



**CRISTINA
IGLESIAS**

**LANDSCAPE
AND MEMORY**

Cristina Iglesias

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Landscape and Memory

Madison Square Park Conservancy 2022

Cristina Iglesias

Landscape and Memory

June 1–December 4, 2022

Madison Square Park

New York

Commissioned by

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Madison Square Park Conservancy

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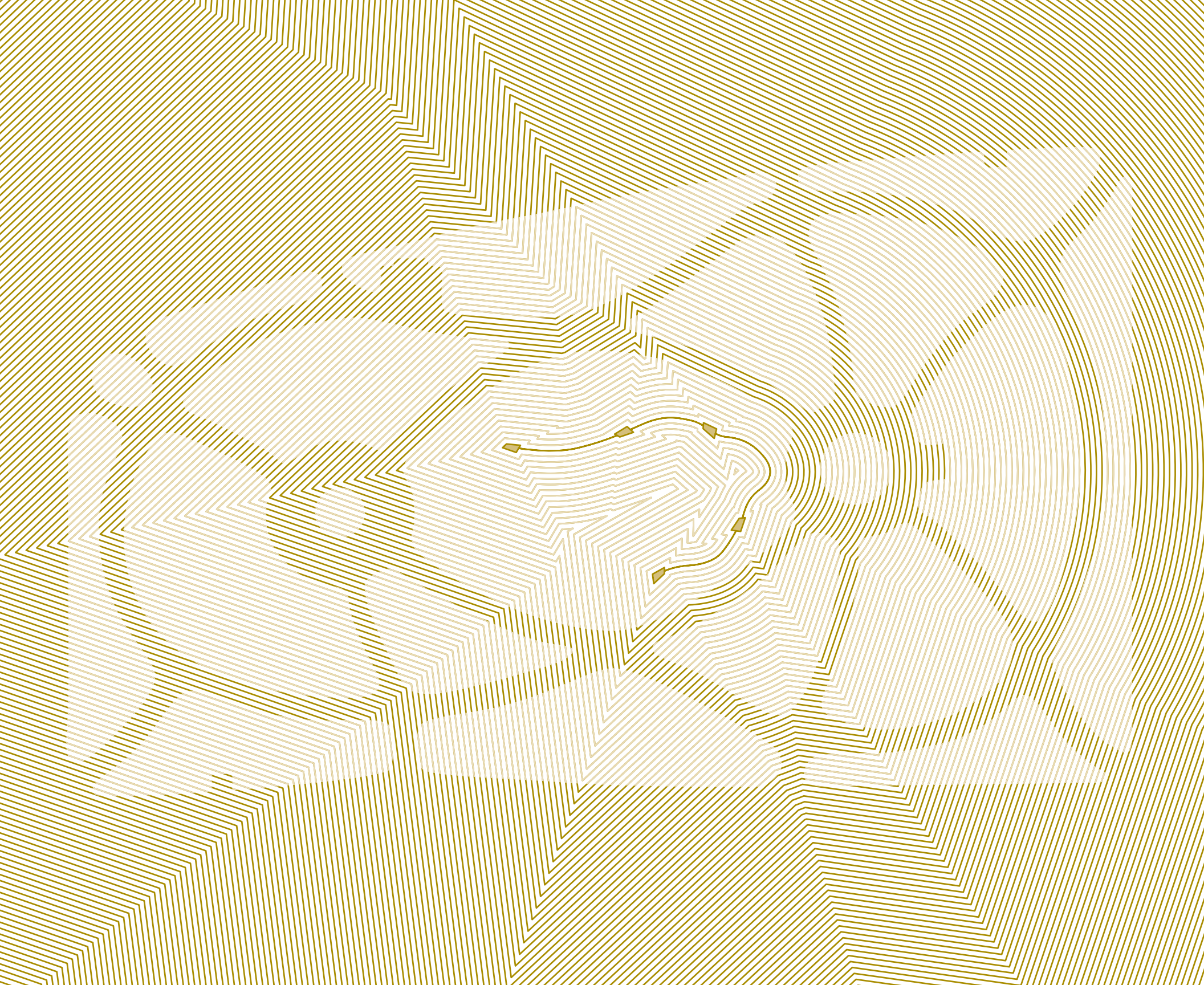




FIG. 1

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FIG. 2



Introduction

Brooke Kamin Rapaport

Cristina Iglesias's *Landscape and Memory*—where five shallow bronze sculptures layered with bas-reliefs of created elements with details of twigs, roots, rocks, branches, soil ledges, and abstract forms are nestled beneath a meandering ribbon of tall grasses—has disrupted and intrigued parkgoers since the project opened in Madison Square Park on June 1, 2022. Those who gaze in from the pathways surrounding the Oval Lawn might think that Iglesias has rendered an undulating earthwork of fountain grass that has grown and transformed since it was first planted in the spring.

But those who accept the artist's invitation and make a pilgrimage onto the greensward may come upon what is hidden and unexpected, deep within. The sound of flowing water beckons first, as if a creek had been transported into the clamor of New York City. That beautiful noise is a lure, leading to subterranean pools where water cascades across the bronze surfaces to summon simultaneously contemporary and ancient time. In this work, Iglesias relays a profound vision born in her mind's eye; she reached into her drawings and watercolors and computer renderings, and shaped the work at a metal foundry outside Bilbao, Spain. She wills us to look critically at the present, into a space where human history and natural history converge.

Landscape and Memory sites its five bronze sculptures just at and below the ground plane so that viewers can imagine a waterway flowing across the park through the millennia. Mirrored surfaces guide the illusion of connectedness, as parkgoers traverse the lawn and walk from sculpture to sculpture in what becomes a vast, unending terrain. Subtle streams of water continuously trail across each sculpture's hollowed surface in intricate patterns, evoking the constancy of water slowly eroding rocky strata over the epochs.

Cedar Creek, a winding stream that once flowed in parts of Madison Square Park, was documented on the Sanitary and Topographical Map of the City and Island of New York, charted by civil engineer Egbert L. Viele in 1865. His topographical maps of New York City recorded original



water courses including creeks and streams as well as marshes and coastline superimposed over the city grid. The Viele maps are referred to even today by structural engineers; they are in the collections of the Library of Congress in Washington, D.C., and the Map Division of the New York Public Library, where Iglesias studied them in person in December 2021 after viewing them online. Cedar Creek was eventually covered over by the momentum of development—buildings, sewers, drainage—in the later nineteenth century. Many of the active waterways Viele recorded were visually lost in the name of progress. Iglesias calls us back to the force and toughness of those basic life sources. While its current journey is hidden, Cedar Creek still flows under Madison Square Park.

