

Art at UCSF Mission Bay



"I am pleased and proud that contemporary art has been an integral part of the development of the UCSF Mission Bay campus since its inception. Our growing collection includes a diverse array of large scale site specific installations, sculpture, painting, drawing, and photography by over fifty internationally recognized artists, including many who live and work in California."

Chancellor Susan Desmond-Hellmann

In 1999, then Chancellor Mike Bishop pledged one percent of UCSF Mission Bay construction costs to establish initial funding for a public art program, later to be augmented by gifts. As with other UCSF sites, this policy expressed a commitment to enrich campus life at Mission Bay by integrating a wide range of art into public space, reflecting the diversity of the community and representing various artistic disciplines and points of view.

"Our purpose is to create an environment that will be a credit and benefit to the entire community, a stimulating and pleasant place to work and visit, and a permanent legacy to the city," said Chancellor Bishop, when he first appointed the Mission Bay Art Planning Committee to develop a world-class public art program at the site.

Broadly representative of the UCSF community, the committee works closely with an art advisory board, created at the committee's recommendation to guide its efforts. The board comprises four leading art experts who together assist in the selection of artists by making recommendations to the committee, which then recommends commissions, acquisitions, and loans of works to the chancellor.

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1 **Stephan Balkenhol** lives and works in Karlsruhe, Germany, and Meisenthal, France. His work in rough hewn painted wood and cast metal has contributed to a rediscovery of the figure, especially as it relates to architecture. Balkenhol frequently works with scale and context in unexpected ways, representing people, animals, and sometimes combinations of the two.

For his commissioned work, installed in the light-filled atrium of the campus community center in October 2005, Balkenhol carved four standing figures out of the trunk of a single tree. Each quarter section of the tree is carved into a figure, integral with its base. The figures, elevated and outsized, facing in different directions, mediate between human scale and the scale of the 80-foot-tall atrium space. They express its function as a place where different people cross paths.



2 **Mirosław Balka** was born in 1958 in Otwock, Poland, near Warsaw, and continues to live and work in his childhood village where he turned his family home into a studio. Much of his work deals with personal and collective memory. Seemingly bare and austere, with a sense of absence and empty space, it is defined by the human presence that experiences and completes it. One becomes aware of the empty spaces between and under Balka's things; his often elegiac sculptures call out for the human body.

Originally conceived in 2004, *HEAL* is a stainless steel structure in the form of a word. It stands at an angle, on a large concrete

square that is aligned but not quite in sync with the adjacent paving. Looking up at the austere structure, the word is in reverse and unintelligible, but looking down, the shadow of the word is projected on the pavement below, moving and changing throughout the day with the path of the sun. The construction is precisely fabricated, hard and impersonal, but on one of its supports is a small, uniquely formed sculptural basin where a valve can be pushed and a small spout of water provides a cool drink. The intimacy and sustenance of this act of drinking seems to make a stark contrast with the surroundings, and it may be like the contrast one feels when walking among the massive buildings at Mission Bay, all of which are devoted in one way or another to the goal of healing the human body.

3 **Jonathan Borofsky** uses memories and especially dreams as the source material for all his work. He numbers everything he creates sequentially – regardless of whether it is a scrap of paper or a monumental sculpture.

His 1984 work, titled *Hammering Man at 2,908,440*, is on loan to UCSF from the San Francisco Museum of Modern Art, and was

installed in July 2005 in the main entry to Byers Hall, housing the California Institute for Quantitative Biomedical Research (QB3). One of Borofsky's best-known images, *Hammering Man* expresses his respect for work and repetition. The repetitive motion of this kinetic sculpture and its prominent identifying number echo the fusion of math and biology being explored at QB3.



4 **Jim Isermann** lives and works in Palm Springs. For 25 years, Isermann has developed a vocabulary that purposefully encompasses the intersection between art and design, unapologetically appropriating from mid-century design ▶

motifs. Combining sculpture, furniture, and architecture, his bold geometries have influenced a generation of artists who are currently exploring similar territory.

Isermann's commissioned five-pendant chandelier is suspended at the west end of the 100-foot-tall space in the atrium of UCSF Genentech Hall, each pendant comprising luminous spheres enclosed in an open lattice of red and orange pentamerous shapes. Modernist furniture selected by Isermann (including chairs by Harry Bertoia and tables by Mies van der Rohe and Charles and Ray Eames) is placed throughout the atrium, on carpeting designed by the artist. The shape, scale, design, and colors of chandelier, furniture, and carpet pattern relate strongly to one another.

5 **Liz Larner** combines a geometric formal vocabulary with a pervasive sense of movement and change. Over a period of 25 years, living in Los Angeles, she has used a wide range of materials to create environments that subvert the formal language of Minimalism in order to question its own precepts and assumptions.

