i>	
In Conversation: Maya Lin and Andrew Revkin	29
Maya Lin Andrew Revkin <i>Founding Director, Initiative on Communication and Sustainability, The Earth Institute, Columbia University</i>	
Maya Lin	41
Work in the Exhibition	41
Support	53
Acknowledgments	54
Madison Square Park Conservancy	55
Public Programs	56
Madison Square Park Conservancy Exhibitions	60
Photography and Figure Credits	64



FIG. 2



FIG. 3

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



FIG. 4

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*.

Our thanks to the many contributors to the *Ghost Forest* Soundscape: Joe Baker, Lenape Center; Heather Bruegl, Stockbridge-Munsee Community; John W. Fitzpatrick, Cornell Lab of Ornithology; Ives Goddard, National Museum of Natural History, Smithsonian Institution; Matt Medler, Cornell Lab of Ornithology; Molly Miller, former Language Manager, Stockbridge-Munsee Community; actor Emily Mortimer; actor Alessandro Nivola; Jim Rementer, Lenape Language Project; Seth Rothschild, Little Recordings; Brian Swann, Cooper Union, New York; Peter

Whiteley, Curator of North American Ethnology, Division of Anthropology, American Museum of Natural History, New York.

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 Villaggio, 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.



FIG. 5

Artist's 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.



FIG. 6



FIG. 7



FIG. 8

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



FIG. 9

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.



FIG. 10

FIG. 11





FIG. 12



FIG. 13



FIG. 14



FIG. 15

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 hurtled 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

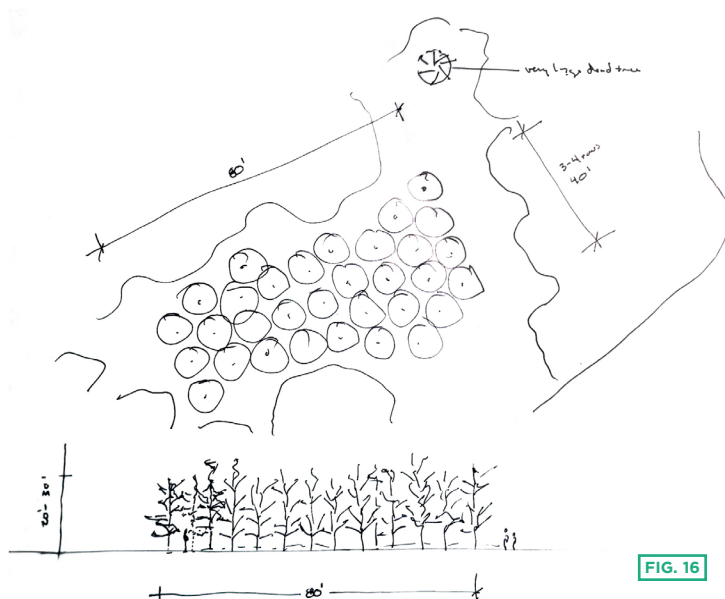


FIG. 16



FIG. 17

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 colonialization and all the Indigenous peoples who once inhabited the entirety of this country and lived in knowledgeable, 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?



FIG. 18

In Conversation: Maya Lin and Andrew Revkin

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.



FIG. 19

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



FIG. 20

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 memorialist." 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.



FIG. 21



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/>

BIOGRAPHY

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*, *The New Yorker*, *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.



FIG. 23

SELECTED SOLO EXHIBITIONS

2021 *Maya Lin: Ghost Forest*, Fotografiska New York

2019 *Maya Lin: Flow*, Grand Rapids Art Museum, Michigan

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)

Platform: Maya Lin, Parrish Art Museum, Water Mill, New York

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)

2006 *Maya Lin: Systematic Landscapes*, Henry Art Gallery, University of Washington, Seattle. Traveled into 2009 to: Contemporary Art Museum St. Louis; Museum of Contemporary Art San Diego; de Young Museum, Fine Arts Museums of San Francisco; Corcoran Gallery of Art, Washington, D.C. (catalogue)