Acknowledging Simon Schama's major 1995 volume *Landscape and Memory*, which surveyed the history of landscape across time and terrain, Iglesias appeals to parkgoers to imagine what is unseen below the surface, moving beneath sidewalks and pathways, streets and avenues. She welcomes us to connect with a primordial past poetically and philosophically. Her *Landscape and Memory* is a

process of vital exploration for parkgoers to become citizen archaeologists tracing Cedar Creek's streamflow. Robert Macfarlane's 2019 book *Underland: A Deep Time Journey* shares a kinship with Iglesias's vision. *Underland* brings to the surface the earth's inmost recesses through the lens of human evidence in writing, memory, mythology.

For generations, one definition of American progress has been to look, act, and dream ever upward, whether that involves building skyscrapers, climbing to the summits of soaring mountains, or exploring space. Iglesias pauses that progression by challenging us to turn our gaze downward to what she calls the "profound depth" of the land and underground waterways and to sear that imagery in our memory. Stand in her work and take the journey by following the delicate ribbon of grasses. You will experience the sound of coursing water and the unforeseen placement of bronze pools. There are unanticipated discoveries with each step.

Cristina Iglesias was born in San Sebastián, in northern Spain, in 1956. She studied chemical sciences at Universidad del País Vasco (1976–1978), ceramics and drawing in Barcelona (1978), and sculpture at the Chelsea College of Arts in London (1980). Her studio is in the Torre Lodones municipality of Madrid. *Landscape and Memory* is her first major temporary outdoor work on view in the United States.

In the 1980s, resisting the asceticism of the Minimalist movement, Iglesias made gridlike structures in natural materials that were suspended architecturally to create pavilions and rooms. By the 2000s, she began incorporating water into some of her permanent outdoor projects and sculptures. Her work hovers between the past and the present in sculpture that alludes to the tensions between what is ancient and what is contemporary. *Landscape and Memory* builds on her practice of excavating natural history and unearthing the forgotten.

Iglesias's site-specific installations have been commissioned internationally. She has realized projects for Fundación Botín, Santander (2018); for Bloomberg headquarters, London (2017); and for the Mexican Foundation for Environmental Education, Baja California (2010). Among her other works are *Tres aguas* in Toledo, Spain (2014); the monumental doors of the Museo Nacional del Prado extension, Madrid (2007); and the reworked public square

FIG. 4

outside the Royal Museum of Fine Arts, Antwerp (2006). She represented Spain at the Venice Biennale (1986, 1993) and at the Biennale of Sydney (1990, 2012). A permanent public work is in front of the Kinder Building at the Museum of Fine Arts, Houston (2020). Iglesias is engaged in an ongoing project transforming the interior of an abandoned lighthouse on Santa Clara Island, San Sebastián.

Landscape and Memory has been complemented by an array of free public programs. Madison Square Park Conservancy's annual symposium was held on June 3, supported through the ongoing generosity of The Henry Luce Foundation. We are grateful to Dr. Mariko Silver, President and Chief Executive Officer, and Dr. Teresa Carbone, Program Director for American Art. The symposium, *Unearthing Public Art*, convened before an audience of several hundred at the SVA Theatre. The Conservancy acknowledges Adam Natale, Director, and the SVA Theatre team for this enduring partnership. The program included brilliant participants: artists Alice Aycock, Maren Hassinger, Alan Michelson, and Kennedy Yanko; Metropolitan Museum of Art curator Ian Alteveer; journalist Ted Loos; poet Deborah Landau; scholar Mark Wigley; and Cristina Iglesias in the keynote conversation with National Gallery of Art curator Lynne Cooke.

On-site in the park, evening Art Talks were held on the Oval Lawn in July and August, with Cynthia Daignault, Vanessa German, Kevork Mourad, and Adam Liam Rose. These exceptional artists responded generously and thoughtfully to Iglesias's project in their remarks. Carnegie Hall Citywide returned to Madison Square Park in July with a series of free evening concerts with the Attacca Quartet playing selections by Philip Glass, Caroline Shaw, and Dmitri Shostakovich. Our gratitude to Nolan Robertson, Director, Artistic Projects, and Wendy Magro, Manager, Artistic Projects, at Carnegie Hall for bringing these four stunning musicians—Caleb Burhans, Domenic Salerni, Amy Schroeder, and Andrew Yee—and Nathan Schram and Caroline Shaw, who participated one evening. In July, parkgoers were invited to respond to a Reflection Board with the question: *What is a forgotten history you have unearthed?* In collaboration with The Kitchen—thank you, Legacy Russell, Executive Director and Chief Curator, and Alison Burstein, Curator, Media and Engagement—new



FIG. 5



FIG. 6

work by choreographer and artist Beau Bree Rhee with dancers Bria Bacon, Cara McManus, Chaery Moon, and Caitlin Scranton inspired by *Landscape and Memory* was performed in September and October. Thank you also to Lucia Muñoz Iglesias for her dedication to this effort, and to Marian Goodman, Leslie Nolen, and Linda Pellegrini at Marian Goodman Gallery. We also appreciate the ongoing work of Maddi Rotaeche, Salomé Prada, and Marina Navarro at the Iglesias studio. Our gratitude for the searching and stunning essays by Mira Dayal and Dr. Jason Rosenfeld in this volume.

Like all of Madison Square Park Conservancy's exhibitions, *Landscape and Memory* could not have been realized without the consistent and generous support of the Conservancy's Board of Trustees, including Sheila Davidson, Board Chair, and David Berliner, Chair Emeritus. Deepest thanks to Ron Pizzuti, Art Committee Chair, for his enduring exceptional attention to artists and public art, and to Sarah Stein-Sapir, who as a Board member and founder of the Conservancy's Art Council has energized a community around the art program. Keats Myer, former Executive Director, led the Conservancy with great empathy and focus. We welcome new Executive Director Holly Leicht and Yah Jeffries, Senior Art Department Manager. Tom Reidy, outstanding Deputy Director for Finance and Special Projects, worked intensely over many months with Cristina Iglesias and her studio on all aspects of this project. Truth Murray-Cole, our magnificent colleague, brings her invaluable efforts to the art program. Tasha Naula, Public Programs Associate, has impressively managed these activities. Please join me in expressing gratitude to Madison Square Park Conservancy's exceptional staff, listed on page 47 of this volume.

