

STUART COLLECTION

UC SAN DIEGO

The Stuart Collection at the University of California San Diego seeks to enrich the cultural, intellectual, and scholarly life of the UC San Diego campus and the San Diego community by building and maintaining a unique collection of site-specific sculpture by leading artists of our time. It aims to question conventional understandings of public art in playful and insightful ways – artist centric, research based and experimental, always championing art’s transformative powers.

The collection grew out of an innovative partnership between the university and the Stuart Foundation. Under an agreement forged in 1982, the entire campus may be considered as sites for commissioned sculpture. It is further distinguished from a traditional sculpture garden by integration of some of the projects with university buildings. With financial support from the Friends of the Stuart Collection, foundations, the National Endowment for the Arts, and many other organizations and individuals, the collection has initiated and completed an impressive range of projects.

The selection of artists for commissions is based on the advice of the International Advisory Board (IAB), which is composed of art professionals of international stature. The board invites artists to conceive and develop proposals with the assistance of the Stuart Collection staff. Projects chosen for realization by the IAB are then submitted to a campus review process. The chancellor has final approval for all commissions. Throughout the proposal, design and construction processes, artists work in close relation to a UC San Diego site. Great care is taken to incorporate the university’s long-range plans while maintaining the integrity of the art and providing provocative, thoughtful, and carefully considered additions to the fabric of campus life. Many of the artists who have designed works for the collection are associated with movements or attitudes that are seldom represented in public sculpture collections. Many of the artists have been better known for their work in other areas before creating their first permanent outdoor works for the Stuart Collection.

The 1,200-acre UC San Diego campus is located in La Jolla in northern San Diego on a dramatic mesa above the Pacific Ocean. It contains natural chaparral-filled canyons, eucalyptus groves, urban plazas, and green lawns. Since its establishment in 1961, UC San Diego has emerged as one of the leading institutions of higher education in the United States. Including Scripps Institution of Oceanography, the School of Medicine, the Irwin and Joan Jacobs School of Engineering, the School of Global Policy and Strategy, the Rady School of Management, and the Skaggs School of Pharmacy and Pharmaceutical Sciences, UC San Diego now has an enrollment of over 45,000 graduate and undergraduate students and is known worldwide for its research strengths in a variety of disciplines. Major growth is anticipated in the next ten years.

International Advisory Board

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THIS PAGE:

Do Ho Suh, *Fallen Star*, 2012, detail

INSIDE FRONT COVER:

Nam June Paik, *Something Pacific*, 1988, detail

COVER:

Mark Bradford, *What God Has Wrought*, 2018, detail



Niki de Saint Phalle

Sun God, 1983

Niki de Saint Phalle (1930–2002) is best known for her oversized figures that embrace contradictory qualities such as good and evil, modern and primitive, sacred and profane, play and terror. Her exaggerated “earth mother” sculptures, the *Nanas*, playfully explore ancient feminine deities while celebrating modern feminism’s efforts to reconsider and revalue the woman’s body. De Saint Phalle has made monsters and beasts into architectural forms for playgrounds and schools. These works demonstrate her deep interest in architects like Antoni Gaudí, whose organic and fluid buildings incorporate wild fantasies and highly crafted objects. Her collaboration with the Swiss artist Jean Tinguely on a landmark fountain for the plaza of the Centre Pompidou in Paris is world-renowned. She created a park in northern Italy full of giant sculptures based on Tarot cards; many can be entered and one is a functional residence.

De Saint Phalle’s *Sun God* was the first work commissioned by the Stuart Collection and was her first outdoor commission in America. The exuberantly colored, fourteen-foot bird is placed atop a fifteen-foot concrete arch and sited on a grassy area between the Faculty Club and Mandeville Auditorium. The students started the Sun God Festival in 1984. It has become one of the largest annual campus events.

Although de Saint Phalle lived near Paris for more than twenty years, her artistic formation has been as much North American as European. She lived in New York from 1933 to 1951 and again in the 1960s when she was prominent in the development of “happenings” and other artistic efforts involving the integration of art and life. She lived and worked in La Jolla from 1992 until her death in 2002.





Robert Irwin

Two Running Violet V Forms, 1983

Robert Irwin began his career as a painter in the late 1950s in California. In each series of canvases during the 1960s Irwin questioned the fundamental characteristics of his medium: the nature of the painted mark, the quality of light, and the limitations of the canvas itself as a bounded, rectilinear support. This process of inquiry led him to give up painting altogether by 1970. Irwin decided to respond to situations, rather than produce autonomous works of art in the isolation of his studio. These ideas led to several architectural installations in museums and other sites that provoked viewers into an awareness of their own processes of perception, as well as their expectations of art.

For his contribution to the Stuart Collection, *Two Running Violet V Forms* (his first significant installation in California) Irwin was drawn to the eucalyptus groves so characteristic of the campus. The contradiction inherent in this manmade forest appealed to him; the geometric regularity of the grid of trees is balanced by the infinite variety of light and detail that the natural setting nevertheless provides. Irwin installed two fence-like structures in V-forms amidst the trees. The “fences” are blue-violet, plastic-coated, small gauge chain-link fencing supported by stainless steel poles that average twenty-five feet in height. The structure maintains a constant elevation as the hillside terrain drops gently beneath it. A sprinkling of purple flowering ice plant, echoing but not matching the color of the chain link, is planted under the fence.

At no point is the fence an obstacle; rather it acts as a screen reflecting the changes in light throughout the day and the year, the moment and

the season. Its gentle introduction of industrialized geometry recalls the unnatural grid that organized the grove, and suggests a sensual intrusion into the forest. For people who walk the grove’s various paths, Irwin’s sculpture provides an ever-changing perceptual experience—sometimes dramatic, and sometimes so modest it seems to disappear.

Robert Irwin was the recipient of a prestigious MacArthur Foundation award in 1984. In 1992, he was commissioned to create the Central Gardens at The J. Paul Getty Center in Los Angeles. In 2000 Irwin redefined an old Nabisco factory into the Dia:Beacon Art Center in Beacon, NY. In 2016, the Chinati Foundation opened a new large-scale artwork called *untitled (dawn to dusk)*. Irwin lived in San Diego until his death in 2023.



Richard Fleischner

La Jolla Project, 1984

Richard Fleischner began to work environmentally in the 1970s; for him elements of nature could themselves serve as sculptural media. Fleischner has used hay, sod, grass, and wooden structures to project universal architectural forms into the ephemera and a variety of natural settings. The maze, the corridor, and the rudimentary shelter have been important sources for Fleischner, but he also draws inspiration from his knowledge of historical monumental sites. These range from Egyptian pyramids to Greek temples, where the play of architectural elements is the essence of a place.

Fleischner's *La Jolla Project*, completed in 1984 and the third work in the Stuart Collection, is located on the Revelle College lawn south of Galbraith Hall. Seventy-one blocks of pink and gray granite are arranged in configurations that refer to architectural vocabulary: posts, lintels, columns, arches, windows, doorways, and thresholds. Like players on a field or game pieces (Fleischner made a series of small gamelike sculptures in the late sixties), these elements transform an ordinary, nearly flat lawn into a space with allusions ranging from an ancient ruin to a contemporary construction

site. Fleischner's work is always determined by the topography of a site, its spatial relationships, and the distinctive ways people move through and around it. What is most important for him is to interpret and essentialize a place by using minimal means to delineate natural lines and boundaries, while establishing an interplay of horizontal and vertical elements. There is no single way to experience *La Jolla Project*—it generates a complex set of spatial and historical relationships that invigorate and give meaning to the formerly undefined area it occupies. The stones for *La Jolla Project* were quarried in New England and cut near Providence, Rhode Island, where the artist lives and works.

Other important sited works include: the Balsillie School at the Center for International Governance Innovation in Waterloo, ON (2010–12); the Massachusetts Institute of Technology in Cambridge (2008–10 and 1980–85); a memorial for victims of 9/11 at the Marsh & McLennan headquarters in New York (2002–03); Brown University War Memorial (1996–97); a 3000 sq. ft. terrazzo inlay in the Cancer Center atrium at the University of North Carolina in Chapel Hill (1995–98); and a large outdoor park area in front of the Judicial Building in downtown St. Paul, MN (1988–91).





Terry Allen

Trees, 1986

Terry Allen is a multidisciplinary artist in the truest sense of the term. In addition to his indoor installation and sculptural work (which is emphatically mixed-media) and his paintings, writings and drawings, Allen is also a songwriter, composer, pianist, and the lead vocalist with his own Panhandle Mystery Band. Allen is well known for his installation and performance projects. One such piece, *Youth in Asia*, reflected on the experience of the Vietnam War by exploring American value systems through a variety of means ranging from mass cultural heroes to fairy tale protagonists like Snow White and the Seven Dwarfs, to the ethos of roadhouses in the American Southwest.

Allen's diverse talents and experiences are highlighted in his first outdoor project, *Trees*, for the Stuart Collection. He remarks upon the continual loss of natural environment at UC San Diego by salvaging three eucalyptus trees from a grove razed to make way for new campus buildings. Two of these trees, preserved and encased in skins of lead, stand like ghosts within a eucalyptus grove between the Geisel Library and the Faculty Club. Although they ostensibly represent displacement or loss, these trees offer a kind of compensation: one emits a series of recorded songs and the other a lively sequence of poems and stories created and arranged specifically for this project.

