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'Bear' is just the latest to join superb collection

UNION-TRIBUNE

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If the newness of Tim Hawkinson's monument of a "Bear" draws you to the University of California San Diego campus, then seize the moment. It's time to introduce yourself to some of the other gems in the Stuart Collection – or re-acquaint yourself with them.

Brochures with detailed maps are available at information/parking kiosks on campus and on the collection's Web site: stuartcollection.ucsd.edu/.

Here is a brief overview of the 15 works made before "Bear":

- Niki de Saint Phalle's "Sun God" (1983) – The collection's inaugural work is a daffy deity with gilded headpiece standing on a high cement arch, which has become something of an informal logo for the campus and the catalyst for an annual festival.
- Robert Irwin's "Two Running Violet V-Forms" (1983) – The high-flung blue-violet fences never display quite the same color twice and look quite right among the eucalyptus trees.
- Richard Fleischner's "La Jolla Project" (1984) – Its 71 blocks of pink and gray granite are like sculptural building blocks that are stacked and isolated, suggesting columns, arches, doorways and nearly every other element of architecture through the ages.
- Terry Allen's "Trees" (1986) – The three lead-skinned trees blend with their surroundings, and two of them make themselves known by broadcasting poetry, story and song.
- Nam June Paik's "Something Pacific" (1986) – The father of video art created something interactive and mischievously witty, with a bank of screens that the viewer can manipulate (in the campus' Media Center) and ruined televisions in the landscape, some accompanied by a Buddha figure or a tiny version of Rodin's "The Thinker."
- Ian Hamilton Finlay's "UNDA" (1987) – Five limestone blocks, looking both classical and contemporary, take the Latin word for "wave" and vary its letters across their handsome surfaces.



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Bruce Nauman's sculpture in neon, "Vices and Virtues," switches on as the sun goes down and creates a complex layering of colors and words.



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Elements of John Baldessari's "Read / Write / Think / Dream" include the tinted glass doors of the Geisel Library, the words hovering above them and portraits of students.

■William Wegman's "La Jolla Vista View" (1988) – There isn't a single allusion to his famous Weimaraner photographs at the site, which incisively and drolly parodies a tourist roadside stop (complete with telescope).

■Bruce Nauman's "Vices and Virtues" (1988) – Must be seen at twilight or later, as its complex configuration of seven pairs of words in seven-foot high neon letters, like FAITH/LUST and HOPE/ENVY, flash on and off from the top of the Charles Lee Powell Structure Systems Laboratory.

■Jackie Ferrara's "Terrace" (1991) – Actually, it's a trio of functional terraces with subtle patterns in tile and stone that aim to blend with the building they complement: the Cellular and Molecular Medicine Facility.

■Michael Asher's "Untitled" (1991) – You can simply quench your thirst at this granite drinking fountain or, knowing the artist's conceptual outlook, see it as the sly substitution of a banal object for a grand public monument and know that its specific site implies social commentary about the university's history.

■Alexis Smith's "Snake Path" (1992) – The 560 foot long, 10 foot wide path in stone is beautiful as well as functional, and along its route are other symbolic sights associated with Eden and other paradises: a small garden with inscribed bench and a monumental "copy" of Milton's "Paradise Lost" in granite.

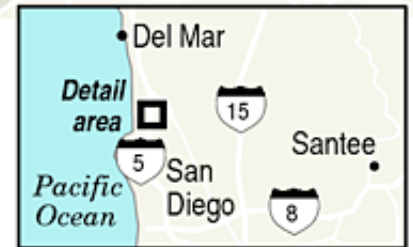
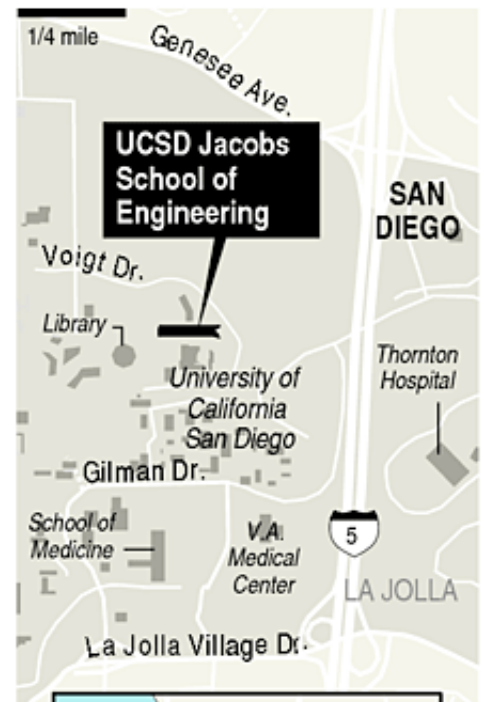
■Jenny Holzer's "Green Table" (1992) – It's a quiet spot for sitting and studying, but sooner or later you're destined to start reading the table itself, chiselled with the sort of aphoristic writings for which Holzer is known, like "ABUSE OF POWER COMES AS NO SURPRISE."

■Elizabeth Murray's "Red Shoe" (1996) – Bright and bulbous, like shapes in the artist's paintings, the much-oversized shoe in wood is something of a fantastical sight, resting among trees like an escaped icon from Mother Goose tales.

■Kiki Smith's "Standing" (1998) – The figure of the woman is small and seems to beckon to the viewer to think about essential things like life, death and rebirth, from her lofty position at the top of a sculptural tree trunk set in a pool of water.

■John Baldessari's "Read / Write / Think / Dream" (2001) – The words hover above doors of the Geisel Library, photographic images of students are imprinted on the glass panels that flank the entrance and inside are a few other elements that extol the virtues of study and thought.

- ROBERT L. PINCUS



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SEAN HAFFEY / Union-Tribune

"Sun God" was the first work in the Stuart Collection and has become an iconic fixture on the UCSD campus.

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