Landscape and Memory has received wonderful and generous support. Everyone at Madison Square Park Conservancy, the artists whose work we commission, and the communities who enjoy the work on view are grateful to those who have given in many ways to the exhibition and who continue to sustain the art program to realize work that can be seen by all in a democratic environment. *Landscape and Memory* is supported in part by an award from the National Endowment for the Arts. Leadership support for

the exhibition is generously provided by Marian Goodman Gallery, New York/Paris, and The Ruth Stanton Foundation. Major support for the exhibition is generously provided by Agnes Gund and Bloomberg Philanthropies. Substantial support is provided by Morris A. Hazan Family Foundation, The Malka Fund, and The Scintilla Foundation.

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, Sol LeWitt Fund for Artist Work, Madison Square Park Conservancy Art Council, Audrey and Danny Meyer, and von Rydingsvard-Greengard Foundation. Additional support is provided by 400 Park Avenue South, The Brown Foundation, Inc., of Houston, Grey Group, Lenore G. Tawney Foundation, Fern and Lenard Tessler, Ms. Barbara van Beuren and Mr. Stephen L. Glascock, and Anonymous.

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

We appreciate support from our colleagues at the New York City Department of Parks & Recreation: Jonathan Kuhn, Jennifer Lantzas, and Elizabeth Masella. Ali Ahmed, Elisabeth Bernstein, Hunter Canning, Isabelle Celentano, Ron Chau, Lynda Churilla, Yessenia Fabian, Olivia Garcia, Michael Gerbasi, Rashmi Gill at Vivid Clicks, Yasunori Matsui, Austin Ruffer, Michael T. Russ, David L. Schulder, Elizabeth Shane, June Siegler, Indira Yakupova, and Alex Yudzon have trained their lenses to document the work.

With *Landscape and Memory*, Cristina Iglesias has created an ode to Mother Earth and to her toughness, a work that looks natural and rugged, as if it has been in place eroding and carving into the landscape for centuries. Iglesias has prompted us to pause and to look at the city beneath our feet, to bring us at and below the ground plane. With this powerful project, she has confoundingly conjured memories of a primordial panorama that marked ancient time and that, through this work, lives in the present day.



Artist's Statement

Cristina Iglesias

In my work, I have created refuges in cities and public spaces. Places of gathering for people to be together or alone, to imagine or remember, and perhaps both.

I have developed work that concentrates on ideas of what might lie underneath us, of what might grow rhizomatically around us, of underground waters that might still flow and ebb if unveiled, and I have asked audiences to slow down and grant my work perhaps more time than what they are used to, looking at a water sequence change.

The same city we experience at high-speed, can also offer us a place in which to slow down, reflect, listen, and encourage us to understand the intimate experience in a collective space.

For the Madison Square Park project, I started studying the geographic history of the Manhattan park and the mapping of the area revealed that two bodies of water once ran under the park. The Cedar Creek and Minetta Brook, now forgotten, once coursed for two miles before flowing into the Hudson and East Rivers.

I had already been working with geological landscapes in some of my recent permanent works, such as *Inner Landscape (The Lithosphere, the Roots, the Water)* at the Museum of Fine Arts in Houston, or *Hondalea*, in the lighthouse at the Santa Clara Island in San Sebastián, so as *Sea Cave (Entrance)* in Malta International Contemporary Art Museum.

And though in many of my works there is a direct study and reference to the site they are conceived for, they also belong to a universal imaginary of the land we all share, its profound depth, its memory, and the concept that two geographically distant places are in fact mentally connected. It is precisely this idea of connection that I use to create the fiction that activates the work *Landscape and Memory* at Madison Square Park.

Five bronze elements constitute the work, placed at different intervals around the park, together they draw the old course of the rivers that once flowed under what today is Manhattan. Where the waters once ran, now lies a mass



FIGS. 8-12

of communication cables and infrastructure pipes, but also roots of trees, a vast net of fungi and all types of living organisms connected amongst themselves. In this way, these five geometric openings revealing a bronze interior landscape, talk about the ancient and the eternal. Water flows continually through these bronze elements located below floor level, obliging our bodies to get closer to what lies underneath us. Reflective walls at each end of the rectangular shaped bronze spaces enable me to enhance the fiction that this water is indeed flowing from one space to the next. We have also planted between each bronze concavity a different type of grass, one that grows higher than the rest of the park's extension, fictionalizing once more that the water is indeed running under that line and its humidity is becoming visible to the viewer. This suggested continuity of the water flow unites the five holes making us imagine the whole.

These five bronze elements compose a bas relief made up of invented rocks and roots, evoking an organic fictional nature creating the old riverbed. The contrast of fictional nature directly juxtaposed with the real landscape of the park activates in the audience's view both a memory of what was and an imagination of what could be.

With this piece I wanted to make a work in which people could lay down, listen to the sound of water and permit themselves to get lost in the details. Referencing the rivers that once passed by this place permits me to create a metaphor that can make the consciousness of the spectator flow. However, that awareness and imagination of what lies underneath us, under our constructed societies, could be equally activated anywhere on the planet.

Understanding geology as the memory of landscape, and in doing so encouraging audiences to create their own landscapes, their own memory of place, is something that I try to do with my work. I am interested in what lies underneath us, what might continue to grow outside of our view, and how this idea can activate the imaginary construction of space—the moment when a peripheral vision becomes acutely aware that our world is vastly larger than what our senses are able to register.



Stream of the Unseen

Mira Dayal

Cristina Iglesias likes to read stories in which authors imagine places they've never seen, constructing visions from fragments of other experiences. Her own work is full of such portals—sculptures set into deep black pedestals that suggest dioramas of larger abysses, yards-long cutaway sections of the ground embedded with simulated landscapes. Usually made of bronze, these terrains are often composed based on actual rocks and roots whose forms Iglesias replicates and recombines at a foundry through aluminum, sand, and lost-wax casting. They at times evoke petrified wood, as they retain the shapes and textures of their sources but are evidently made of a harder material. Petrification occurs when wood is buried quickly or deeply enough that it is deprived of oxygen; this slows the process of decay, and the organic material instead absorbs and is eventually replaced by minerals from groundwater or ash.