For the music tree, William T. Wiley, known for his paintings filled with literary puns and eccentric maps, sings *Ghost Riders in the Sky*, accompanying himself on a homemade instrument; West Texas singer Joe Ely sings "Mona Lisa Squeeze My Guitar"; while the Maines Brothers work pedal steel guitars, a Thai band plays, and filmmaker/musician David Byrne sings a song he composed especially for this project. For the literary tree, Bale Allen delivers his poem about scabs, the poet Philip Levine recites, plus there are Navajo chants, translations of Aztec poems, duck calls, and many other sound works. *Trees* is a continuous project and Allen and others are at work on future contributions.

One could walk through the grove several times before noticing Allen's two unobtrusive trees. Not only do these trees reinvest a natural site with a literal sense of magic, but also they implicitly make connections between nature and death and the life of the spirit. It is not surprising that students have dubbed this area the "Enchanted Forest."

At the entrance to the Geisel Library the third tree of Allen's installation remains silent—perhaps another form of the tree of knowledge, perhaps a reminder that trees must be cut down to print books, perhaps a dance form, or perhaps noting that one can acquire knowledge both through observation of nature and through research.

Since completing *Trees*, Allen has done numerous public works, among them: *Corporate Head* at Citi-Corps Plaza in Los Angeles; a large bronze leaf, *Belief*, for the Vontz Center for Molecular Research in Cincinnati, OH; a giant bronze wishbone, *Wish*, for DFW airport; *Scioto Lounge*—three humanized bronze deer on the banks of the Scioto River in Columbus, OH; and, most recently, *Road Angel*—a bronze 1953 Chevy with sound for Contemporary Austin/Laguna Gloria Museum in Austin, TX. Allen has released thirteen albums of original music including the recently acclaimed *Bottom of the World*, and a new suite of prints with the same title by Landfall Press. His classic albums, *Juarez* and *Lubbock (on everything)*, have been re-issued. He was the first recipient of the Townes Van Zandt Songwriting Award and is 2017 recipient of the Stephen Bruton Award for songwriting at the Lone Star Music Festival, Ft. Worth, TX. Allen lives in Santa Fe, NM with his wife, actress and writer, Jo Harvey Allen.

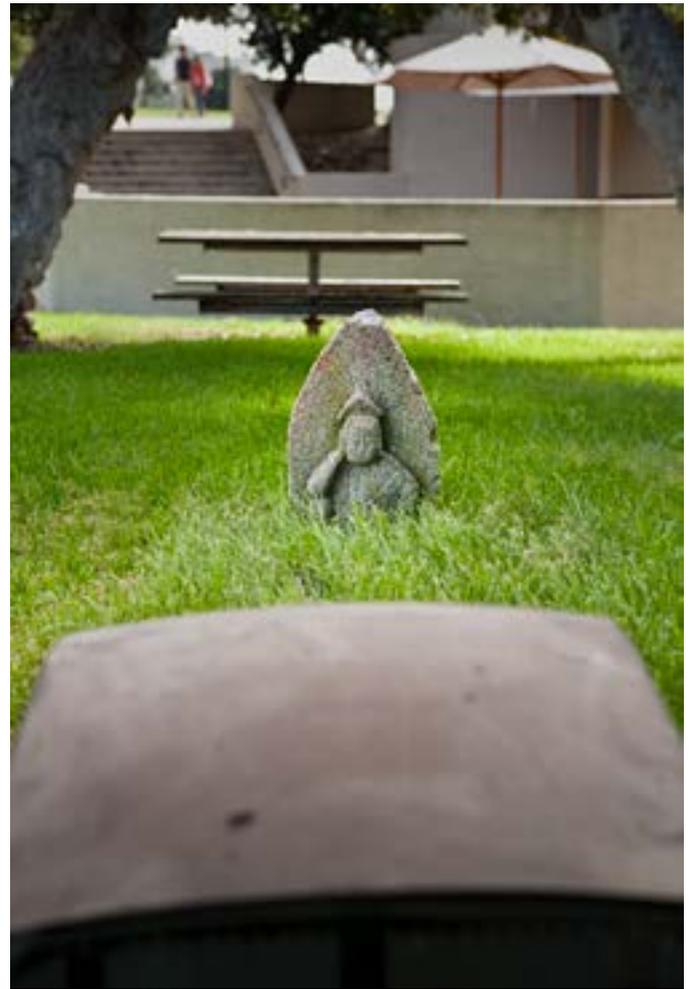
Nam June Paik

Something Pacific, 1986

Nam June Paik (1932–2006) was born in Korea, but moved to New York City in 1964. He is frequently referred to as “the grandfather of video art.” Paik began his career as a composer and musician studying at the University of Tokyo, the University of Munich, and the Conservatory of Music in Freiburg, Germany. Influenced by the composer John Cage, Paik’s interests brought him into the orbit of Fluxus, an international postwar movement of artists—many of whom were influenced by the earlier work of Duchamp and Dada—who sought to break down the barriers between high art and everyday life. Fluxus is often considered “anti-art” in its sometimes-violent renunciation of conventional definitions of the art object.

Paik was first drawn to video in the context of his music; it was the random quality of the television soundtrack that initially appealed to him. For over three decades, however, he was a provocative and prophetic spokesman for new uses of television technology and for the relevance of TV to art. He used television sets in startling constructions for performances (i.e., the TV as cello, bra, or glasses) and designed installations composed of televisions transformed into aquariums, and stacked as pyramids. Paik also made TV chairs and many versions of TV robots. He combined fast-paced video clips—often dramatically colorized—in high-energy montages programmed over several television monitors. Paik was a pioneer in combining straight or manipulated segments of broadcast TV with artist-produced videos, organized by a complex visual and aural matrix.

Paik’s *Something Pacific* for the Stuart Collection was his first permanent outdoor installation. This work relates specifically to its site, which includes the lobby of the university’s Media Center as well as the lawns surrounding the building. Outdoors, the work features several ancient televisions embedded in the landscape; some are paired with Buddhas, and one, a tiny Sony Watchman, is topped by a miniature reproduction of Rodin’s *Thinker*.



In striking contrast to this video graveyard, the lobby of the Media Center houses Paik’s lively interactive bank of TV monitors. Viewers are able to manipulate sequences of Paik’s own tapes and broadcast TV. In accordance with Nam June Paik’s wishes, this live video installation has been periodically renovated and updated with new technologies by current UC San Diego engineering students.

Like much of Paik’s art, *Something Pacific’s* outdoor and indoor sections use the video medium to contrast two very different experiences of time—one involving extended contemplation and the other instantaneous reaction. More importantly, the scattered ruins of televisions offer a cautionary tale for those entering the Media Center. Paik places televisions in the landscape in order to dramatize his belief that television has defined the American landscape since World War II. The outdoor TVs are all “dead” sets, skeletal remains that Paik has returned to nature, perhaps to be discovered in future archeological digs.





Ian Hamilton Finlay

UNDA, 1987

Ian Hamilton Finlay (1925–2006) is best known for “Little Sparta,” a farm and garden in the Southern Uplands of Scotland, which he began transforming into a neoclassical sculpture park in 1966. He created temples from farm buildings, and distributed architectural fragments, fountains, and commemorative plaques throughout the property interspersed with significant plantings. Before undertaking the conversion of an ordinary farm into a poetic and philosophical garden, Finlay was primarily known as a writer of short stories and concrete poems. “Little Sparta,” like all of his work, explores the complex relationship between the wildness of nature and revolution, and the attempts of culture—particularly literature, painting, and other forms of classical knowledge—to control and contain it.

Although he is now better known as a sculptor than as a writer, the power of language remains central to Finlay’s work. For UC San Diego he created a one-word poem installed on the triangular lawn south of the Rady School of Management and north of Eleanor Roosevelt College, with a clear view towards the Pacific Ocean. *UNDA* consists of five stone blocks into which are carved, in various sequences, the letters U, N, D, A, and an S-like mark, which is the editor’s notation for “transpose these letters.” The letters on each block in the sequence carry out the transpositions indicated by this curved mark so that regardless of the order of the letters, each block ultimately spells out *UNDA*. In the course of the multi-part sculpture, the wave sign rolls through *UNDA*, the Latin word for wave, while the tops of the stones are aligned with the distant horizon of ocean. A literary cycle is identified with the cycle of the natural wave, an association that the artist relates to the velocity and flow of language.

UNDA was completed in 1987 and was Finlay’s first permanent outdoor work in the United States. Sue Finlay and Nicolas Sloan collaborated with him on the project. The stones are rough-cut giting, or English limestone, which was quarried near the Cotswolds and selected for its similarity to the color of the cliffs near the campus. A few eucalyptus and pine trees were planted on either side of the sculpture to make a connection with the distant trees, to frame the view, and to create the sense of a special enclave.

