

ivorypress

Ivorypress presents

# Maya Lin

rivers and mountains



Untitled (Plaster Relief Landscape) | Maya Lin, 2005 | Courtesy Ivorypress

**Date:** 16 September to 1 November 2014

**Opening with the presence of the artist:** 16 September at 7:30 p.m.

**Venue:** Ivorypress Space c/ Comandante Zorita, 48 Madrid

On 16 September Ivorypress will host the opening of Maya Lin's first solo exhibition in Spain, entitled *Rivers and Mountains* which takes place in the context of the programme of architecture and design in relation to art that Ivorypress presents annually in Madrid each September.

The exhibition guides us through the career of this American artist and architectural designer of Chinese heritage, with works and projects produced in the past decade as well as sketchbooks and preliminary studies. In her work, Lin approaches landscapes from an environmentally conscious perspective, outlining a critical reflection on the negative consequences of humankind's carbon footprint.

'Maya Lin has long had a serious knack for dragging us into geomorphology with great sensuous pleasure', says William Fox, one of the authors of the texts for the show's catalogue. In her works the artist has 'amassed tens of thousands of individual pieces of wood into large topographies, cast the courses of major rivers in shimmering bathymetries of recycled silver and sculpted the successive disappearance of lake waters with tabletop terraces of marble'. This personal interpretation of landscape and orography is evident in some of the works that will be on show at Ivorypress, such as *Greenwich Mean Time*, 2013; *Wire Landscape (Everest)*, 2012 and *Blue Lake Pass*, 2006.

Furthermore, some of the works have been produced specifically for the exhibition. This is the case of *Glaciers*, 2014, which are made of Macael marble and the two *Pyrenees* tables, 2014, made of wood and the other one of marble. Together they emulate the Pyrenean mountain chain.

Another of the works that will be exhibited at Ivorypress is *Pin River Tagus Watershed*, from her series *The Pin River*, in which Lin uses hundreds of thousands of pins to create shapes in the space. 'These large yet delicate pieces represent water in a multiplicity of states—rivers and lakes, but also the storm surge of a hurricane', Fox describes. 'The pins assemble into even more complex representations of hydrology, their permeable boundaries allowing us to imagine how the meeting of ground and water changes shape in response to local and global conditions.'



Detail view of *Pin River Tagus Watershed* | Maya Lin, 2014 | Courtesy Ivorypress

Her work encompasses everything from site-specific installations and sculptures to small- and medium-format works, as well as architectural projects and memorial monuments. Through these media she 'cultivates ways in which to make apparent both the natural and cultural systems operating in the world, while keeping in mind that they are not separate spheres but a united realm'.

**Maya Lin** (Athens, Ohio, USA, 1959) studied art and architecture at Yale University. Her first project was the Vietnam Veteran's Memorial in Washington D.C. (1981-1982), which she produced when she was barely twenty-two years old. At that time she set up her studio in New York, from which she has carried out numerous architectural, landscaping and public-space projects. Lin is a member of the American Academy of Arts and Letters, as well as the American Academy of the Arts and Sciences. She received the USA's National Medal of Arts in 2009 and is included in the National Women's Hall of Fame in Seneca Falls, New York.

Her work has also been exhibited in museums and galleries worldwide, with solo shows such as *Il Cortile Mare* (1998) at the American Academy in Rome or those celebrated at the De Young Museum in San Francisco, the Corcoran Art Gallery in Washington D.C., the Heinz Architectural Center in Pittsburgh, the Wanås Foundation in Sweden, or the David Brower Center in Berkeley to name a few.

Among her most recent work is *A Fold in the Field*, 2013, her largest work to date, in which she covered three hectares of land at the Alan Gibbs sculpture park in Auckland, New Zealand. In this project she rolled out an 11 acre field in New Zealand, creating a fantastic landscape of folded earthen waves that rise 20 meters above to create an abstracted wave form. Four years before she produced the twenty-six-metre-long *Silver River* in Las Vegas in which she recreated the course of the Colorado River with over 1,600 kilos of recycled silver, focusing attention on the critical role water plays in this desert landscape.

Lin is currently working on the *Confluence Project*, an installation on the Columbia River, on the West Coast of the United States, which links Lewis and Clark's expedition with the history of the Native American people that lived in that region. Another current endeavour is *What is Missing?*, a global multimedia project that she describes as her final memorial monument and which deals with the environmental crisis and how it impacts biodiversity and the deterioration of natural habitats.

For further information and press requests:

Ivorypress Press Office  
Cristina Ruiz & Aleyda Domínguez  
T: +34 91 831 69 40 / 91 128 97 71  
C: +34 67 230 08 96 / 67 230 08 97  
[press@ivorypress.com](mailto:press@ivorypress.com)

[www.ivorypress.com](http://www.ivorypress.com)