Growth and decay, burial and unearthing, preservation and destruction—these linked cycles are key to Iglesias's practice, including her site-specific work *Landscape and Memory* in New York City's Madison Square Park. Here, Iglesias has run flowing water through a set of five shallow bronze basins sunk into the central Oval Lawn. The basins, each roughly the size of a large crib or small grave, are spaced yards apart but aligned to follow a curving path delineated by tufts of fountain grass that has thrived and wilted in different sections over the course of the exhibition. Iglesias based the wandering line on the path of a creek that flowed nearby, likely into the East River, until the 1800s.¹ As with many other bodies of water that once dotted or crossed Manhattan, Cedar Creek was buried to make the ground more suitable for developing the burgeoning city; in the time between then and the present park's construction, this area supported a wide range of man-made impositions, including a potter's field, storage for army munitions, and two hippodromes.² Amid these waves of construction and repurposing, residents' relationships to and valuations of the land were shifting.

Iglesias's gesture of digging a layer deeper into the park invites larger reflections on what this landscape looked like before, how and why it changed, and what might still lie underneath. Standing next to one of her casts of root masses and soil, a visitor hears the gurgle of water alongside the stream of traffic at the busy junction of Broadway and Fifth Avenue abutting the park. Broadway was once a trade route used by the Lenape people, this land's indigenous inhabitants, who were pushed out of the region by Dutch colonists starting in the 1600s, on the basis of a misunderstood land deal.³ Responding to a complaint from the European settlers that they had not left the land, the Lenape reportedly asserted that "they had only sold the grass on the land, not the land itself."⁴ This anecdote from a devastating history might point toward a more layered understanding of the land, which always contains and sustains far more than what we experience or claim to possess above it. Even before this area was crossed by trade routes, animals would have established their own paths for navigating its streams and forests, and plants would have formed patterns of growth according to the varying properties of the environment. (Iglesias took precautions during installation to avoid disturbing the roots of the mature trees bordering the lawn, which provide their own sense of the current park's life span.)

For all these specific stories hovering around and sedimented beneath it, *Landscape and Memory* remains generalized—it was not molded from roots gathered on-site, and its relatively shallow depth doesn't seem to point to a specific geological layer that would correspond to that of the former creek. Rather, the sculpture of earth is perhaps more like a death mask for the idea of old roots, broadly commemorating former lives of the land. This funerary reading of the solemn bronze troughs is reinforced by the coffinlike scale and position of the sculpted components. Knowing that the lawn was once used as a potter's field, one could also see the work as a commemoration of the many people, named and unnamed, heroic and not, who had relationships to this land in prior eras.

The overall installation recalls a procession: its path proceeds north, up the center of the lawn, as if bordered by onlookers, before meandering off to the east, as if to carry on in private. The sound of the water rises and fades like a wail or a memory—think of purification, rebirth—as one traces this path and draws closer to and farther from each basin.

Picturing another near-ceremonial act behind this work, of arranging plots and digging holes to lower the sculptures into the ground, one could see Iglesias as a medium, who conveys matter and information into and out of an underworld. Something mystical, an aberration of nature, indeed seems to be happening within each basin: the water flows not smoothly in one direction as if part of a stream, but in multiple, sometimes opposing directions. Iglesias has timed these water cycles to elicit curiosity at the changing rhythms and thus encourage sustained attention. She twists the traditional fountain into a fantasy of dual gravity and reversible trajectories; one might ask: Could the creek be resuscitated? Could it flow back from the East River inland? Is it still pulsing beneath our feet? Iglesias's work is in this sense optimistic and inquisitive, like a fountain full of loose change tossed in with a wish. *Landscape and Memory* toys with our sense of time and asks what we might hope to bring back. Imagine a place you've never seen.

1. Ron Chernow, "The Silent Springs of Manhattan," *The New York Times*, March 6, 1977, <https://www.nytimes.com/1977/03/06/archives/the-silent-springs-of-manhattan-silent-springs-still-flowing-under.html>.
2. George Blecher, "Murder, Politics, and Architecture: The Making of Madison Square Park," *The New York Times*, August 3, 2018, <https://www.nytimes.com/interactive/2018/08/03/nyregion/madison-square-park-history-nyc.html>; "About the Park," Madison Square Park Conservancy, <https://madisonsquarepark.org/park/about-the-park/>.
3. Letter from Peter Schaghen, November 5, 1626, "Document: The Purchase of Manhattan Island, 1626," Dutch New York, WNET, <https://www.thirteen.org/dutchny/interactives/manhattan-island/>.
4. Colleen Connolly, "The True Native New Yorkers Can Never Truly Reclaim Their Homeland," *Smithsonian Magazine*, October 5, 2018, <https://www.smithsonianmag.com/history/true-native-new-yorkers-can-never-truly-reclaim-their-homeland-180970472/>.