Bruce Nauman

Vices and Virtues, 1988

Few artists have worked as successfully in as many different media as Bruce Nauman. He has produced sculptures that appear purely geometric or minimalist, but in fact derive from fragments of the artist's body or abstractly dramatize his political or social concerns. Throughout his career, which began in the 1960s, Nauman has also developed an interest in word puns and multiple associations through performances, drawings, stone sculptures, and most dramatically through his innovative use of flashing neon.

In all of these different media Nauman has consistently explored his fascination with double meanings and paradox, the appearance of the fantastic within the ordinary, and the capacity of an object to stand in for an idea. In the 1970s, Nauman began to make installations in the form of corridors and enclosures that literally corner the viewer. Some fairy-tale-like videotapes address how repressed regions of individual anger and violence erupt within the confines of everyday life.

Nauman's *Vices and Virtues* for the Stuart Collection consists of seven pairs of words superimposed in blinking neon, which run like a frieze around the top of the Charles Lee Powell Structural Systems Laboratory. Seven vices alternate with seven virtues: FAITH/LUST, HOPE/ENVY, CHARITY/SLOTH, PRUDENCE/PRIDE, JUSTICE/AVARICE, TEMPERANCE/GLUTTONY, and FORTITUDE/ANGER.

Here, atop a laboratory where engineers erect and then stress parts of buildings to test their resistance to earthquakes, this cataclysmic list of moral opposites, created long ago, takes on special significance. The virtues flash sequentially clockwise around the building at one rate; and the vices circulate counterclockwise at a slightly faster rate. At brief intervals, all seven virtues and all seven vices flash together. The progression of the two repeating cycles playing off each other allows all possible combinations of the words to be displayed. This complicated performance, generated by the mechanical sequencing of a simple moral dichotomy, dramatizes the instability of any ethical judgment. As Nauman implies in this work, we may know the difference between faith and lust, or hope and envy, but in real experience these vices and virtues are never experienced purely. They continually show themselves in new and baffling combinations.

The letters are seven feet high and placed over glass windows six stories up. Each letter is a combination of two colors, with a total of fourteen colors and nearly a mile of neon tubing. This work, first proposed in 1983, was completed and erected in October of 1988.

Nauman has been the recipient of many awards, including the Wolf Foundation Prize in Israel, the Wexner Prize from Ohio State University, Leone d'Oro (The Golden Lion) at the 48th and 53rd Venice Biennales, Italy, and the Praemium Imperiale Prize for Visual Arts, Japan. In 2009 Nauman represented the United States at the Venice Biennale. The



pavilion—featuring an exhibition copy of *Vices and Virtues* flashing around its entire facade—won the Golden Lion for Best National Participation. Nauman was the 2014 laureate of the Austrian Frederick Kiesler Prize. He lives in northern New Mexico.

William Wegman

La Jolla Vista View, 1988

William Wegman is well known for his arresting and amusing photographs and videotapes of his dogs Man Ray, Fay, Battina, Chundo, Chip, Flo and Topper. For many years, he has dressed his patient and compliant weimaraners in various costumes or placed them in bizarre situations in order to be photographed. Like other conceptual artists that came to wide attention during the 1970s, Wegman used photography to record private actions or performances, often including the dogs. Unlike many of his peers, Wegman suffused these self-explorations with light-hearted humor and potent irony. Puns, double meanings, and word associations run through Wegman's early drawings, which often resemble doodles more than finished works of art.

Wegman's "lessons" and "fairy tales" illustrated with photographs of the dogs dressed in character have been seen regularly on public television's *Sesame Street*. To great popular acclaim, he has produced many of them in video and as books. He has also created several unique and highly humorous "Field Guides," a kind of large format Boy Scout guide with poignant drawings and collage items, such as bits of a Pendleton blanket. Painting is also one of his important ongoing activities.

For the Stuart Collection Wegman created his first major outdoor permanent sculpture: he installed a scenic—or nonscenic—overlook at one edge of the campus, near the location of the university's Theatre District. The site commands a view not of the Pacific Ocean, visible from the other side of the university, or some other pristine wilderness view, but of La

Jolla's suburban sprawl. The centerpiece of *La Jolla Vista View* is a long bronze map; it transposes from Wegman's idiosyncratic drawing the supposed "points of interest" discernible from the overlook. These include housing developments, construction sites, and the footbridge connecting UC San Diego with the shopping center adjacent to the campus. Wegman's work, complete with a telescope, drinking fountain, and picnic table, makes a simple cartoonlike connection between Southern California's still-picturesque natural scenery and its booming economic growth/development, which places an ever-increasing strain on the region's environment.

Wegman's *La Jolla Vista View* uses the language of fantasy and humor to convey a serious message. Many of the sites Wegman has marked on his bronze map are temporary—building construction, birds in flight, or a group of people walking their dogs. These immediately "outdated" points of interest cause viewers to contemplate the rapidity of change in everyday life, and the constant revision of history which results. New buildings constructed since the drawing was done in 1987 become markers of time as well as place. By defamiliarizing the ordinary world of suburban life—through its transformation into an exotic or scenic overlook—Wegman encourages the university community to view its surroundings with fresh and newly critical eyes. It is ironic to discover that, after thirty years of urban development since *La Jolla Vista View* was installed, this artificial landscape has become greener and greener because of irrigation using water from hundreds of miles away.



Jackie Ferrara

Terrace, 1991

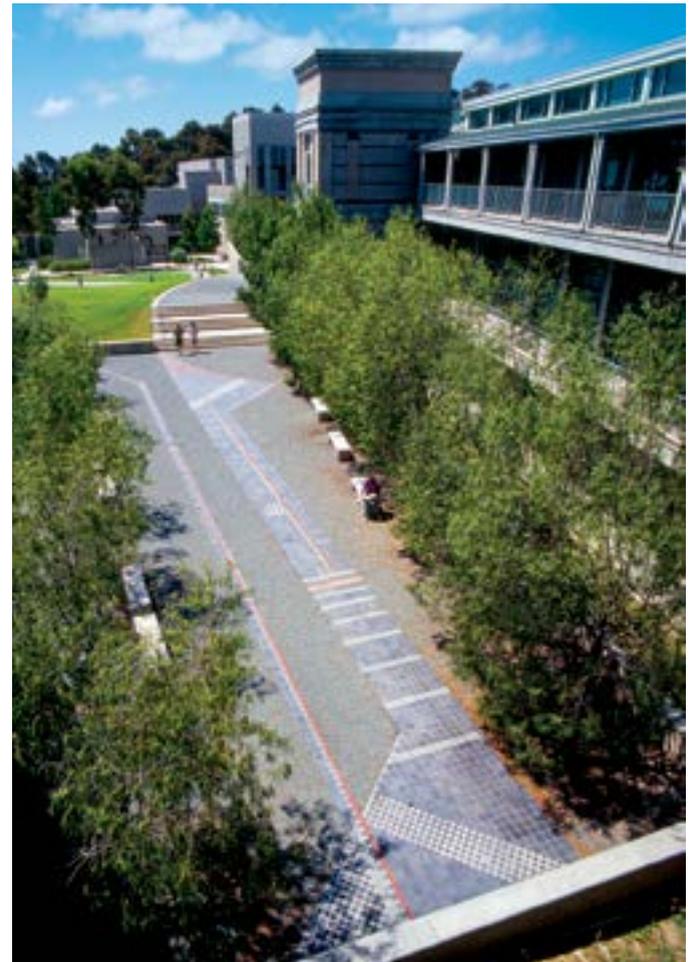
Jackie Ferrara has designed and built courtyards, terraces, and architectural structures since the early 1970s. Ferrara is one of several artists who emerged during the seventies by using the forms and materials usually associated with architecture in order to enrich the definition of sculpture and challenge the assumptions and conventions of the typical built environment. Ferrara's complexly patterned paved areas, based on a grid system, transform bland outdoor plazas or indoor lobbies into animated spaces that help to enliven or accentuate their architectural context.

Ferrara's project for the Stuart Collection, *Terrace*, is especially successful because she joined the design team of architects Moore Ruble Yudell and landscape architect Andrew Spurluck early in their development of plans for the Cellular and Molecular Medicine Facility. For this research center Ferrara designed a series of three distinct spaces: a small south terrace enclosed on three sides; a central area dominated by the stairs leading up to the building entrance and conference tower; and a large enclosed north terrace. Each area is paved with a similar linear pattern of green, red, and black slate and surrounded by compacted gravel. Each has a unique character, but the terraces flow into one another becoming one continuous space. She has placed Australian willows and benches in lines that echo the grid of the slate and the lines of the low walls. The cloistered intimacy of the terraces, with their suggestion of early or monumental architecture, provides a space of contemplation for the scientists who work in the center, and articulates and emphasizes the architectural motifs of the building itself. Ferrara's work also draws together the two wings of the building and organizes its circulation patterns.