2004 *Maya Lin*, Wanås Foundation, Sweden (catalogue)

Maya Lin's Designs for East Tennessee, Knoxville Museum of Art

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)

1997 *Maya Lin: Designing Industrial Ecology*, Bronx Community Paper Company, Municipal Art Society, New York

1993 *Maya Lin: Public/Private*, Wexner Center for the Arts, Columbus, Ohio, into 1994 (catalogue)

SELECTED GROUP EXHIBITIONS

- 2021** *Land Art: Expanding the Atlas*, Nevada Museum of Art, Reno
- 2019** *Occupy Colby: Artists Need to Create on the Same Scale That Society Has the Capacity to Destroy* (Year 2), Colby College Museum of Art, Waterville, Maine, into 2020
- Here: Ann Hamilton, Jenny Holzer, Maya Lin*, Wexner Center for the Arts, Columbus, Ohio
- Artists Need to Create on the Same Scale That Society Has the Capacity to Destroy: Mare Nostrum*, Complex of the Chiesa di Santa Maria delle Penitenti, Venice
- 2018** *Natural Wonders: The Sublime in Contemporary Art*, Brandywine River Museum of Art, Chadds Ford, Pennsylvania
- Indicators: Artists on Climate Change*, Storm King Art Center, Mountainville, New York (catalogue)
- 2017** *Territory: Traces and Delimitations*, Ierimonti Gallery, New York, into 2018
- Occupy Mana: Artists Need to Create on the Same Scale That Society Has the Capacity to Destroy* (Year 1), Mana Contemporary, Jersey City, New Jersey
- 2017 Canadian Biennial, National Gallery of Canada, Ottawa, into 2018 (catalogue)
- Shanghai Project: Chapter 2, Seeds of Time*, Shanghai Himalayas Museum
- Material Presence*, Tally Dunn Gallery, Dallas
- Beyond the Horizon*, Cameron Art Museum, Wilmington, North Carolina
- 2016** *Fired Up: Contemporary Glass by Women Artists from the Toledo Museum of Art*, Mint Museum Uptown, Charlotte, North Carolina, into 2017
- She: International Women Artists Exhibition*, Long Museum, Shanghai
- Glass*, Pace Gallery, New York
- Utopias and Heterotopias*, Wuzhen International Contemporary Art Invitational Exhibition, Wuzhen, China
- Of a Different Nature*, Jack Shainman Gallery, New York

- 2015** *Wonder*, Renwick Gallery, Smithsonian American Art Museum, Washington, D.C., into 2016 (catalogue)
- Aesthetic Harmonies: Whistler in Context*, Colby College Museum of Art, Waterville, Maine, into 2016
- Tahoe: A Visual History*, Nevada Museum of Art, Reno, into 2016
- River Crossings: Contemporary Art Comes Home*, Thomas Cole National Historic Site and Olana State Historic Site, Hudson Valley, New York (catalogue)
- 2014** Art and Environment Conference, Nevada Museum of Art, Reno, into 2015
- In the Round*, Pace Gallery, New York
- Carte Blanche*, Pace Chesa Büsin, Zuz, Switzerland
- Beyond Earth Art: Contemporary Artists and the Environment*, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York
- Grounded*, Pace Gallery, New York
- 2013** *Out of Hand: Materializing the Postdigital*, Museum of Arts and Design, New York, into 2014 (catalogue)
- Marfa Dialogues / NY*, Ballroom Marfa, Rauschenberg Foundation Project Space, New York
- Quiet Earth*, Ballroom Marfa, Texas
- Surveying the Terrain*, Contemporary Art Museum, Raleigh, North Carolina, into 2014
- System/Repetition*, Russell Bowman Art Advisory, Chicago
- Water*, Tripoli Gallery of Contemporary Art, Southampton, New York
- Image and Abstraction*, Pace Gallery, New York
- The Lunder Collection: A Gift of Art to Colby College*, Colby College Museum of Art, Waterville, Maine, into 2014 (catalogue)
- Summer Group Show: Mary Corse, Teresita Fernández, Maya Lin*, Lehmann Maupin, New York
- Neo Povera*, L&M Arts, Venice, California
- Generations*, Museum of Fine Arts, Florida State University, Tallahassee
- Drawing Line into Form: Works on Paper by Sculptors from the Collection of BNY Mellon*, Tacoma Art Museum, Washington