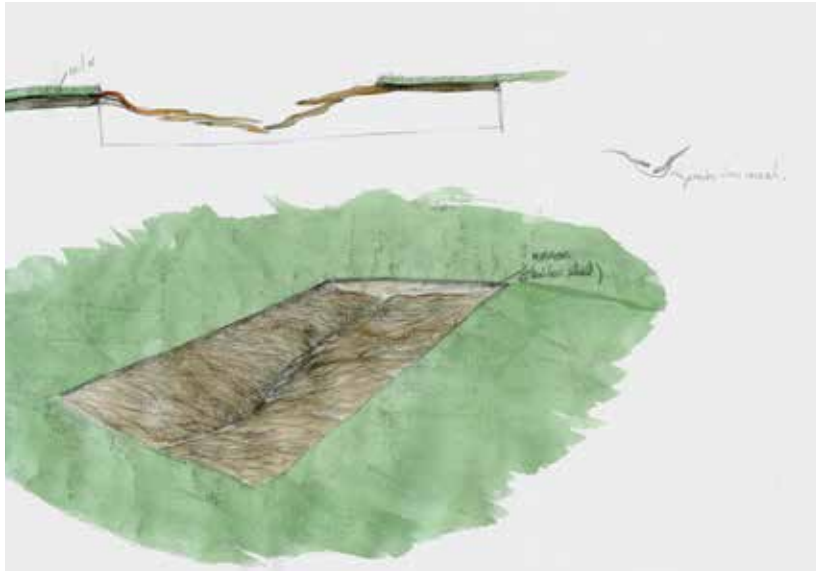


FIG. 14

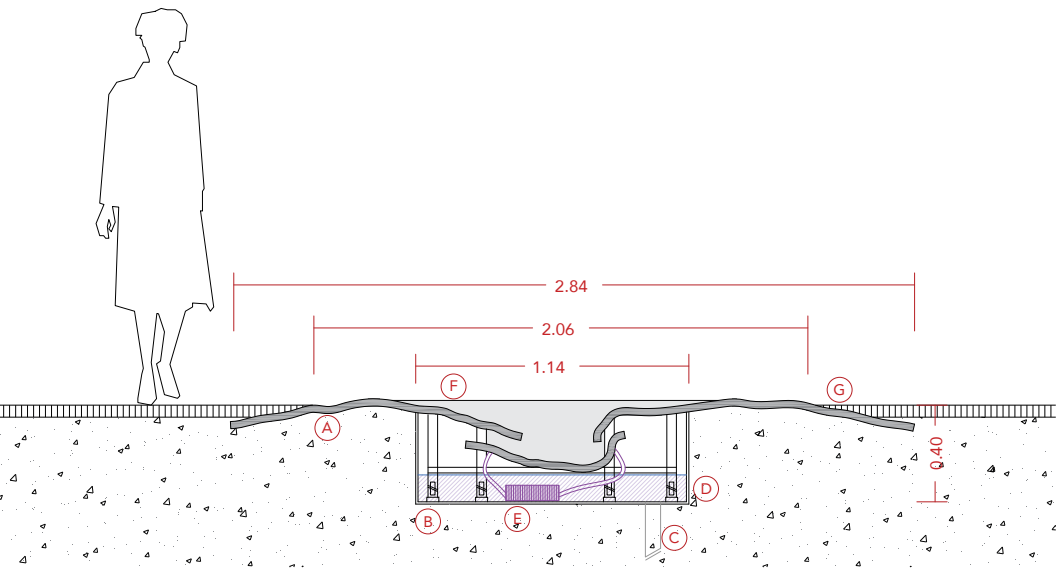


FIG. 15



FIG. 16



Natural Ganglia: *Landscape and Memory* in Madison Square Park

Dr. Jason Rosenfeld

"Delicate" is not the word that comes to mind when thinking of some of the memorable art installations that have commanded the verdant Oval Lawn and its environs in Madison Square Park. Many spoke to the city while remaining defiantly alien and bold: Mark di Suvero's chromatic steel sculptures (2004–2005); Ursula von Rydingsvard's grand and seemingly stalactite-laden resin and cedar inverted conical forms (2006–2007); Roxy Paine's stainless shimmering vegetal constructions (2007); Martin Puryear's monumental and terrific hunched latticework, *Big Bling* (2016–2017); Leonardo Drew's encrusted architectural mini city (2019); Maya Lin's eloquent *Ghost Forest* of stripped cedars (2021). Some artists have embraced the ephemeral and worked beautifully with light, but on a large scale: Rafael Lozano-Hemmer's movingly unifying and responsive *Pulse Park* (2008); Jim Campbell's *Scattered Light* (2010–2011); Paula Hayes's futuristic *Gazing Globes* (2015); Erwin Redl's constellation of hanging bulbs, *Whiteout* (2017–2018); Ernie Gehr's characteristically thought-provoking, mind-bending, and disconcerting videos titled *Surveillance* (2010). But Cristina Iglesias has combined the interest in vegetation inherent in several of her predecessors' works on the site with a gentle touch in terms of what you perceive when you approach her design in the Oval. Once you get close enough to see what lies within and beneath the work, it reveals itself in a vivid and magical way to be of things bold and indigenous.

From a distance, *Landscape and Memory* appears to be a gently meandering five- or six-foot-wide line of fountain grass, about two feet high but still growing, that latitudinally snakes through the park's central Oval Lawn. Since July the plantings have sprouted bristles. From above, the line must resemble a reversed question mark, but with a continuance of curves at the extremities that moves it close to an arabesque. From east and west perspectives on the ground it is revealed to have four cuts through the grasses, narrow paths that people can traverse

to get from one side to the other. It is only when you get within twenty feet of this apparently vegetal earthwork, on a day when there is less ambient noise in the city's jar and fewer picnickers on the park lawn with children flitting about, that you experience its ambient element—the unexpected sound of a babbling brook. The revelation is that in five sections within the curvature of these 1,500 planted fountain grasses there are cavities containing low slanted trapezoidal boxes about nine feet long, irregularly rectangular open-air coffinlike steel containers with a bronze flooring that simulates rocks and branches and twigs in various levels of relief. The grasses preclude visibility. The inner surfaces at either short end of these steel boxes feature mirrors that expand your vision of the shallow subterranean gullies. Water flows through these sculpted riverbeds, in a consistent direction from the north to the south end of the Oval. In revealing something hidden, in burrowing below the park's ground level, Iglesias has achieved something novel. The gently swaying fountain grass entices, and then the surprising enveloped and sunken sculpture within enchants. When you are close to these unenterable cavities, the sound is loud enough to nearly cancel out the noise of the city. If you back away from these intermittently placed aqueous trenches, the sound gradually fades. The vegetation subsumes what lies within.

The magic of Iglesias's present project is that it both continues themes and forms from her recent global work and reveals a specificity about this 6.2-acre green quadrant in lower Midtown.¹ Like much of Manhattan, this area north of East 23rd Street and south of East 26th Street was once traversed by a now-subsumed waterway, in this case Madison (earlier called Cedar) Creek. This freshwater stream flowed southeast into the East River. The famed Egbert L. Viele Sanitary and Topographical Map of the City and Island of New York, now in the New York Public Library (1865), shows the creek looping under the northeast corner of the park, having originated from four small springs in the area between 22nd and 28th Streets and Fifth and Sixth Avenues.² *Landscape and Memory* simulates its reemergence.

Iglesias approaches her public projects with a responsiveness to the history of the selected site and the present

use of the space that she then combines with a sensitivity toward how people interact with their environs. It is like how Andy Goldsworthy operates in his projects: researching the place; employing a sense of appropriateness of materials; keeping a focus on how people's experiences of a site will change because of the work; and deploying his own innately beautiful and recognizable aesthetic. Like Goldsworthy's, Iglesias's work is productively in contrast to the control factor so present in the designs of an earlier generation, that of Serra and De Maria and Heizer, who used alien materials and forms, and wherein a resulting alienation can bubble to the fore. Iglesias lays out the material, but the viewer shapes the experience.