Recent installations include *Marking Crossways* in the Memorial Art Gallery of the University of Rochester in which geometric images, incremental progressions and Morse code text intersect the paving around the



museum; *Fountain and 2 Benches* at the University of Houston; *Copper Tower* at the University of Connecticut in Storrs, CT; and *Grand Central: Towers, Arches, Pyramids*—mosaic tile banding set in five locations throughout New York's Grand Central Station. Ferrara's other projects include collaborative works in Atlanta, St. Paul and Phoenix, and three major works in Minneapolis—a large cedar structure in the Walker Art Center's outdoor sculpture garden; a courtyard at the General Mills headquarters, in which she used local pale yellow and off-white limestone; and the 60-foot-tall red granite *Stepped Tower* on the University of Minnesota campus. She has designed numerous furniture pieces including benches, stools, chairs, tables, kitchen cabinets, a lamp and three bathrooms. Ferrara has received the Excellence in Design Award from the Art Commission for the City of New York and the Institute Honor from the A.I.A. for making a significant contribution to the environment and profession of architecture. Ferrara lives in New York City.



Michael Asher

Untitled, 1991

The work of Michael Asher (1943–2012) arises from the belief that no individual art object has a universal meaning, independent of its institutional context. Asher, and other prominent conceptual artists who emerged in the 1970s, believed that the spaces and practices of the museum or gallery—its methods of interpreting, publicizing, and displaying works of art—condition how we understand the art that is exhibited there.

Throughout his career, Asher dramatized this view by adopting the museum or institution as his “medium.” His techniques called attention to the architectural, design, or administrative strategies of the organizations that present art, and help to control or shape its significance.

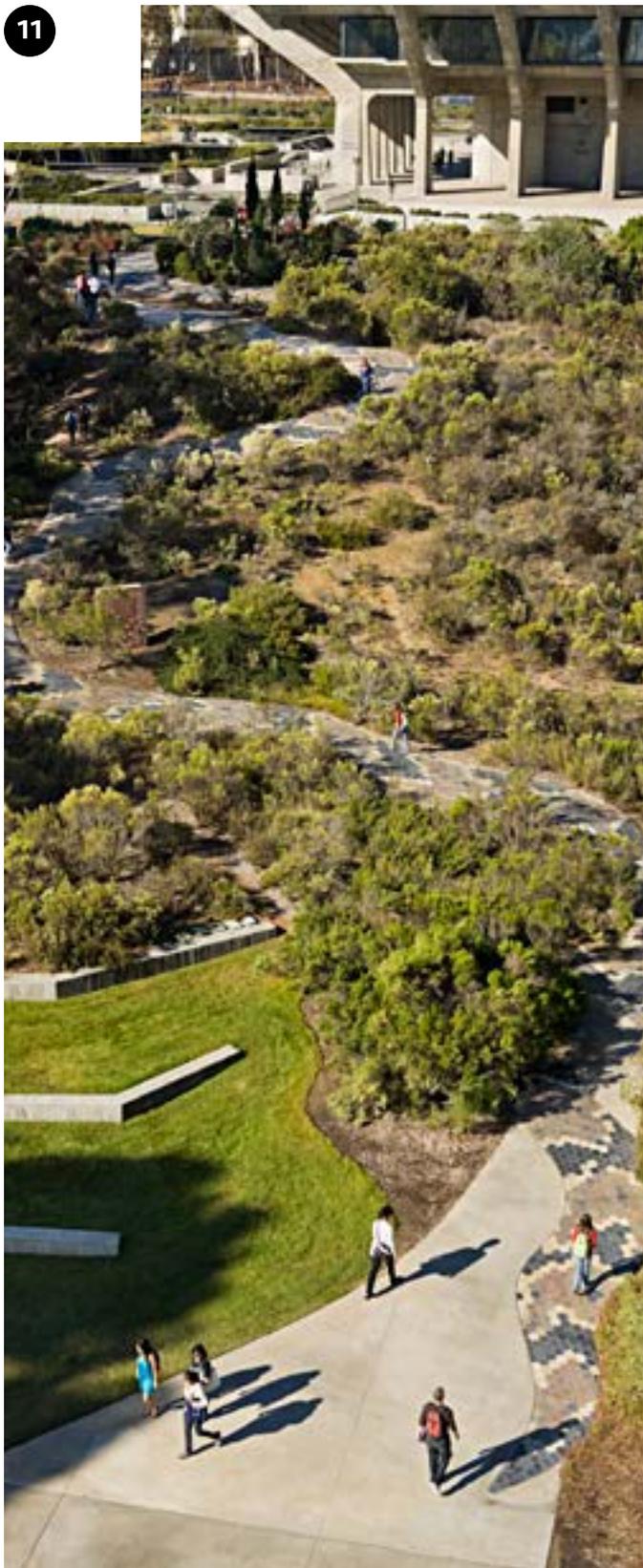
Although Asher was a seminal figure in Los Angeles and has been widely recognized in Europe, his untitled project for the Stuart Collection is his only permanent public outdoor work in the United States. This functional, polished, granite drinking fountain is an exact replica in granite of commercial metal fountains typically found in schools, business offices, and government buildings. It is a sculptural representation rather than a “ready-made.” Instead of its usual context as interior office furniture, the fountain is placed monument-like on a grass island in the center of Town Square next to the university administration offices and the Price Center. The siting of his work is fundamental to its meaning; it is counterposed with a tall American flag and a granite marker commemorating Camp Matthews, a World War II training center and artillery and rifle range that occupied the land on which UC San Diego now stands.

Asher’s work projects several cultural references into one modest object, and it is a play on sculpture’s historic role as representation. When one leans down to drink from the fountain and looks south, the flagpole serves as a line to a rock with a plaque denoting the history of this place.

As an ironically monumentalized fragment of any banal administrative environment, the drinking fountain mirrors the nearby monument to Camp Matthews, suggesting both contradiction and continuity between the institutions of defense and of learning, of the military and the university. The fountain, in its modesty and its reversal of the traditional grandeur of water fountains as public monuments, also calls to mind Southern California’s need to manage and preserve its natural resources in light of the ongoing water crisis caused by large-scale agricultural and urban development.

A student legend has emerged that it is good luck to drink from this fountain before exams, as it is “smart water.”





Alexis Smith

Snake Path, 1992

Since the 1970s, Alexis Smith has been known for innovative collages in unique or exotic frames, which pair found objects with backgrounds such as maps, vintage magazine covers, and amateur paintings. Smith combines fragments from the mass media like magazine covers or dust jackets of the 1940s with a wide range of kitsch and found objects. Often she has organized several collages into sequences, implying a coherent narrative. As in a film, related fragments of text (almost a “soundtrack”) link one collage to another. Smith has also painted large motifs directly onto a gallery’s walls and then hung her smaller framed works on this mural-like background. In this way she succeeds in transforming the art space itself into a collage. In recent years Smith has expanded this impulse to work environmentally, doing many large-scale permanent installations including terrazzo floors for the Los Angeles Convention Center and the Schottenstein Sports Arena at Ohio State University in Columbus.

Smith’s work for the Stuart Collection, *Snake Path*, consists of a winding 560-foot-long, 10-foot-wide footpath in the form of a serpent, whose individual scales are hexagonal pieces of colored slate, and whose head is inlaid in the approach to the Geisel Library. The tail wraps around an existing concrete pathway as a snake would wrap itself around a tree limb. Along the way, the serpent’s slightly crowned body circles around a small “garden of Eden” with several fruit trees including an apple, a fig, and a pomegranate. There is a marble bench with a quote from Thomas Gray: *Yet ah why should they know their fate/When sorrow never comes too late/ And happiness too swiftly flies/Thought would destroy their Paradise/No more, where ignorance is bliss, tis folly to be wise.* The path then passes a monumental granite book carved with a quote from Milton’s *Paradise Lost*. “And wilt thou not be loathe to leave this Paradise, but shalt possess a Paradise within thee, happier far.”

These pointed allusions to the biblical conflict between innocence and knowledge mark an apt symbolic path to the university’s main repository of books. The concept of finding sanctuary within oneself—outside the idealistic and protected confines of the university—speaks directly to the student on the verge of entering the “real world.”

Smith lives and works in Los Angeles. Her work makes a major contribution to the recent and widespread artistic effort to articulate and reevaluate the ideological formations of mass culture, and, as the *Snake Path* dramatizes, the collection and production of so-called classical knowledge.



Jenny Holzer

Green Table, 1992

Jenny Holzer is best known for her arresting and sometimes contradictory texts, and for her skillful manipulation of mass-media channels ranging from LED signs to street posters, plaques, and television. She has also conceived and implemented powerful site-specific installations. Her transformation of the Solomon R. Guggenheim Museum in New York into a moving spiral of electronic information; her widely praised US pavilion at the 1990 Venice Biennale (composed of LEDs, benches, and inscribed marble floors); and her numerous light projections on iconic buildings have fused text—be it a declaration, a challenge or a lament—with architecture and sculpture.

In 1992, for the Stuart Collection, Holzer created *Green Table*, a large granite picnic or refectory table and benches inscribed with texts. At the time, several temporary projects were also realized on the campus, including incorporating texts into existing electronic signs and into the Geisel Library computer system. Faux anonymous ads were inserted during television commercial breaks, and posters were installed throughout the campus. Like many of the works in the Stuart Collection, Holzer's table and benches, sited in the Muir College quad, monumentalize an ordinary and functional set of objects. Like all tables, Holzer's work serves as an informal gathering place for students and faculty to eat, study, or play. But the various attitudes Holzer adopts in her writings—from humorous

commentary to politically charged criticism—also create a site for questioning and debate.