2012 *Refracting Light*, Reynolds Gallery, Richmond, Virginia
Color Ignited: Glass 1962–2012, Toledo Museum of Art, Ohio

2011 *The Confluence Project: Reimagining the Columbia River, with Artwork by Maya Lin*, Lewis-Clark State College Center for Arts & History, Lewiston, Idaho, into 2012
 Festival of Ideas for the New City, New Museum, New York
Currents: Arts and the Environment, Courthouse Galleries, Portsmouth, Virginia

2010 Inaugural exhibition, Charles P. Sifton Gallery, Theodore Roosevelt U.S. Courthouse, Brooklyn, New York
50 Years at Pace, Pace Gallery, New York (catalogue)
Water, Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey, into 2011
Wall Installations, William Griffin Gallery, Santa Monica, California
40, Texas Gallery, Houston
Off the Map, Kirkland Arts Center, Washington (catalogue)

2009 Animamix Biennial 2009–2010: *Visual Attract & Attack*, Museum of Contemporary Art Shanghai; Museum of Contemporary Art Taipei; Today Art Museum, Beijing; and Guangdong Museum of Art, into 2010 (catalogue)
Shan Shui: Nature on the Horizon of Art, Beijing Center for the Arts
13 + 6: Artists and Architects of City Center, Bellagio Gallery of Fine Art, Las Vegas, into 2010
Art at Colby: Celebrating the 50th Anniversary of the Colby College Museum of Art, Colby College Museum of Art, Waterville, Maine, into 2010 (catalogue)
A Walk on the Beach, PaceWildenstein, New York
Design for a Living World, Cooper-Hewitt National Design Museum, New York, into 2010
All over the Map, John Michael Kohler Arts Center, Sheboygan, Wisconsin
Innovations in the Third Dimension: Sculpture of Our Time, Bruce Museum, Greenwich, Connecticut (catalogue)

2008 *Time Is of the Essence: Contemporary Landscape Art*, Asheville Museum of Art, North Carolina

2007 *Visions of Concern*, David Weinberg Collection, Chicago
Mining Glass, Museum of Glass, Tacoma, Washington, into 2008

2006 Group exhibition, Light Box, Los Angeles
 Summer sculpture show, Gagosian Gallery, Los Angeles

2002 *U.S. Designs: 1975–2000*, Denver Art Museum. Traveled into 2004 to: Bass Museum of Art, Miami; Museum of Contemporary Art and Design, New York; Memphis Brooks Museum of Art, Tennessee (catalogue)

2000 *Women Designers in the USA, 1900–2000: Diversity and Difference*, Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, New York, into 2001 (catalogue)
Precious Metals: Sculpture in Gold and Silver, Baldwin Gallery, Aspen, Colorado. Traveled into 2001 to: Elaine Baker Gallery, Boca Raton, Florida; Galerie Simonne Sterne, New Orleans; Nohra Haime Gallery, New York
Nature: Contemporary Art and the Natural World, Marywood University, Scranton, Pennsylvania
Illusions of Eden: Visions of the American Heartland, Columbus Museum of Art, Ohio. Traveled into 2001 to: Museum Moderner Kunst Stiftung Ludwig, Vienna; Ludwig Museum, Budapest; Madison Art Center, Wisconsin; Washington Pavilion of Arts and Science, Sioux Falls, South Dakota