One special element that connects this temporary floral-metal sculpture with existing artworks and waterworks in Madison Square Park is that it meanders between a reflecting pool and a nineteenth-century-style basin and fountain that mark the north and south extremities, respectively, of the Oval Lawn. Just above the reflecting pool sits one of New York's most thrilling sculptural ensembles, which continues the aquatic theme. This is the monument to Admiral David Glasgow Farragut (1880), with its bronze sculpture of the naval hero by Augustus Saint-Gaudens atop a black granite exedra designed by Stanford White and decorated with sweepingly symbolist female allegorical bodies. It was recently brought to life by Krzysztof Wodiczko in *Monument* (2020), wherein the artist projected moving likenesses of international refugees on Farragut's body, accompanied by the sounds of them telling their stories. Farragut stands foursquare to all the winds, facing south—the general direction of his great naval victories of the 1800s. Thus, he faces *Landscape and Memory*. Delightfully, the ground within White's high stone base is inlaid with beach stones and mimics the seafloor. In the center is a bronze crab incised with the artists' names.

I like to think of Madison Square Park as a totality, and Iglesias's elegant clef of a natural/sculpted form seems to emanate from the Farragut font and flow south toward the Flatiron Building. New York is a vertical city, and the many distinctive peaks that surround this jewel of a green space are reminders of that. The city's residents, heirs to the perfectors of such skyscrapers, tend to reject the subterranean, to avoid the deeper subway stations (63rd and

Lexington), to scoff at sunken plazas with their failed commercial ventures (such as the Mars 2112 eatery north of Times Square). The only subterranean elements that have had any staying power in New York are the skating rink at Rockefeller Center and Whole Foods in the Time Warner Center, because the ride up the escalators to the great glazed wall that opens onto Columbus Circle in the latter is so deliriously marvelous. We go up elevators to live, to work, to party (but not to eat, as the denizens of Tokyo do, or to shop, as we prefer street culture and window gazing). At the same time we avoid the urban underlands, in Robert Macfarlane's memorable term.³ It is comforting to know that the solid mica schist below Manhattan makes possible our airy vistas. But most of us don't want to explore that urban undercroft. *Landscape and Memory* strips bare the thin crust of New York's carapace and suggests the rills and flows of fresh water that proliferate(d) under our feet. "Manhattan has been compelled to expand skyward because of the absence of any other direction in which to grow," wrote E. B. White, long ago.⁴ He went on to describe what he called the ganglia of the city, exposed whenever the pavement is cut up, consisting of pipes and cables and tubes. In her alternately delicate and muscular work, Cristina Iglesias has turned back time and peeled back sod to reveal the natural circulatory systems beneath all that technological layering. To come upon her aesthetic excavations encourages consideration of the *flumina in urbe* that haunt our city's manipulated topography, that carry water, sound, and the imagination.

1. The closest precursor is *Forgotten Streams* of 2017, commissioned for the plaza outside the Bloomberg headquarters building in London. See Vicente Todolí, ed., *Cristina Iglesias: Interspaces* (Santander: Fundación Botín, 2018), 210–211; and *Liquid Sculpture: The Public Art of Cristina Iglesias* (Stuttgart and Berlin: Hatje Cantz, 2021), 18–43. The difference is that Iglesias conceived of the larger sculptures in *Forgotten Streams* as an evocation of the rivers that flow(ed) under London, and *Landscape and Memory* fairly closely follows the route of a specific stream.
2. Zoomable version available at www.davidrumsey.com. The four springs were revised to two in the 1874 large-scale and updated Atlas form edition.
3. Robert Macfarlane, *Underland: A Deep Time Journey* (New York: W. W. Norton, 2019).
4. E. B. White, *Here Is New York* (New York: Harper & Brothers, 1949), 23.



FIG. 18



FIG. 19

Cristina Iglesias

WORKS IN THE EXHIBITION

- 2022** *Landscape and Memory*
Bronze, stainless steel, electrical pump, and water
Five works, each approximately 10 × 6 × 3 feet
Collection the artist, courtesy Marian Goodman Gallery
Commissioned by Madison Square Park Conservancy,
New York

DETAILS

- 1956** Born in San Sebastián, Spain
1978 B.Sc. (chemical sciences), Universidad del País Vasco
1982 M.A. (ceramics and sculpture), Chelsea College of Art, London
1988 Fulbright scholar, Pratt Institute
Lives and works in Madrid

To learn more about *Landscape and Memory*, please visit:
<https://www.madisonsquarepark.org/art/exhibitions/cristina-iglesias-landscape-and-memory/>

BIOGRAPHY

Cristina Iglesias (Spanish, b. 1956) was born in San Sebastián, in northern Spain. She studied chemical sciences at Universidad del País Vasco (1976–1978), and ceramics and sculpture at the Chelsea College of Art in London (1980–1982).

Iglesias's work has been the subject of solo presentations at museums internationally, including Centro Botín, Santander, Spain (2018); Museo Nacional Centro de Arte Reina Sofía, Madrid (2013); Ludwig Museum, Cologne (2006); Whitechapel Art Gallery, London (2003); and Solomon R. Guggenheim Museum, New York (1997).

She has been commissioned to create major projects and installations at Bloomberg headquarters, London (2017); Centro Botín, Santander (2018); Toledo, Spain (2014; a work titled *Tres aguas*); the Mexican Foundation for Environmental Education, Baja California (2010); the Museo Nacional del Prado, Madrid (2007); and the Royal Museum of Fine Arts, Antwerp (2006). The Museum of Fine Arts, Houston, features Iglesias's major permanent outdoor public work *Inner Landscape (the lithosphere, the roots, the water)* (2020) in front of its new Kinder Building. In *Hondalea* (2021), she has transformed a lighthouse into a sculpture on Santa Clara Island in the Bay of Donostia, San Sebastián, Spain. In 2022, Iglesias's work was on view in the courtyard of the Royal Academy in London.

Iglesias has represented Spain at the Venice Biennale (1986, 1993); the Biennale of Sydney (1990, 2012); the Carnegie International, Pittsburgh (1995); the Taipei Biennial (2002); the SITE Santa Fe Biennial (2006); and the Folkestone Triennial (2011).

Iglesias was granted a Fulbright scholarship to study at Pratt Institute (1988). She was appointed professor of sculpture at the Akademie der Bildenden Künste, Munich (1995). The artist lives and works in Torrelodones, Madrid.