Holzer's art came to prominence in the late 1970s and early 1980s when she began to plaster posters of her "Truisms" in downtown Manhattan. This contradictory list of alphabetically ordered aphorisms seemed like a catalogue of clichés but was, in fact, written and orchestrated by Holzer. Through their juxtapositions, the Truisms dramatized a depersonalized information landscape. Holzer has also produced a variety of texts with points of view ranging from the indignant to the concerned to the resigned. In a practice spanning more than forty years, she continues to join ideological statements with the forms and meanings of architecture.

Holzer has completed numerous works since *Green Table*, including an "anti-memorial" featuring a black garden in Nordhorn, Germany, and a peace monument in Erlauf, Austria. Other installation sites include Qualcomm Headquarters in San Diego, the Guggenheim Museum Bilbao, the Reichstag Building and Neue Nationalgalerie in Berlin, 7 World Trade Center in New York, the New York City AIDS Memorial, and the Louvre Abu Dhabi.

Elizabeth Murray

Red Shoe, 1996

Driving along Torrey Pines Road, which borders the campus, or walking an adjacent pedestrian path, viewers gradually decipher a mysterious red object—a shoe loping through the woods, colorful jewels in its wake. When the Stuart Collection invited painter Elizabeth Murray (1940–2007) to think about conceiving her first freestanding work, the hand of a gifted painter was introduced into the collection. Murray is known for paintings of quotidian objects—cups and saucers, tables and chairs, shoes—transformed by forces that tug and push. Magically infused with stories familiar to us all, the shapes recall fairy tales, cartoons, and animated films. Early on Murray extended the torquing of form to her canvases. Her paintings became increasingly dimensional and quirky in shape, challenging the boundaries of traditional painting.

While visiting the campus, Murray was drawn to a grove of diminutive eucalyptus trees near the theaters and drama department. The image of a shoe emerged quickly, prompting Murray's first fully three-dimensional site work. *It was like taking one of the paintings and filling it up with air, which feels to me something that they are already trying to do. Like blowing themselves up somehow; there's a lot of pressure from the inside*, she explained.*

Having considered a variety of materials—including concrete and fiberglass—Murray chose laminated wood and a boatlike construction plainly visible inside the shoe. Constructed over the course of 1996 in Murray's New York studio, *Red Shoe* has brought to life a formerly forgotten corner of campus. It is an alluring place for children to climb, its smooth exterior giving way to a roughly hull-like interior, hinting at the enclosure of a nest or fort. Narratives come to mind as fantasy evokes the resonance of childhood rhymes and tales. In the words of Robert Storr, professor at the Yale School of Art, "Reason presides over universities; it remains for artists to give substance to those areas of consciousness that reason has not and perhaps cannot articulate."**

Murray was a 1999 recipient of a MacArthur Foundation Fellowship. In 2005, The Museum of Modern Art, New York, organized a major exhibition of her work.

*Simon, Joan. "An interview with Elizabeth Murray." *Elizabeth Murray: Recent Painting*. New York: Pace Wildenstein, 1997.

** Storr, Robert. "The Fine Art of Not Quite Fitting In." *Landmarks: Sculpture Commissions for the Stuart Collection at the University of California, San Diego*. New York: Rizzoli International Publications, 2001, p. 33.



Kiki Smith

Standing, 1998

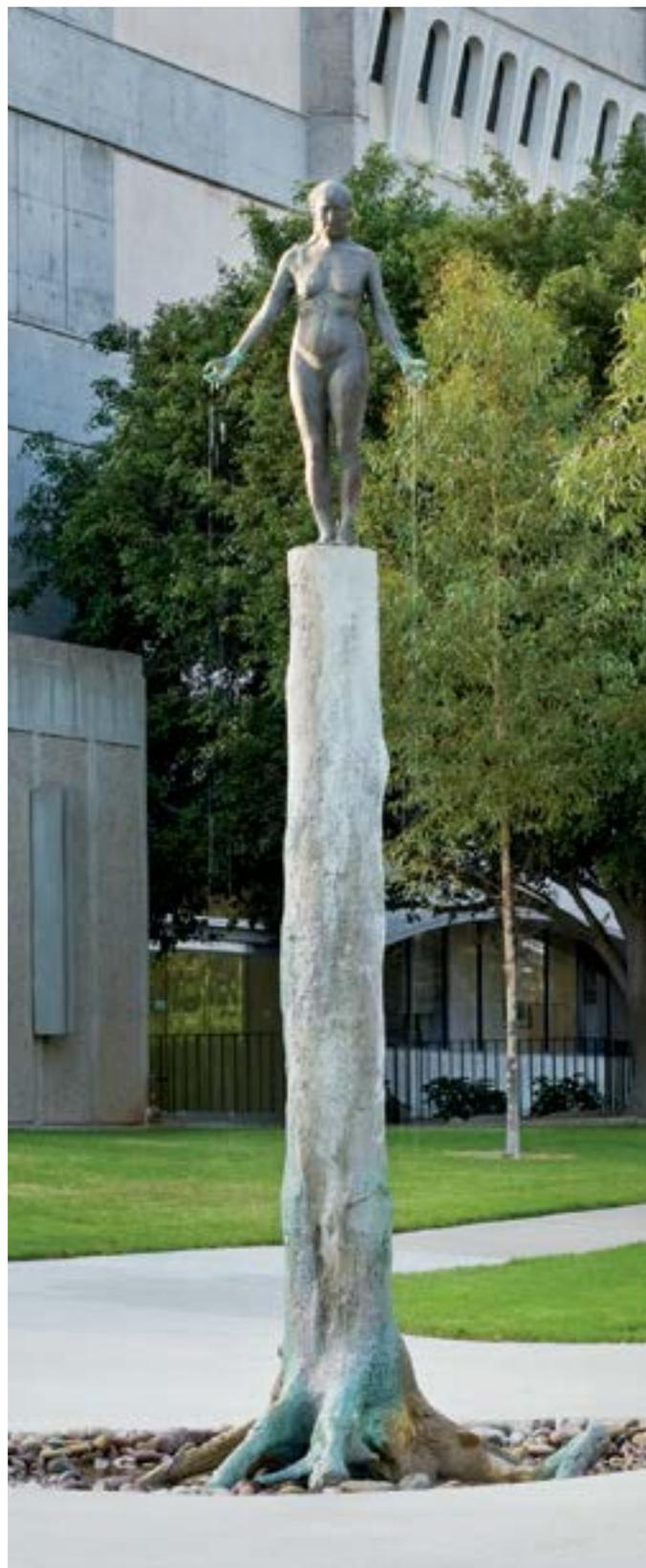
Kiki Smith's concern with the body and the skin as a protective but fragile, penetrable membrane surfaced in works of the late 1970s. Upending paradigms of the classical figure and hierarchies of artistic materials with her use of glass, beads, paper and wax, Smith created poignant and sometimes disturbing images. Her focus on the body and its functions defied traditional distinctions between public and private subject matter.

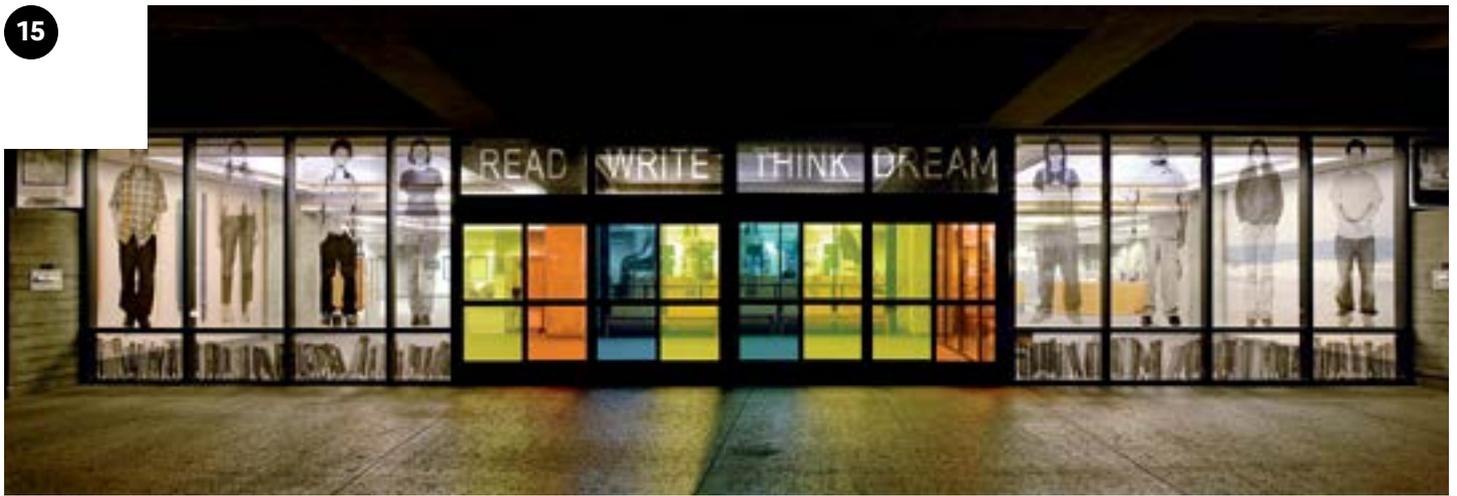
Smith's vision of the body as a fluid vehicle for intimating life—and death—suggested the School of Medicine as fertile territory for *Standing*, her Stuart Collection project. From the beginning her ideas evolved in relation to the site between the Medical Teaching Facility and the Basic Sciences Building amidst trees, sloping lawns, and curving pathways. There is a sense of quiet intimacy that is activated by the flow of foot traffic between classes.