Her work, *Untitled 2001*, is installed in the lobby of the Helen Diller Family Cancer Research Building, visible to walkers, drivers, and Muni riders along 3rd Street. Made of fiberglass, paint and steel, *2001* is a 12-foot-diameter form generated using animation software to represent six equal



steps in a progression from a sphere to a cube, superimposed upon each other. The resulting object, precisely fabricated in epoxy resin, is complex and asymmetrical, and its appearance changes constantly as one moves around it because of the unique refractive properties of the paint surface – at once green and magenta.

6 **Roy McMakin's** work addresses the design and use of domestic environments, finding in them unexpected and hidden associations. Subtle and highly crafted, his furniture and his art explore the nature of function, ornamentation, decoration, and celebration in both public and private life.

His untitled collection of furniture was installed in the Koret Quad in July 2004. McMakin's materials include concrete, fiberglass, wood, bronze, enamel, steel, and stone. The commissioned work



features double-sided concrete benches, which are arranged in a regular pattern around the perimeter of Mission Bay's primary outdoor space. The furniture is sliced, transformed, and rearranged in various ways.

The work includes a wide variety of objects – all functional as seating, including enamel laboratory refrigerators and banker's boxes, and typical office and patio chairs cast in bronze. There are also natural boulders, bronze tree stumps, and planks.

7 San Francisco native **Richard Serra** lives and works in New York City and Nova Scotia. One of the foremost artists of his time, Serra has redefined the idea of sculpture since the 1960s, making the present sense of site, time, and movement indispensable to aesthetic experience. For Serra, the subject is not as much about the objects he introduces as it is about the individual encounter of the viewer through active engagement with the whole context, as measured and defined by his massive interventions.

Ballast was installed in the campus east plaza in March 2005. The work consists of two plates of weatherproof Cor-Ten steel, measuring 49'2" x 14'9" x 5" and weighing 70 tons each. The steel plates are located at equal distances from the ends of the space and from each other, dividing the plaza lengthwise into three equal intervals. Each plate tilts 18" sideways in opposite directions.

The scale, weight, placement, and angle of the steel plates animate the whole space, and their relationship to each other changes continuously as one moves, at times expanding and then collapsing the space between them, and destabilizing one's perception of the surrounding buildings.



Several additional commissions have been completed within the primary spaces and corridors of the new buildings, each uniquely site responsive:

8 A mural made of mica infused paint by San Francisco based artist **Rosana Castrillo Diaz** extends 100' along the second floor of the Rutter Community Center, appearing like a luminous, reverse shadow of trees, hovering at the edge of perception and changing throughout the day.



9 **Kota Ezawa's** *Hotel Movies* is an installation in the four lobbies of the Mission Bay Housing block. Each lobby contains a triptych based on a scene of a film in which a hotel building plays a central role. Placed

at the entrances to the four buildings, this image series addresses architecture that functions also as a kind of fictional character to be occupied by people.

10 **Vincent Fecteau** has created a series of idiosyncratic, handmade relief sculptures that surround the sterile, mass produced drinking fountains on all five floors of Byers Hall (QB3), humanizing and foregrounding them almost as if they were found objects.



11 **Jean Lowe** created *Books and Ideas in An Age of Anxiety* for the second floor lobby of Byers Hall, comprising more

than 90 original, painted books covering all manner of actual, invented and subverted subjects, ranging from "The Death of Painting" to "Premature Articulation" to "String Theory." These straightforward and engaging painterly objects can be understood in many different ways when compared to each other, to the group as a whole, and when considered in the context of the work being done at Mission Bay.

12 A site-determined, photographic installation by **Ari Marcopoulos** occupies the fifth floor lobby of Byers Hall, with sweeping views to the north and south. *Untitled 5/17/2007*



comprises two giant photographs of those same views taken on that date, such that they make a permanent record of a moment in time and define an ongoing and dynamic contrast to the ever-changing landscape development around Mission Bay.