FIG. 20

SELECTED SOLO EXHIBITIONS

- 2022** *Cristina Iglesias*, Royal Academy of Arts, London
- 2021** *Cristina Iglesias*, Skulpturenhalle, Thomas Schütte Foundation, Neuss, Germany
- 2018** *Cristina Iglesias: Spaces*, Centro Botín, Santander, Spain
Cristina Iglesias: Entwined, Marian Goodman Gallery, New York
- 2017** *Cristina Iglesias: Forgotten Streams*, Public Work, Bloomberg headquarters, London
 Permanent Collection, Centro Botín, Santander, Spain
Cristina Iglesias: The Ionosphere (A Place of Silent Storms), The Pavilion, Norman Foster Foundation, Permanent Collection, Madrid
Cristina Iglesias, Konrad Fischer Galerie, Berlin
- 2016** *Cristina Iglesias*, Musée de Grenoble, Grenoble
Vegetation Room XVIII, Permanent Collection, Fundación Juan March, Madrid
- 2015** *Exposición Premio Tomás Francisco Prieto 2013: Cristina Iglesias*, Museo Casa de la Moneda, Bogotá
Impresiones, Real Casa de la Moneda, Madrid
Pozos, Compañía Vinícola del Norte de España, Haro, Spain
Phreatic Zones, Marian Goodman Gallery, London
- 2014** *On Reality*, with Thomas Struth, Ivorypress Space, Madrid
Tres aguas—The Toledo Aquifer, Public Work, El Greco 2014 and Artangel, Toledo, Spain
Cristina Iglesias, BOZAR, Centre for Fine Arts, Brussels
- 2013** *Cristina Iglesias: Metonimia*, Museo Nacional Centro de Arte Reina Sofía, Madrid
Lugar de Reflexão, Casa França-Brasil, Rio de Janeiro
- 2012** *Concertgebouw Brugge*, Brussels
- 2011** *Cristina Iglesias*, Marian Goodman Gallery, New York
Cristina Iglesias, Galerie Marian Goodman, Paris
- 2010** *Submerged Settings*, Public Work, Mexican Foundation for Environmental Education, Baja California
- 2009** *Cristina Iglesias: Il senso dello spazio*, Fondazione Arnaldo Pomodoro, Milan



FIG. 21



FIG. 22

- 2008** *Cristina Iglesias*, Pinacoteca do Estado, São Paulo
Public Work, Basque Parliament, Vitoria-Gasteiz, Spain
Public Work, Fundación Francisco Godia, Barcelona
Public Work, Castello di Ama, Siena
Public Work, Isla Espíritu Santo, Mexico
- 2007** Public Work, bronze doors for new wing, Museo Nacional del Prado, Madrid
Cristina Iglesias, Instituto Cervantes, Paris
- 2006** *Drei hängende Korridore*, Ludwig Museum, Cologne
- 2005** Marian Goodman Gallery, New York
- 2003** *Cristina Iglesias*, Galerie Marian Goodman, Paris
Cristina Iglesias, Irish Museum of Modern Art, Dublin
Cristina Iglesias, Whitechapel Art Gallery, London
- 2002** Museu Serralves, Fundação Serralves, Oporto
Taipei Biennial, Taipei Fine Arts Museum, Taipei
- 2001** Pepe Cobo, Seville
- 2000** Carré d'Art, Musée d'Art Contemporain, Nîmes
- 1998** Palacio de Velázquez, Museo Nacional Centro de Arte Reina Sofía, Madrid
Museo Guggenheim Bilbao
A cidade e as estrelas, Galerie Luis Serpa, Lisbon
Al otro lado del espejo, Sala Robayera, Miengo, Spain
- 1997** Solomon R. Guggenheim Museum, New York
Renaissance Society, Chicago
- 1994** *One Room*, Stedelijk Van Abbemuseum, Eindhoven, The Netherlands
- 1993** Galeria Municipal de Arte ARCO, Faro, Portugal
XLV Biennale di Venezia, Spanish Pavilion, Venice
Mala Galerija, Moderna Galerija, Ljubljana
- 1992** Art Gallery of York University, North York, Ontario
- 1991** Kunsthalle Bern, Bern
- 1990** De Appel Foundation, Amsterdam
- 1988** Museo Bellas Artes, Málaga
Kunstverein für die Rheinlande und Westfalen, Düsseldorf
- 1987** *Sculptures: 1984–1987*, CAPC Musée d'Art Contemporain, Bordeaux



FIG. 23



FIG. 24

COMMISSIONS

- 2021** *Hondalea*, Lighthouse at Santa Clara Island, San Sebastián, Spain
Sea Cave (Entrance), Malta International Contemporary Art Space (MICAS)
- 2020** *Inner Landscape (the lithosphere, the roots, the water)*, Kinder Building, Museum of Fine Arts, Houston
- 2017–2019** Casa del Faro de Santa Clara, Santa Clara Island, San Sebastián, Spain
- 2017** *Forgotten Streams*, Bloomberg London building, City of London
Permanent Collection, Centro Botín, Santander, Spain
The Ionosphere (A Place of Silent Storms), Norman Foster Foundation, Madrid
- 2014** *Tres aguas—The Toledo Aquifer*, El Greco 2014 and Artangel, Toledo, Spain
- 2010–2012** *Vegetation Room*, Inhotim, Belo Horizonte, Brazil
- 2010** *Submerged Settings*, Mexican Foundation for Environmental Education, Baja California
- 2008** Basque Parliament, Vitoria-Gasteiz, Spain
Fundación Francisco Godia, Barcelona
Castello di Ama, Siena
Isla Espíritu Santo, Mexico
- 2006–2007** Bronze doors for new wing of Museo Nacional del Prado, Madrid
- 2004** *Passatge de Coure*, Centre de Convencions Internacional de Barcelona (CCIB), Fórum 2004
- 2000** *Vegetation Room VII*, Umea, Sweden
American Express building, Minneapolis
- 1997–2006** *Deep Fountain*, Leopold de Waelplaats, Antwerp

SELECTED AWARDS AND HONORS

- 2020** Royal Academy Architecture Prize, London
- 2019** National Award for Printing, Spain
- 2015** Gold Medal of Merit in the Fine Arts, Madrid
- 2013** Prize, XXIV edition of Medallística Tomás Francisco Prieto, Fábrica Nacional de Moneda y Timbre, Real Casa de la Moneda, Madrid
- 2012** Berliner Kunstpreis, Germany
- 1999** National Award for the Visual Arts, Madrid



FIG. 25



Support

Landscape and Memory is supported in part by an award from the National Endowment for the Arts. Leadership support for this exhibition is generously provided by Marian Goodman Gallery, New York/Paris, and The Ruth Stanton Foundation. Major support for the exhibition is generously provided by Agnes Gund and Bloomberg Philanthropies. Substantial support is provided by Morris A. Hazan Family Foundation, The Malka Fund, and The Scintilla Foundation.