Smith's original idea of a figure on a classical column soon evolved to become a figure on a cast tree trunk. A dead tree was located on campus, removed and delicately cast at San Diego Pre-Cast Concrete. So refined is the casting that it has captured the network of beetle trails that once lay under the thin eucalyptus bark—a feature that originally drew Smith's interest. The paths of these insects, which caused the tree's death, evoke notions of veins and capillaries; the trunk's artery-like roots reach into the water below. Stripped of its bark and exposed through time and decay, it is remarkable in the way that it calls out the live trees around the site, thus embracing the entire area. Pathways were reconfigured and added by the artist to extend the arterial imagery.

Cast from a live model, the female figure atop *Standing* calls forth thoughts of human strength and frailty, and both the power and the limits of medicine. Serene and ageless, she stands in a Madonna-like pose that is both vulnerable and generous. Ribbons of water—the source of life—flow from her hands into the rock-lined pond below, with a soothing, mellifluous sound.

The skin surface of the body itself is violated to reveal the musculature and tendons of arms and calves, reflecting Smith's interest in such anatomical illustrations and models as *Gray's Anatomy*. A "necklace" of starfish-headed pins, placed in the shape of the constellation Virgo, pierces the flesh, calling up a profusion of associations, from acupuncture to dissection to martyrdom. With these tiny starfish like a veil of Virgo gems, the delicate pins call up at once the oceanic and the celestial, in an image that speaks of mind and body, of flesh and healing. *Standing* is Smith's first permanent outdoor work.





John Baldessari

READ/WRITE/THINK/DREAM, 2001

John Baldessari (a native of National City, south of San Diego) is internationally renowned as a conceptual artist who invented a completely new approach to photography, often working with images taken from old Hollywood black-and-white movie stills. As an influential teacher at UC San Diego, the California Institute of the Arts, and UCLA he has encouraged students to break the rules for over sixty years.

Before his 1994 visit to UC San Diego, John had been thinking about Ghiberti's fifteenth-century bronze doors in Florence that render Bible stories in high relief, teaching the moral lessons of the day. His work also involves lessons, but in the form of questions rather than answers: through surprising combinations of pictures he prods the viewer into open-ended puzzles. Baldessari decided first to transform the main doors of UC San Diego's iconic Geisel Library (designed by William Pereira) and then to incorporate the entire lobby space, choosing students as his subject. The entrance to the Geisel Library is comprised of a wall of eight ten-foot-high glass panels. Onto each of these panels the artist placed photographic images of UC San Diego students standing atop a row of shelved books. They become part of the architectural structure—like a Greek temple using the figures as columns, the books as their bases.

The existing clear glass of the doors was replaced with glass in primary colors, perhaps suggesting primary sources of information. As the doors open and close, the colored panes cross over each other, visually mixing into new colors. Above the doors the words READ, WRITE, THINK, and DREAM echo the exhortation Baldessari gave his students to remember that beyond the day-to-day grind comes the chance to contemplate the unexpected and envision new worlds.

Entering the foyer, one faces images of seated students in four glass wall panels. Two eucalyptus wood benches designed by UC San Diego

visual arts MFA Roy McMakin offer seating for real people, imitating the images preserved in glass. The tall, slender palm trees seen throughout Southern California are depicted in a wall of glass panels on the right. Visible beyond these trees is a photomural of beachfront and sea. The verticality of the trees is mirrored in another mural with a row of oversized pens and pencils, instruments of learning, ordered according to the color spectrum of the rainbow.

This is here and now. Baldessari, once again, has absorbed the culture around him, using the latest techniques to create a collage juxtaposing photographs, words, and colors, which all loop back on one another to spark new associations and thoughts.

Baldessari's artwork has been featured in more than 200 solo exhibitions and in over 1000 group exhibitions in the U.S. and Europe. His projects include artist books, videos, films, billboards, and public works. His awards and honors include the 2014 National Medal of Arts Award, memberships in the American Academy of Arts and Letters and in the American Academy of Arts and Sciences, and the Venice Biennale Golden Lion for Lifetime Achievement. He has received honorary degrees from the National University of Ireland, San Diego State University, Otis Art Institute of Parsons School of Design, and California College of the Arts. He lives and works in Los Angeles, California.



For the Stuart Collection, Tim imagined a bear constructed of boulders. Eight granite stones—torso, head, ears, arms, and legs—were found locally. Together they make a bear 23’6” feet high with a total weight of 180 tons. *Bear* sits in the Academic Courtyard formed by three signature-engineering buildings: Qualcomm Institute, the Computer Science and Engineering Building, and the Powell-Focht Bioengineering Hall. First proposed in 2001, assembly of the sculpture took place onsite in May 2005 and the landscaping was completed in November 2005. *Bear* looks simple but was a sophisticated transportation and engineering feat. The process of placing and securing the boulders together was complex and unusual—actually unknown—in the construction world.

Bear pushes the bounds of credibility. Questions arise. Where did they find these rocks? How did they get them here? Are they real? How are they held together? On the one hand, the sculpture is massive, permanent, thoroughly engineered. At the same time, it has a form (a toy bear) that one knows to be soft and cozy—a form that one associates with childhood, play, and security. The bear can be seen framed through the trees lining the paths that lead to the Academic Courtyard. As you get closer, you see the mass, the monumentality and the stone surfaces. It becomes immense, especially in the context of the scale of a toy. The rounded, ancient, and weathered natural granite contrasts with the high-tech, anodized, and highly manufactured surfaces of the surrounding buildings. The *Bear* in this world has an astonishing and memorable presence. It has inspired many students who have given it Valentines’ Day “heart glasses,” an entire crew team uniform, and a “Beary Potter” costume.

Born in San Francisco, Hawkinson studied at San Jose State and UCLA, and now lives and works in Los Angeles. His solo exhibitions have included shows at MASS MoCA and the Hirshhorn Museum and Sculpture Garden in Washington, DC. A major and comprehensive mid-career survey of the artist’s work—co-organized by the Whitney Museum of American Art in New York and Los Angeles County Museum of Art—was seen in both locations in 2005.

Tim Hawkinson

Bear, 2005

Tim Hawkinson is known for taking a simple proposition to great extremes. He has a predilection for readily available materials—found, everyday objects, and often his own body—as material, reference, and model. He has a persistent fascination with perception, time, scale, and the “primitive” or rudimentary. His process can be long and arduous, labor intensive, and repetitive. Play and humor emerge. Since the mid-1980s he has brought the most inventive and varied materials to life in a wide-ranging body of work, taking the ordinary into new and unexpected realms. This is apparent in his work *Balloon Self-Portrait*, a latex cast of his own body, turned inside out and blown up; or *Bird*, a two-inch-high skeletal creature made of fingernail clippings and superglue.

Barbara Kruger

Another, 2008

Barbara Kruger is highly regarded as what might be called a “crossover” artist: she is a teacher, a critic, and a curator. She has written op-ed pieces for newspapers, sits on boards of art organizations, and publishes books. She has produced public projects and worked in collaboration with architects. She has designed books, book covers, billboards, posters, tote bags, mugs, t-shirts and many forms of merchandise. She is a social commentator and a political agitator.

Her mode is words—texts as direct public address. She combines words and images. She speaks to the world and brings the world into her projects. She exposes the dark side: IT’S A SMALL WORLD BUT NOT IF YOU HAVE TO CLEAN IT combined with an image of a woman with a magnifying glass held up to her eye. She has a sense of humanity and a sense of humor: I SHOP THEREFORE I AM is another.

Her work, *Another*, is in the vast atrium of the Price Center East, a 2008 addition to the original student center. Making a visual intervention at this complex site that combines eating, studying, shopping, and socializing was both a challenge and an opportunity. The large interior wall that dominates the central space now bears a massive double image of clocks, which is punctuated by terrazzo- like areas that contain the following phrases: ANOTHER DAY, ANOTHER NIGHT, ANOTHER IDEA, ANOTHER DREAM, ANOTHER SONG, ANOTHER FEAR, ANOTHER JOB, ANOTHER EXAM, ANOTHER SMILE, ANOTHER BOOK, ANOTHER SWEATER, ANOTHER CAR, ANOTHER LOVE, ANOTHER LIFE. The clocks’ consideration of time, coupled with these phrases, suggests the increments of moments, objects, and events that comprise our days and nights. Two LED displays show live current news, adding another level of interest, as well as meaning, and suggesting how our lives are, to some degree, culturally inflected, constructed and contained.

This combination of graphic image and moving text creates a space that functions on both a pictorial and a time-based level. The visual motif of the wall is extended to the floor by the use of terrazzo rectangles placed throughout the area. These color blocks contain quotes from prominent figures in both the arts and sciences. The expansiveness of the wall and floor anchor the area with powerful images and, with the texts, create a space of visual pleasure, and relevancy.