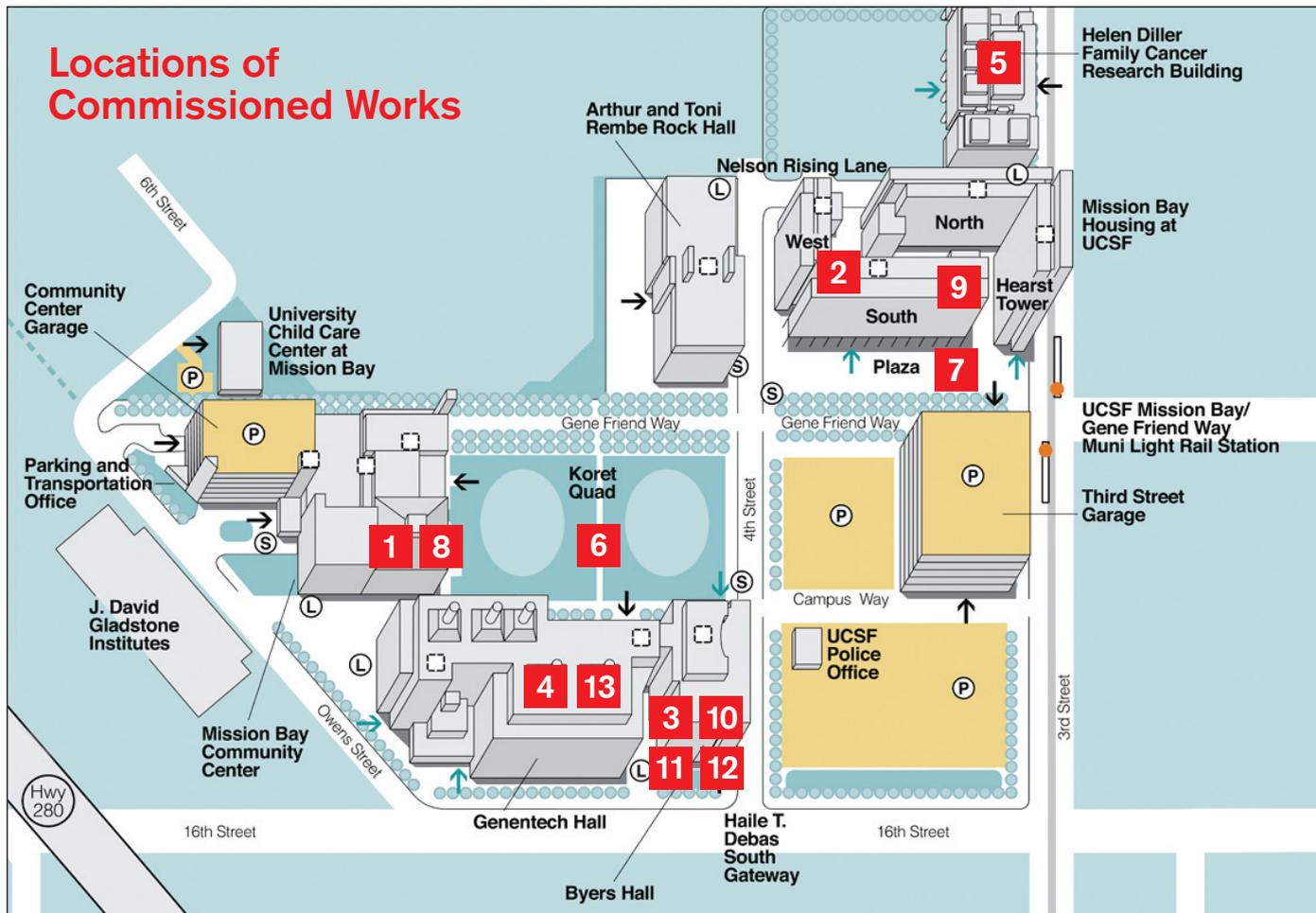
13 In a different way, San Francisco photographer **Mark Citret** has, since 2001, recorded this development by photographing construction sites,

materials, and processes at Mission Bay, creating an aesthetic record of the dramatic physical evolution of this new campus immediately south of downtown San Francisco.

Visiting UCSF Mission Bay

Visitors must check in with building security in order to gain access to Genentech, Byers (QB3) and Rock Halls, the Helen Diller Family Cancer Research Building and Mission Bay Housing.

Locations of Commissioned Works



Acquisitions

In addition to the major commissions and sculptures, UCSF Mission Bay has acquired more than 150 drawings, prints, photographs, sculptures, and new media works. The following artists are represented by, in most cases, several works each, and a few have developed ideas for specific situations. Art has been placed throughout the primary public areas of all campus buildings.

Nick Ackerman
 Robert Bechtle
 Ginny Bishton
 Rebeca Bollinger
 Rosana Castrillo Diaz
 Roman de Salvo
 Lecia Dole-Recio
 Kota Ezawa
 Terry Fox
 Lynn Hershman
 Margaret Honda
 David Ireland

Jason Jägel
 Tony Labat
 Ed Loftus
 Michelle Lopez
 Chip Lord
 Kim MacConnel
 Tom Marioni
 Christian Maychack
 Shaun O'Dell
 Gabriel Orozco
 Monique Prieto
 Raymond Pettibon

Jon Rubin
 Raymond Saunders
 Shirley Shor
 Dean Smith
 Frances Stark
 Stephanie Syjuco
 Josephine Taylor
 Tam Van Tran
 Jim Welling
 Pae White
 Pamela Wilson
 John Zurier

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