

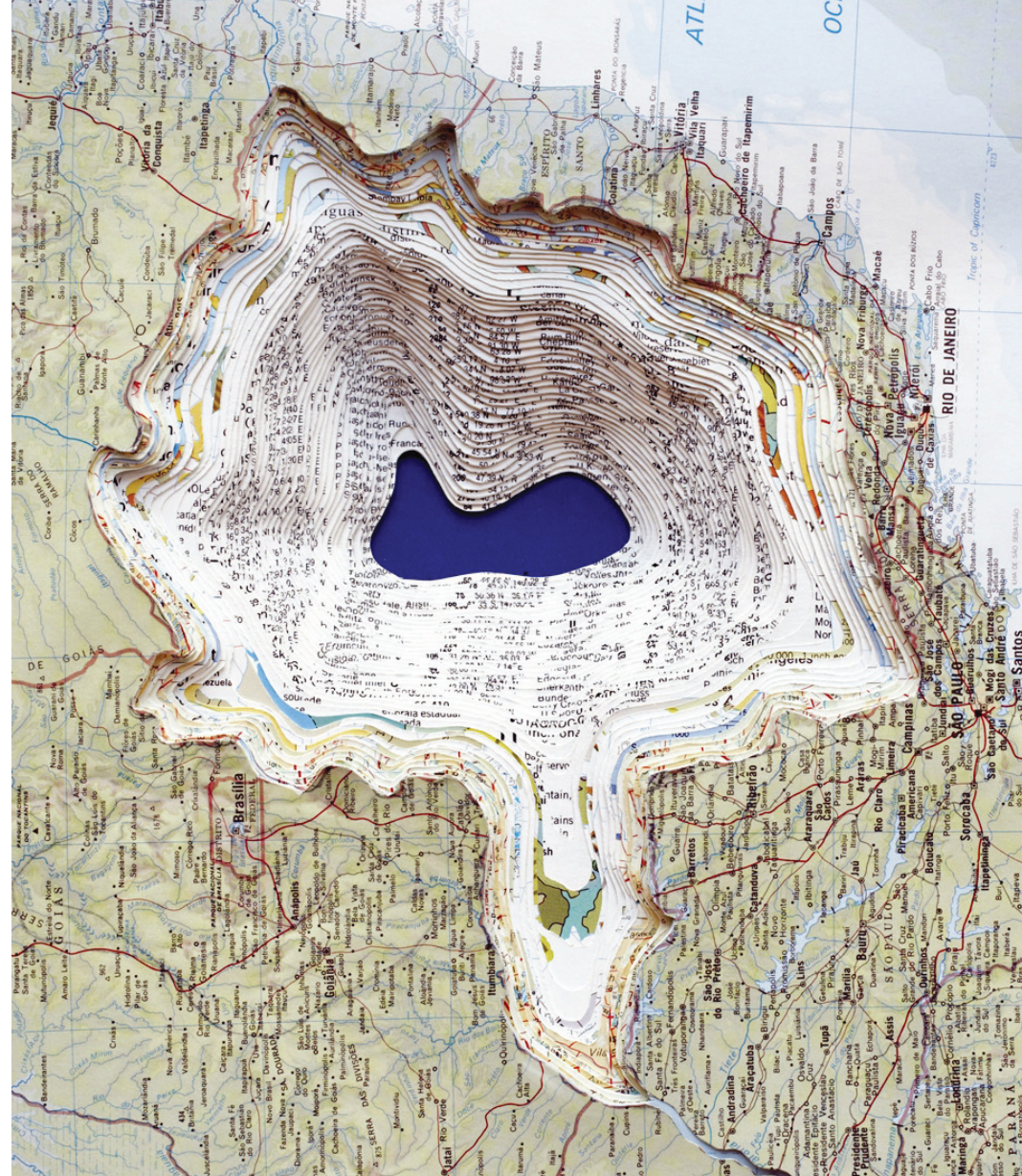
Biography:

Trained as an artist and architect, Maya Lin is well known for a broad body of work that includes both large-scale, site-specific installations and intimate studio works. In 1981, Lin's first and famous work, the *Vietnam Veterans Memorial*, dramatically changed the language and form of commemorative sculpture by infusing minimal design with the emotional charge of memory. Her subsequent work, whether monument, sculpture, or architecture, has been equally lauded for its harmony of message and material. In recent years, Lin has focused on a reconsideration of landscape in a time of ecological tension and technological change. Lin's artwork has been shown in solo museum exhibitions worldwide, and she has produced major site-specific installations for institutions including the Wexner Center for the Arts, Columbus, Ohio; the University of Michigan, Ann Arbor, Michigan; the Langston Hughes Library, Clinton, Tennessee; the Rockefeller Foundation, New York; Pennsylvania Station, New York; and the Wanås Foundation, Kniesling, Sweden. Lin's studio-scale artworks are in the permanent collections of major institutions throughout the United States, including The Museum of Modern Art, New York, and in numerous private collections. Recently, Lin was inducted into the National Women's Hall of Fame, becoming the youngest artist ever to be so honored. She also has been honored by the American Academy of Arts and Letters and the American Academy of Arts and Sciences. She currently lives and works in New York.

Maya Lin: *Systematic Landscapes* is organized by the Henry Art Gallery and curated by Director Richard Andrews. Major support for this exhibition was provided by the Paul G. Allen Family Foundation, the National Endowment for the Arts, and The Peter Norton Family Foundation.

The St. Louis presentation of Maya Lin: *Systematic Landscapes* is made possible through the generous support of the Gertrude and William A. Bernoudy Foundation, Washington University in St. Louis, Nimoy Foundation, Bunny and Charles Burson, Joan and Mitchell Markow, and HOK.

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cover image: Maya Lin, *Atlas Landscape*, Rand McNally *The New International Atlas* (detail), published 1981, altered 2006, altered book, 15 x 23 1/4 x 11/8 inches open. Courtesy of the artist and Gagosian Gallery. Photo by Tom Powel.

Maya Lin: *Systematic Landscapes*

September 7 - December 30, 2007

CONTEMPORARYARTMUSEUMSTLOUIS

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3750 Washington Blvd. St. Louis, MO 63108 314.535.4660 www.contemporarystl.org



Maya Lin, *2 x 4 Landscape*, 2006, wood, 10 feet x 52 feet 7 inches x 36 feet. Courtesy of the artist and Gagosian Gallery

Maya Lin: Systematic Landscapes

This exhibition continues my interest in exploring notions of landscape and geologic phenomena.

The works created, both small- and large-scale installations, reveal new and at times unexpected views of the natural world: from the topology of the ocean floor, to the stratified layers of a mountain, to a form that sits between water and earth.

Utilizing the way in which scientists and computers see our world, drawing on images based on sonar views of the ocean floor as well as aerial and satellite views of the land, I have started to translate that technological view into sculptural forms. In so doing, I have begun to create works that present a somewhat systematized view of natural phenomena.

– Maya Lin

Maya Lin: *Systematic Landscapes* is an exploration of how we experience landscape in a time of technological influence and environmental change. Lin, who examines how our current relationship to landscape is extended, condensed, distorted and interpreted via new technologies, translates these systematized spaces into objects and environments that can be engaged physically. As satellite photography, sonar scanning and digital mappings have rebuilt our natural world within virtual space, Lin makes it her project to transpose these new landscapes back into the physical realm.

At the core of this exhibition are three monumental installations that create distinct “geologic” encounters, each working to engage our physical, psychological, and intellectual experience of the environment around us. As we traverse Lin’s landscapes—moving around, under, and through them—we encounter a world that has been mapped, digitized, analyzed and then reintroduced by Lin as actual, physical structures. Her work blends a typology of natural forms, from rivers to mountains to seas, with a language of scientific analysis represented by grids, models, and maps. In doing so, Lin merges our experience of the ideal and the real, as well as our encounter with the conceptual, sculptural, and the architectural model.