Kruger’s works are in major museum collections worldwide, including: the Daros Collection, Zürich; Deste Foundation for Contemporary Art, Athens; Fonds régional d’art contemporain de Bourgogne (FRAC), Dijon; Arario Museum in Space, Seoul; Institute of Contemporary Arts, London; Solomon R. Guggenheim Museum, New York; Musée d’art moderne et d’art contemporain, Nice; Museum Ludwig, Cologne; Museum of Contemporary Art, Chicago; Museum of Contemporary Art, Los Angeles; National Gallery of Art, Washington, DC; Hirshhorn Museum, Washington, DC; Yokohama



Museum of Art; Saint Louis Art Museum; Metropolitan Museum of Art, New York; Seibu Museum of Art, Tokyo; Tate Modern, London; Museum of Fine Arts, Boston; Los Angeles County Museum of Art; and The Museum of Modern Art, New York. Barbara Kruger received the Leone d’Oro for lifetime achievement at the 2005 Venice Biennale, where she was also commissioned to design the façade of Italy’s national pavilion. She taught at UC San Diego for five years before joining the faculty at UCLA. Kruger lives in Los Angeles and New York City.

Do Ho Suh

Fallen Star, 2012

Do Ho Suh's work explores the notions of home, cultural displacement, one's perception of space and how one builds a memory of it. What is home, after all? A place? An idea? A sentiment? A memory?

These explorations grew out of Suh's experience when he arrived in the U.S. in the early 1990s to study at the Rhode Island School of Design. His own feelings of displacement (as if he had been "dropped from the sky") led him to measure the spaces around him in order to establish relationships with his new surroundings. He had to adjust—physically and mentally.

He made sheer fabric replicas of his home in Seoul and his subsequent American apartments. He had the notion that he could pack these "homes" up and take them with him. They would be physical, tangible homes, but fully transportable. This can be seen as particularly relevant in the context of increasing global mobility and for a university campus where many students, faculty, and staff have come from elsewhere to study and work. These ideas become evident, even poignant, in the experience of *Fallen Star*, Suh's project for the Stuart Collection.

A small cottage has been picked up, as if by some mysterious force, and "landed" atop Jacobs Hall, where it sits crookedly on one corner, cantilevered out over the ground seven stories below. A lush roof garden of vines, flowers and vegetables, frequented by birds and bees, is a small gathering place with panoramic views of the campus and beyond. Upon entering the house it becomes apparent that the floor and the house itself are at different angles, causing a sense of dislocation—some would say vertigo. One must adjust both physically and mentally in order to accommodate a whole new view of the world. The surroundings are familiar but the feeling is not.

There are many "family" pictures on the wall and tables—Do Ho with his family, and others, many connected to the project—forming a kind of extended family unique to this *Fallen Star*. The house is fully furnished, with a fireplace, collectibles, art, children's drawings, a clock, a radio, a TV, and all the clutter one expects at home. The house can be viewed from a distance, or from down below and from the inside of the building. There is a



startling sense of wonder when one spots *Fallen Star*: What is it? How did it get there? It invites us to take a closer look.

Do Ho Suh was born in Korea and attended Seoul National University. He earned a BFA in painting from the Rhode Island School of Design and an MFA in sculpture from Yale University. His works are in museum collections around the world, including The Museum of Modern Art; the Whitney Museum of American Art; the Solomon R. Guggenheim Museum; the Walker Art Center; the Tate Modern; Artsonje Center, Seoul; the Mori Art Museum, Tokyo; and the Leeum Samsung Museum of Art in Seoul. He represented Korea at the Venice Biennale in 2001. Suh lives and works in New York, London, and Seoul.



John Luther Adams

The Wind Garden, 2017

John Luther Adams is a composer whose life and work are deeply rooted in the natural world. *The New Yorker's* Alex Ross calls him, "one of the most original musical thinkers of the new century." Adams studied composition with James Tenney at the California Institute of the Arts. In the mid-1970s he became active in the campaign for the Alaska National Interest Lands Conservation Act, and subsequently served as executive director of the Northern Alaska Environmental Center.

For the Stuart Collection at UC San Diego, Adams created a musical composition with and within the signature landscape of the campus: the eucalyptus grove. Located in the UC San Diego campus Theatre District, *The Wind Garden* invites us to listen more deeply to the music of this place.

There are no prerecorded elements, no data streams or sounding elements transposed from other locations. Everything that occurs in *The Wind Garden* is driven by the wind and the light conditions on the site, in real time. This work never repeats itself. Even for people who experience it on a regular basis, each encounter with *The Wind Garden* is a unique experience of listening and discovery.

Entering along the central pathway, one becomes aware of a soft atmosphere of sound wafting through the grove. The sounds are vaguely reminiscent of bells, voices, and strings. But the movement of the trees, leaves, and air in the grove makes it difficult to say exactly from where they emanate.

In midday the sounds are high and bright. At night they are lower and darker. On overcast days all the sounds are more subdued. And the sounds of summer are generally brighter than the sounds of winter. Throughout the day and throughout the year at every moment the sounds in the grove seem to rise and fall with the wind. Hidden in the trees are thirty-two small loudspeakers. Attached to the highest branches are thirty-two accelerometers that measure the movements of the trees in the wind. As the velocity of the wind changes so does the amplitude of the sound.

The musical foundation of *The Wind Garden* is two "choirs" of virtual voices—a "day choir" tuned to the natural harmonic series, and a "night choir" tuned to the subharmonic series. As darkness grows deeper, the sounds of the Night Choir fall in pitch and become darker. As daylight returns and darkness recedes, the sounds of the Night Choir rise and fade away. In early morning and again around sunset, both the Day Choir and Night Choir are equally present—producing especially rich harmonic colors. The rising and falling of these choirs traces the contours of the sun's movement above, below, and around the horizon over the course of the year.

Adams was awarded a Pulitzer Prize for Music and a Grammy Award for his symphonic work *Become Ocean*. Columbia University honored Adams with the William Schuman Award for Lifetime Achievement. A recipient of the Heinz Award for his contributions to raising environmental

awareness, Adams was honored with the Nemmers Prize from Northwestern University "for melding the physical and musical worlds into a unique artistic vision that transcends stylistic boundaries."

Adams has taught at Harvard University, the Oberlin Conservatory, Bennington College, and the University of Alaska. He has also served as composer in residence with the Anchorage Symphony, Anchorage Opera, Fairbanks Symphony, Arctic Chamber Orchestra, the Alaska Public Radio Network and UC San Diego. His music is recorded on Cantaloupe, Cold Blue, New World, Mode, and New Albion, and his books are published by Wesleyan University Press.



Mark Bradford

What Hath God Wrought, 2018

What Hath God Wrought by artist Mark Bradford is a 199-foot-tall pole topped with a flashing lantern that playfully spells out “What Hath God Wrought” in Morse code—the first message Samuel Morse transmitted over the communication system he designed with partner Alfred Vail in 1844.

The work is installed near Revelle Plaza on a site where a plaque, dated 1961, commemorates the founding of the campus. Thus, the sculpture reflects both the origins of the university and the origins of modern communications. It is situated within Bradford’s practice of examining history—real, interpreted, imagined, and often one-sided. He frequently favors those who may not have had their stories told, and addresses issues such as the AIDS epidemic, fear of queer identity, and institutionalized racism in America.

Bradford is best known for his large-scale abstract paintings. Recycling posters, newsprint, comic strips, magazines, and endpapers (an homage to his mother’s hair salon), many of Bradford’s works are created by layering found materials and pop culture ephemera to fuse cultural spheres—a technique he has used since graduating from the California Institute of the Arts in 1997.

He often limits himself to ordinary material. The column for *What Hath God Wrought* is an industrial, galvanized steel pole similar to what is found along freeways. It is unadorned, except for the luminaire (painted “safety red”) at the top. Installation began in July 2018 after extensive studies, 3-D models, mock-ups with weather balloons, and the FAA’s approval of the pole’s height. The university agreed to follow with an historic renovation of the 1960s plaza.

Bradford is the recipient of numerous awards including the 2014 US Department of State’s Medal of Arts, his 2013 appointment as a National Academician, and a 2009 MacArthur Fellowship Award. In 2017, he represented the U.S. at the 57th Venice Biennale. His solo exhibition, *Tomorrow Is Another Day*, examined the historical roots of American racism, from slavery to contemporary movements such as Black Lives Matter. In conjunction with this work, Bradford embarked on a six-year collaboration with the Venetian not-for-profit Rio Terà dei Pensieri, which provides employment opportunities to incarcerated men and women who create artisanal goods to support their reintegration into society. In his home neighborhood of Leimert Park in Los Angeles, he created ART+PRACTICE, a nonprofit organization committed to supporting the needs of local foster youth and providing the community with access to contemporary art.

What Hath God Wrought reaches out to the community within and beyond the campus. It is both an urgent message and a delight to discover.