1999 *Capturing Time: The New York Time Capsule*, American Museum of Natural History, New York, into 2000
Tomorrow Land, Alan Koppel Gallery, Chicago, into 2000
Designing the Future: Three Directions for the New Millennium, Philadelphia Museum of Art, into 2000
 American Academy in Rome Annual Exhibition 1999, American Academy in Rome (catalogue)
 Group sculpture show, Gagosian Gallery, New York
Urban Mythologies: The Bronx Represented Since the 1960s, Bronx Museum of the Arts, New York (catalogue)
Powder, Aspen Art Museum, Colorado (catalogue)

1997 *Stung by Splendor: Working Drawings and the Creative Movement*, The Cooper Union, New York
The Private Eye in Public Art, La Salle Partners at NationsBank Plaza Gallery, Charlotte, North Carolina

SELECTED AWARDS AND HONORS

- 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
- 1991** *Working with Wax*, Tibor di Nagy Gallery, New York
Ornament: Ho Hum All Ye Faithful, John Post Lee Gallery, New York, into 1992
Social Sculpture, Vrej Baghoomian Gallery, New York
- 1988** *'60s / '80s 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)
A Celebration of American Women Artists: Part II, The Recent Generation, Sidney Janis Gallery, New York

- 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

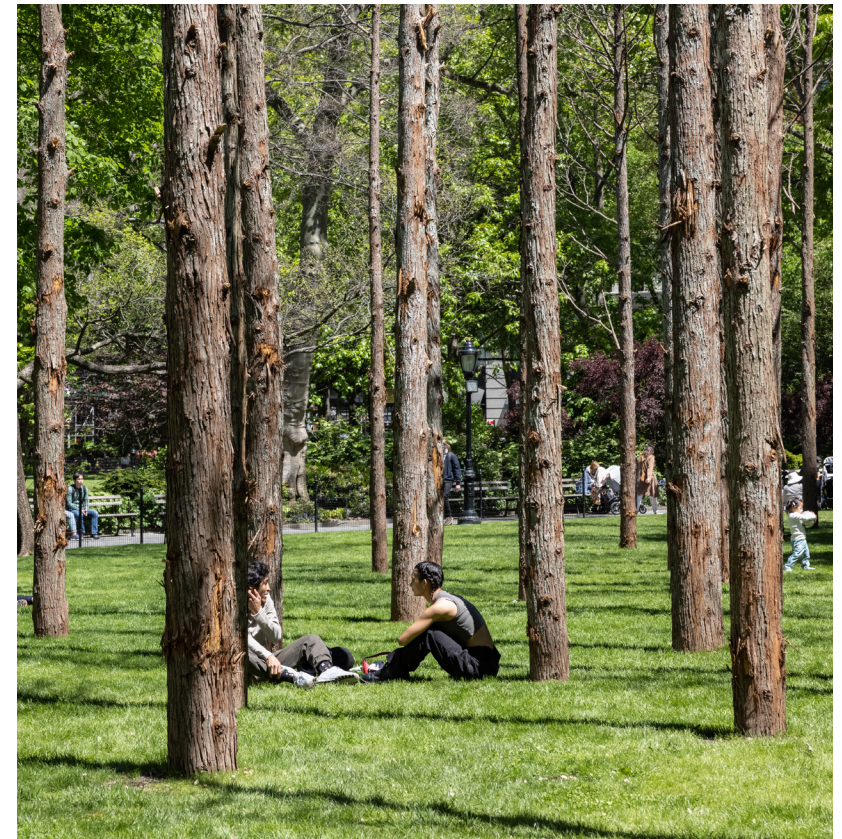


FIG. 24



FIG. 25

Support

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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.