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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

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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New York City
Department of
Parks & Recreation

Laurie Cumbo

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.

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FIG. 27

Public Programs

JUNE 3, 2022

Unearthing Public Art

Public Art Symposium at SVA Theatre with

Ian Alteveer

Alice Aycock

Lynne Cooke

Maren Hassinger

Cristina Iglesias

Deborah Landau

Ted Loos

Alan Michelson

Mark Wigley

Kennedy Yanko

TUESDAYS AND WEDNESDAYS THROUGHOUT THE EXHIBITION

Lunchtime Tours of *Landscape and Memory*

Madison Square Park

JUNE 15, 2022

Art Talk with Kevork Mourad

Madison Square Park

JUNE 22, 2022

Art Talk with vanessa german

Madison Square Park

JUNE 29, 2022

Art Talk with Adam Liam Rose

Madison Square Park

AUGUST 3, 2022

Art Talk with Cynthia Daignault

Madison Square Park

FIG. 28



WEDNESDAYS, JULY 13, 20, AND 27

Music on the Green: Attacca Quartet: Caleb Burhans, Domenic Salerni, Amy Schroeder, and Andrew Yee, featuring Nathan Schram and Caroline Shaw for one performance

Carnegie Hall Citywide

Madison Square Park

JULY 25 THROUGH AUGUST 1

Reflection Board

Madison Square Park

SEPTEMBER 21, OCTOBER 12, OCTOBER 20

Performances with The Kitchen

Beau Bree Rhee and performers Bria Bacon,

Cara McManus, Chaery Moon, and Caitlin Scranton

Madison Square Park



FIG. 29

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Madison Square Park Conservancy Exhibitions

2022	Hugh Hayden <i>Brier Patch</i>
2021	Maya Lin <i>Ghost Forest</i>
2020	Abigail DeVille <i>Light of Freedom</i> Krzysztof Wodiczko <i>Monument</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>
2017	Erwin Redl <i>Whiteout</i> Josiah McElheny <i>Prismatic Park</i>
2016	Martin Puryear <i>Big Bling</i>
2015	Teresita Fernández <i>Fata Morgana</i> Paula Hayes <i>Gazing Globes</i>
2014	Tony Cragg <i>Walks of Life</i> Rachel Feinstein <i>Folly</i> Iván Navarro <i>This Land Is Your Land</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>
2012	Leo Villareal <i>BUCKYBALL</i> Charles Long <i>Pet Sounds</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>
2010	Jim Campbell <i>Scattered Light</i> Antony Gormley <i>Event Horizon</i> Ernie Gehr <i>Surveillance</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>
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>
2007	Bill Fontana <i>Panoramic Echoes</i> Roxy Paine <i>Conjoined, Defunct, Erratic</i> William Wegman <i>Around the Park</i>
2006	Ursula von Rydingsvard <i>Bowl with Fins, Czara z Babelkami, Damski Czepek, Ted's Desert Reigns</i>
2005	Jene Highstein <i>Eleven Works</i> Sol LeWitt <i>Circle with Towers, Curved Wall with Towers</i>
2004	Mark di Suvero <i>Aesop's Fables, Double Tetrahedron, Beyond</i>
2003	Wim Delvoye <i>Gothic</i>
2002	Dan Graham <i>Bisected Triangle, Interior Curve</i> Mark Dion <i>Urban Wildlife Observation Unit</i> Dalziel + Scullion <i>Voyager</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. 30

Photography and Figure Credits

Unless otherwise noted, all work is
Cristina Iglesias (Spanish, b. 1956)
Landscape and Memory, 2022
Bronze, stainless steel, electrical pump, and water
Five works, each approximately 10 × 6 × 3 feet
Collection the artist, courtesy Marian Goodman Gallery
Commissioned by Madison Square Park Conservancy, New York



COVER AND BACK COVER
Photo by Alex Yudzov



FIG. 1
Photo by Yasunori Matsui



FIG. 2
Photo by Rashmi Gill



FIG. 3
Photo by Rashmi Gill



FIG. 4
Egbert L. Viele (American, 1825-1902)
Topographical atlas of the city of New York, including the annexed territory showing original water courses and made land (detail), 1874
1 atlas; 5 colored maps, each 20½ × 28 inches
Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Digital Collections

FIG. 5
Photo by Austin Ruffer



FIG. 6
Photo by Elisabeth Bernstein



FIG. 7
Photo by Elisabeth Bernstein



FIGS. 8-12
Photos by Elisabeth Bernstein



FIG. 13
Photo by Austin Ruffer



FIG. 14
Cristina Iglesias (Spanish, b. 1956)
Sketch for *Landscape and Memory*, 2020

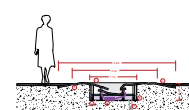


FIG. 15
Cristina Iglesias (Spanish, b. 1956)
Schematic for *Landscape and Memory*, 2021



FIG. 16
Cristina Iglesias (Spanish, b. 1956)
Landscape and Memory, 2022
Ink and gouache on paper
8¼ × 11¼ inches
Collection the artist, courtesy Marian Goodman Gallery



FIG. 17
Photo by Rashmi Gill



FIG. 18
Photo by Yasunori Matsui

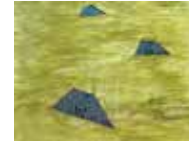


FIG. 25
Cristina Iglesias (Spanish,
b. 1956)
Sketch for *Landscape and
Memory*, 2020



FIG. 26
Cristina Iglesias (Spanish,
b. 1956)
Landscape and Memory, 2022
Ink and gouache on paper
8 3/4 × 11 1/4 inches
Collection the artist, courtesy
Marian Goodman Gallery



FIG. 19
Photo by Rashmi Gill



FIG. 20
Photo by Lynda Churilla



FIG. 27
Photo by Elisabeth
Bernstein



FIG. 28
Photo by David Schulder



FIG. 21
Photo by Rashmi Gill



FIG. 22
Photo by Lynda Churilla



FIG. 29
Beau Bree Rhee, *Shadow
of the Sea*, 2022. Performance
view. Presented by The Kitchen
in partnership with Madison
Square Park Conservancy
Photo by Rashmi Gill



FIG. 30
Photo by Austin Ruffer



FIG. 23
Photo by Austin Ruffer



FIG. 24
Photo by Austin Ruffer