Alexis Smith

Same Old Paradise, 2021

Same Old Paradise, a 22' x 62' mural painted by Alexis Smith, was commissioned by Brooklyn Museum in 1987 as a temporary installation, after which it was crated and put in storage. It remained rolled-up for thirty years, but became the inspiration for Alexis' *Snake Path*, installed at UC San Diego in 1992. Alexis had promised to give the mural to the Stuart Collection, if we could find a wall to accommodate it. Fast-forward to mid-2017 when plans for the North Torrey Pines Living and Learning Community were coming to fruition. A vast wall at a new auditorium would prove to be ideal. We were thrilled, as was Alexis.

We had no idea what condition *Same Old Paradise* would be in after all this time. In January 2018 we unrolled it. A small group, including Alexis and her husband, Scott Grieger, and Alexis's former assistant, Meg Belichick, were astounded by the pristine condition, vibrancy, and overall vision of the work. It was an emotional moment. Seeing the mural up close is like entering the landscape itself, with the orange trees aligning and realigning in the way they do when one speeds along an actual highway. The associations are specific (Sal Paradise is Jack Kerouac, the main character in "On the Road" through whom we experience the journey) and universal.

Meg Belichick writes about the creation of *Same Old Paradise*:

In the spring of 1987, Alexis Smith asked me to work as her assistant on her Grand Lobby installation at the Brooklyn Museum. The work would be made in Los Angeles over that summer and shipped to Brooklyn for an exhibition in October. I started working in her studio on Lincoln Boulevard in Venice on Fridays during my sophomore year at UCLA.

Alexis was testing paints for their mold resistance and choosing the fabric for the mural. From the beginning she described the 22' x 62' painting as a backdrop that was to be stretched around the main wall of the museum lobby, just like canvas on stretcher bars.

Alexis worked with Lucia Vinograd, a fine painter and illustrator, to create the rendering for the mural. Lucia had recently painted some large peaches, like the kind you find on a fruit crate label—but for a record label. Alexis gave her a simple sketch of the composition for *Same Old Paradise* and they worked together to develop the five-point perspective of the orange grove and the colors in the scales of the snake that turned into a paved road.

The completed rendering was stunning. Alexis used an overhead projector in the UCLA theater arts workshop to project the original simple drawing onto the light muslin after it had been stretched, primed and fire protected. Alexis worked with Rich Sedivy, a professional scene painter, to translate the painting from the scale of a fruit crate label to a billboard or movie screen. Weeks of painting (and brush washing!) came after. Rich layered in the sky and mountains and the orange groves. Lucia painted the giant oranges and the scales of the snake. Every image and shadow involved layers of different over-painted colors.

We anticipated hurdles as we were preparing for the installation in Brooklyn. The overriding intent was to get viewers to see up close to the painted surface, as well as from far away. It had to be seamless. According to Alexis: "There is a kind of simple, easy, gentle perfection about it. It doesn't matter how much you have to kill yourself to get to that point as long as the difficulties are all hidden."

The eight framed collages, mounted on the mural at eye level, included objects related to lines from Kerouac's "On the Road":

The road was straight as an arrow.

The moths smashed our windshield.

My eyes ached in nightmare day.

I suddenly saw the whole country as an oyster for us to open, and the pearl was there, the pearl was there.

A fast car, a coast to reach, a woman at the end of the road.

I looked greedily out the window.

Somewhere along the line, there'd be girls, visions, everything; some where along the line the pearl would be handed to me.

Alexis loved to drive, and when you drive and look out the window you are experiencing something akin to her work—an ongoing visual collage. You see one thing after another.

She also used to talk about "freedom and will, and how much control human beings have over their destinies." Alexis was practicing Zen Buddhism when she was creating *Same Old Paradise*. Just as Kerouac had, she also had become fascinated with the idea that instead of having paradise be a place, paradise might be a state of mind.

-Meg Belichick, 2018

Ann Hamilton

KAHNOP • TO TELL A STORY, 2023

An 800-foot-long stone path of words, *KAHNOP • TO TELL A STORY* by artist Ann Hamilton the 22nd public artwork commissioned by the Stuart Collection at UC San Diego. The work was built in conjunction with the San Diego Metropolitan Transit System's (MTS) extension of the Mid-Coast Trolley line north of the University campus.

The text for the UC San Diego walkway draws from the writing of authors and scholars with ties to the University and its history. Organized by a spine of keywords composed by Ann Hamilton, this concordance of documents weaves together threads of thinking from many different disciplines.

The piece was built line by line, rather than as a singular continuous narrative, and yet clear themes emerge and recur throughout the 1,300-line composition. The threshold between land and water, particularly California and the Pacific Ocean, is made present, as is an attention to the micro world of particles and atoms and the macro world of the cosmos and protoplanets. Themes of social justice and revolution, environmental activism, technological advancement, and cultural mythology are punctuated by the words of poets affiliated with UC San Diego's Archive for New Poetry. For more information about *KAHNOP • TO TELL A STORY* please see the UC San Diego Library *KAHNOP • TO TELL A STORY* website, a searchable database with references and source material for each line of text.

A feminist narrative transcribed by two Kumeyaay scholars exists in bands situated at a regular interval throughout the entire length of the piece, creating its own cadence and rhythm within the larger whole. These juxtapositions form a field of text and an infinite number of paths to be composed and recomposed every time someone walks its surface.

Ann Hamilton is internationally acclaimed for her large-scale multimedia installations, public projects, and performance collaborations. Her process works in response to the architecture, social histories, and poetic associations of spaces, creating vast, immersive installations often noted for the sensory surrounds of their materials. Born in Lima, Ohio, Ann Hamilton received a BFA in textile design from the University of Kansas and an MFA in sculpture from the Yale School of Art. From 1985 to 1991, she taught on the faculty of the University of California at Santa Barbara, and since 2001 has been a Distinguished University Professor in the Department of Art at The Ohio State University. Among her many honors, Hamilton has been the recipient of the National Medal of the Arts, Heinz Award, MacArthur Fellowship, United States Artists Fellowship, NEA Visual Arts Fellowship, Louis Comfort Tiffany Foundation Award, Skowhegan Medal for Sculpture, and the Guggenheim Memorial Fellowship. She represented the United States in the 1991 Sao Paulo Bienal, the 1999 Venice Biennale, and has exhibited extensively around the world.



Suggested Walking Tour

Approximately 2.5 hours

- We suggest parking in the Gilman Parking structure.
- Finding the works in the Stuart Collection is akin to a treasure hunt. Along with this map (or the more detailed campus map), the photos in this brochure should be helpful. It is not possible to view most works by car.
- The route indicated takes one up the *Snake Path* (#11), a short but rather steep incline. If you prefer to walk down this path, you could do the route in reverse. We hope you have a pleasant, even provocative, stroll.
- The Bruce Nauman neon (#7) is on a light-sensitive switch and turns on as soon as it is dark enough—after 3:00 p.m.
- The two Terry Allen *Trees* (#4) in the woods run twenty-four hours a day but are silent for periods up to fifteen minutes long.
- We strive to keep the works in the best condition possible. If you find anything amiss we would appreciate hearing from you. 858-534-2117.
- Short video programs about each work are available for viewing on UCSD-TV, YouTube, and the Stuart Collection website.
- Guided tours for large groups can be arranged by request: 858-534-2117.
- Parking across the UC San Diego campus is free on weekends.

1

Niki de Saint Phalle
Sun God, 1983

2

Robert Irwin
Two Running Violet V Forms, 1983

3

Richard Fleischner
La Jolla Project, 1984

4

Terry Allen
Trees, 1986

5

Nam June Paik
Something Pacific, 1986

6

Ian Hamilton Finlay
UNDA, 1987

7

Bruce Nauman
Vices and Virtues, 1988

8

William Wegman
La Jolla Vista View, 1988

9

Jackie Ferrara
Terrace, 1991

10

Michael Asher
Untitled, 1991

11

Alexis Smith
Snake Path, 1992

12

Jenny Holzer
Green Table, 1992

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Elizabeth Murray
Red Shoe, 1996

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Kiki Smith
Standing, 1998

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John Baldessari
READ/WRITE/THINK/DREAM, 2001

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Tim Hawkinson
Bear, 2005

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Barbara Kruger
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Fallen Star, 2012

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What Hath God Wrought, 2018

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Ann Hamilton
KAHNOP • TO TELL A STORY, 2023

UC San Diego

Hopkins
Parking Structure



Thurgood
Marshall
College

Geisel
Library

Scholars
Parking
Structure

Trolley
Station

Faculty
Club

Mandeville
Center

School of
Medicine

Gilman
Parking
Structure

Revelle
College

South
Parking
Structure

Information
Center

La Jolla
Playhouse

6

5

11

18

16

7

21

15

4

4

17

22

12

1

2

10

5

9

14

20

3

13

19

8

SCHOLARS DR.

CE DRIVE

NORTH TORREY PINES RD

MUIR LN

MANDEVILLE LN

GILMAN DR

VOIGT DRIVE

MATTHEWS LN

SCHOLARS DR

OSLER LN

VILLA LA JOLLA DR

LA JOLLA VILLAGE DR

SCHOLARS DR

GILMAN DR

LA JOLLA VILLAGE DR

REVELLE COLLEGE DR

MANDALL WEISS LN

LA JOLLA SHORES DR