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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

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Maya Lin
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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

FIG. 26



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;
LaTourette 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
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Madison Square Park Conservancy Exhibitions

2020	Abigail Deville <i>Light of Freedom</i> Krzysztof Wodiczko <i>Monument</i>	2009	Shannon Plumb <i>The Park</i> Jessica Stockholder <i>Flooded Chambers Maid</i> Mel Kendrick <i>Markers</i> Bill Beirne <i>Madison Square Trapezoids, with Performance by the Vigilant Groundsman</i>
2019	Leonardo Drew <i>City in the Grass</i>		
2018	Arlene Shechet <i>Full Steam Ahead</i> Diana Al-Hadid <i>Delirious Matter</i>	2008	Olia Lialina & Dragan Espenschied <i>Online Newspapers: New York Edition</i> Richard Deacon <i>Assembly</i> Tadashi Kawamata <i>Tree Huts</i> Rafael Lozano-Hemmer <i>Pulse Park</i>
2017	Erwin Redl <i>Whiteout</i> Josiah McElheny <i>Prismatic Park</i>		
2016	Martin Puryear <i>Big Bling</i>	2007	Bill Fontana <i>Panoramic Echoes</i> Roxy Paine <i>Conjoined, Defunct, Erratic</i> William Wegman <i>Around the Park</i>
2015	Teresita Fernández <i>Fata Morgana</i> Paula Hayes <i>Gazing Globes</i>	2006	Ursula von Rydingsvard <i>Bowl with Fins, Czara z Babelkami, Damski Czepek, Ted's Desert Reigns</i>
2014	Tony Cragg <i>Walks of Life</i> Rachel Feinstein <i>Folly</i> Iván Navarro <i>This Land Is Your Land</i>	2005	Jene Highstein <i>Eleven Works</i> Sol LeWitt <i>Circle with Towers, Curved Wall with Towers</i>
2013	Giuseppe Penone <i>Ideas of Stone (Idee di pietra)</i> Orly Genger <i>Red, Yellow and Blue</i> Sandra Gibson and Luis Recoder <i>Topsy-Turvy: A Camera Obscura Installation</i>	2004	Mark di Suvero <i>Aesop's Fables, Double Tetrahedron, Beyond</i>
2012	Leo Villareal <i>BUCKYBALL</i> Charles Long <i>Pet Sounds</i>	2003	Wim Delvoye <i>Gothic</i>
2011	Jacco Olivier <i>Stumble, Hide, Rabbit Hold, Bird, Deer, Home</i> Alison Saar <i>Feallan and Fallow</i> Jaume Plensa <i>Echo</i> Kota Ezawa <i>City of Nature</i>	2002	Dan Graham <i>Bisected Triangle, Interior Curve</i> Mark Dion <i>Urban Wildlife Observation Unit</i> Dalziel + Scullion <i>Voyager</i>
2010	Jim Campbell <i>Scattered Light</i> Antony Gormley <i>Event Horizon</i> Ernie Gehr <i>Surveillance</i>	2001	Navin Rawanchaikul <i>I ♥ Taxi</i> Teresita Fernández <i>Bamboo Cinema</i> Tobias Rehberger <i>Tsutsumu N.Y.</i>
		2000	Tony Oursler <i>The Influence Machine</i>

From 2000 to 2003, exhibitions were presented by the Public Art Fund on behalf of the Campaign for the New Madison Square Park.



FIG. 27

Photography and Figure Credits

Unless otherwise noted, all work is by Maya Lin (American, b. 1959)
Collection the artist, courtesy Pace Gallery

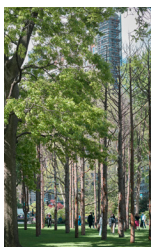


FIG 1
Ghost Forest, 2021
49 Atlantic white cedars
40-45 feet high, variable
Photo by Andy Romer

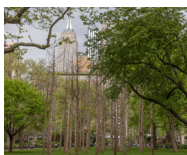


FIG 2
Ghost Forest, 2021
49 Atlantic white cedars
40-45 feet high, variable
Photo by Rashmi Gill

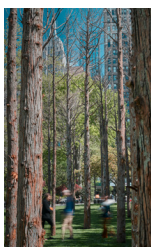


FIG 3
Ghost Forest, 2021
49 Atlantic white cedars
40-45 feet high, variable
Photo by Andy Romer