Systematic Landscapes was organized by The Henry Art Gallery, University of Washington in Seattle and curated by its director Richard Andrews.

Exhibition List:

All works created by Maya Lin (U.S., b. 1959). All works courtesy of the artist and Gagosian Gallery

***Pin River – Mississippi and Missouri*, 2007**

Straight pins

8 feet x 8 feet 3 inches

Tens of thousands of pins make up this wall installation, a flow of silver and shadow marking the confluence of the Mississippi and Missouri Rivers in St. Louis.

***2 x 4 Landscape*, 2006**

Wood

10 feet x 52 feet 7 inches x 36 feet

Conjuring images of an earthen mound or an ocean swell, *2 x 4 Landscape* presents the model landscape at a grand scale. Shifting between hill and wave, the installation was partly inspired by the Palouse hills of Eastern Washington, an undulating landscape formed by volcanic lava flows. Here Lin called for nearly 65,000 fir and hemlock boards, cut at various lengths and positioned upright, to create an uneven surface suggestive of a pixelated, digital rendering of an actual form.

***Water Line*, 2006**

Aluminum tubing and paint

34 feet 8 inches x 29 feet 2 inches x 19 feet

A grand-scale “line drawing” in space, *Water Line* represents an underwater landmass located in the Mid-Atlantic—specifically, a volcanic island formed by the intersection of three trenches near Antarctica. Its highest point marks Bouvet Island, the only visible surface of this undersea mountain range. To construct the skeletal, topographical model, Lin collaborated with scientists at the Woods Hole Oceanographic Institute to fabricate a computer model of this largely invisible landscape, which Lin then reconfigured into its physical, contoured form. Suspended above our heads, *Water Line* provides an unexpected view of the natural world, as it invites us to explore the space beneath the sea.

***Bodies of Water (Caspian Sea, Red Sea, and Black Sea)*, 2006**

Baltic birch plywood

Dimensions variable

In *Bodies of Water*, Lin again introduces the unseen underwater landscape. Made from stacked planes of Baltic birch, these sculptural portraits represent three endangered, landlocked salt-water seas that have been reimagined as solid wooden volumes, each balanced on its lowest and “deepest” point.

***Blue Lake Pass*, 2006**

Duraflake particleboard

20 blocks, 3 x 3 feet each; 17 feet 6 inches x 22 feet 5 inches overall

A mountain range in Colorado provides the basis for *Blue Lake Pass*, a scaled and segmented mountainscape. Constructed from a series of one-meter particle board cubes that have been attached together and carved to form a single body, the form is then split into a grid of 20 three-foot square blocks whose gaps provide a new passageway through which the visitor can pass.

***Atlas Landscapes (Rand McNally The New International Atlas, Rand McNally Cosmopolitan World Atlas, and The University Atlas)*, published 1981-7, altered 2006**

Altered books

Dimensions variable

For *Atlas Landscapes*, Lin transforms a series of used world atlases into sculptural objects. Finely cutting each page in sequence, Lin carves miniature canyons and modest erosions—new three-dimensional topographies—into each book. Lin’s *Atlases* reverse her process of constructing positive volumes for the invisible landscape, such as in *Bodies of Water*. Instead, here Lin creates giant craters in Germany, Brazil and China—negative forms from traditional, two-dimensional maps.

***Earth Drawings (Wanås, Kentucky, and Colorado)*, 2004-5**

Cast bronze

Dimensions variable

Earth Drawings take as their subject three of Lin’s site-specific land art projects. For *11 minute line* in Wanås, Sweden, Lin produced a sinuous earthen mound spanning 1,600 feet and rising as high as thirteen feet. Drawing from the shapes of actual prehistoric earthwork forms, Lin designed a series of these grand-scale “earth-drawings” as an exploration of our own shifting perceptions of both line and landscape.