FIG 4
Andrew Revkin, Maya Lin,
Bill Ulfelder, Maria Rodale
and Edwina von Gal film
the keynote conversation
for the *Greening Public Art*
symposium on June 4, 2021
Photo by Rashmi Gill



FIG 5
Ghost Forest, 2021
49 Atlantic white cedars
40-45 feet high, variable
Photo by Andy Romer



FIG 6
Maya Lin Studio
Artist sketch of *Ghost Forest*, 2021



FIG 7
Maya Lin Studio
Model of *Ghost Forest*,
2021



FIG 8
Ghost Forest, 2021
49 Atlantic white cedars
40-45 feet high, variable
Photo by Rashmi Gill

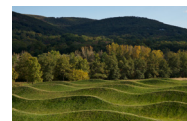


FIG 9
Storm King Wavefield, 2007-08
Earth and grass
240,000 sq. ft. (11-acre site)
Gift of the Ralph E. Ogden Foundation, Janet Inskeep Benton, The Philip and Muriel Berman Foundation, The Brown Foundation Inc. of Houston, Texas, Amb. and Mrs. W. L. Lyons Brown, Jr., Callahan and Nannini Quarry Products, Charina Endowment Fund, The Donohue Family Foundation, Edmund G. Glass, the Hazen Polsky Fund, Paul and Barbara Jenkel, the Kautz Family Foundation, The Lipman Family Foundation, Martin Z. Margulies, Margaret T. Morris Foundation, Roy R. and Marie S. Neuberger Foundation, Inc., Peckham Family Foundation, Jeannette and David Redden, Gabrielle H. Reem, M.D. and Herbert J. Kayden, M.D., The Richard Salomon Family Foundation, Inc., Sara Lee and Alex H. Schupf, Anne and Constantine Sidamon-Eristoff and Mr. and Mrs. Thomas W. Smith.
© Maya Lin Studio, courtesy Pace Gallery
Photo by Jerry L. Thompson
© Storm King Art Center, Mountainville, New York

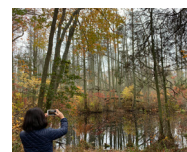


FIG 10
Maya Lin in Pine Barrens,
New Jersey
Photo by Madison Square
Park Conservancy



FIG 11
Installation of *Ghost Forest*,
2021
Photo by Andy Romer



FIG 12
Ghost Forest, 2021
49 Atlantic white cedars
40-45 feet high, variable
Photos by James Treacy
and Aliye Sancak



FIG 13
Ghost Forest, 2021
49 Atlantic white cedars
40-45 feet high, variable
Photos by James Treacy and Aliye Sancak



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 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

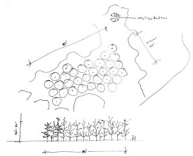


FIG 16
Maya Lin Studio
Sketch of *Ghost Forest*,
2020



FIG 17
Willem Janszoon Blaeu
(Dutch, 1571-1638) and
Joan Blaeu (Dutch,
1596-1673)
Nova Belgica et Anglia
Nova, 1635
Hand-colored map
14.5 x 19.3 inches
Lionel Pincus and Princess
Firyal Map Division, The
New York Public Library,
Digital Collections

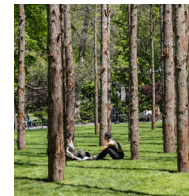


FIG 24
Ghost Forest, 2021
49 Atlantic white cedars
40-45 feet high, variable
Photo by Rashmi Gill

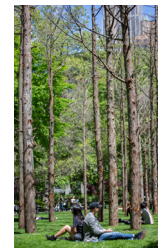


FIG 25
Ghost Forest, 2021
49 Atlantic white cedars
40-45 feet high, variable
Photo by Rashmi Gill



FIG 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 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

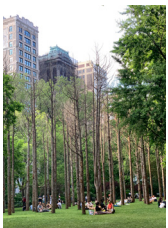


FIG 20
Ghost Forest, 2021
49 Atlantic white cedars
40-45 feet high, variable
Photo by Madison Square
Park Conservancy



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



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



MAD.
SQ.
PK.