

The UCSF logo is a dark blue square with the letters 'UCSF' in white, sans-serif font. The background of the entire image is a vibrant, abstract geometric composition of overlapping planes in shades of teal, green, yellow, and blue, creating a sense of depth and movement.

UCSF

UCSF Mission Bay Campus

Art Tour



Welcome to the

J. Michael Bishop Art Collection at Mission Bay

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.

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 Díaz

Roman de Salvo

Lecia Dole-Recio

Kota Ezawa

Terry Fox

Lynn Hershman Leeson

Margaret Honda

David Ireland

Jason Jägel

Tony Labat

Liz Lerner

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

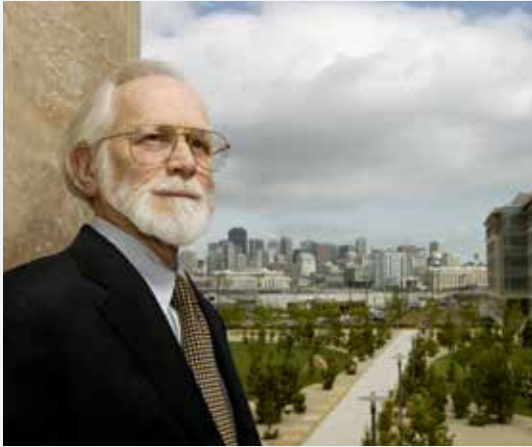
Tam Van Tran

Jim Welling

Pae White

Pamela Wilson

John Zurier



The art collection at UCSF Mission Bay is named in honor of **J. Michael Bishop, MD**, Nobel laureate (1989) and UCSF Chancellor Emeritus (1998-2009). By establishing a world-class public art program to coincide with the ongoing construction of the new campus, Dr. Bishop's purpose was "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."

The campus community and the public are invited to view artworks included in the collection and use the accompanying map to take a self-guided tour of the collection. A small collection of books about artists represented in the collection is available for viewing in the UCSF FAMRI Library in the William J. Rutter Center.



Four Large Figures

1

Stephan Balkenhol

German b. 1957

Sculpture, wood

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 William J. Rutter 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-high atrium space. They express its function as a place where different people cross paths.



Chandelier Project

2

Jim Isermann

American b. 1955

Chandelier, fiberglass

Jim Isermann lives and works in Palm Springs, California. For 25 years, Isermann has developed a vocabulary that purposefully encompasses the intersection of 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-high space in the atrium of 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 the chandelier, furniture, and carpet pattern relate strongly to one another.



Hammering Man

3

Jonathan Borofsky

American b. 1942

Sculpture, steel

Jonathan Borofsky uses memories and 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, which houses the California Institute for Quantitative Biosciences (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.



Dreamcatcher

4

Mark di Suvero

American b. 1933

Sculpture, steel

Dreamcatcher, a 50-foot-tall steel sculpture installed on a mound in the Koret Quad, was constructed by abstract expressionist and 2010 National Medal of Arts recipient Mark di Suvero. He described his concept of a dramatic tower of 11 steel pieces resembling a telescope as “the balance of hard work and aspiration that enables dreams to take flight.”



Ballast

5

Richard Serra

American b. 1939

Sculpture, Cor-Ten steel

San Francisco native Richard Serra lives and works in New York City and Nova Scotia, Canada. 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.

Ballast was installed in the campus east plaza in March 2005. The work consists of two plates of weatherproof Cor-Ten steel, each measuring 49'2" x 14'9" x 5" and weighing 70 tons. 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.



untitled, seating (boxes/freezers)

6

Roy McMakin

American b. 1956

Seating and sculpture, concrete, wood,
painted steel

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.



HEAL

7

Miroslaw Balka

Polish b. 1958

Sculpture, Stainless steel

Miroslaw 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.

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.



untitled

8

Rosana Castrillo Díaz

Spanish b. 1971

Mural, paint and mica

A mural made of mica infused paint by San Francisco-based artist Rosana Castrillo Díaz extends 100 feet along the second floor of the William J. Rutter Center, appearing like a luminous, reverse shadow of trees, hovering at the edge of perception and changing throughout the day.



Hotel Movies

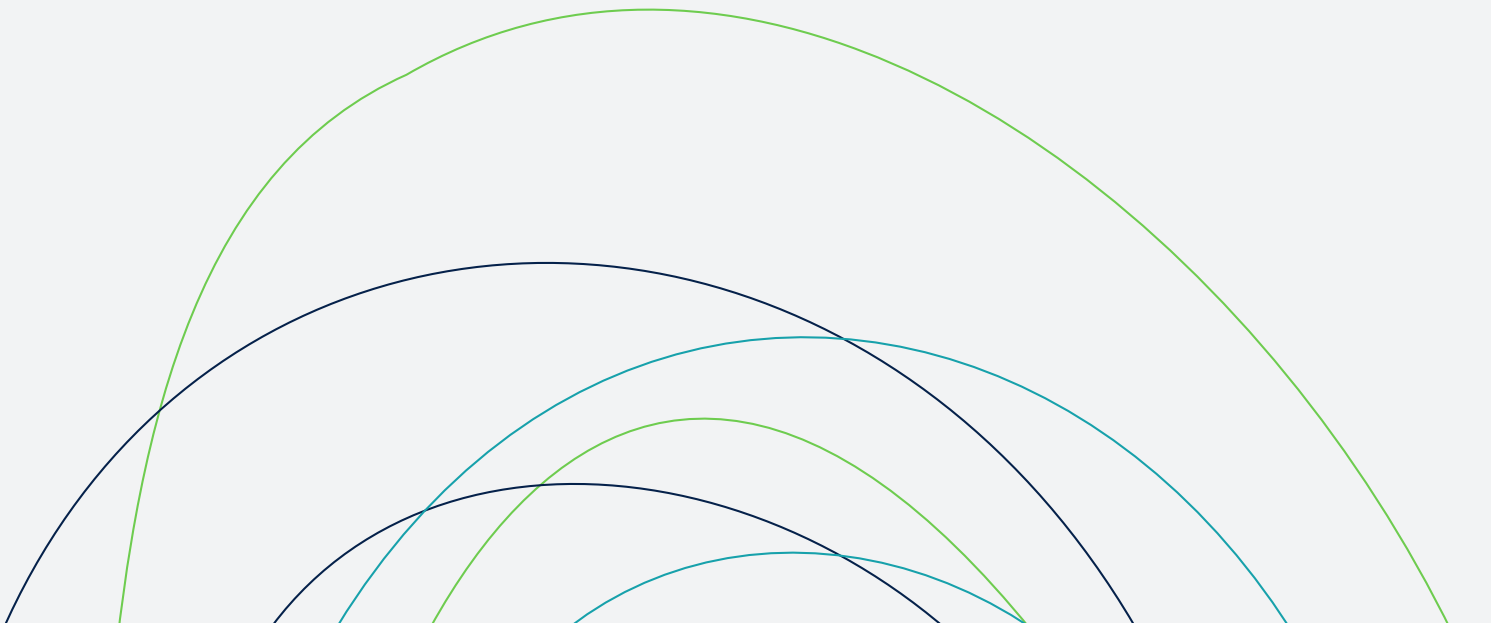
9

Kota Ezawa

German b. 1969

Computer vector drawings in illuminated light boxes

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.





Untitled

10

Vincent Fecteau

American b. 1969

Sculpture, stainless

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.



Books and Ideas in an Age of Anxiety

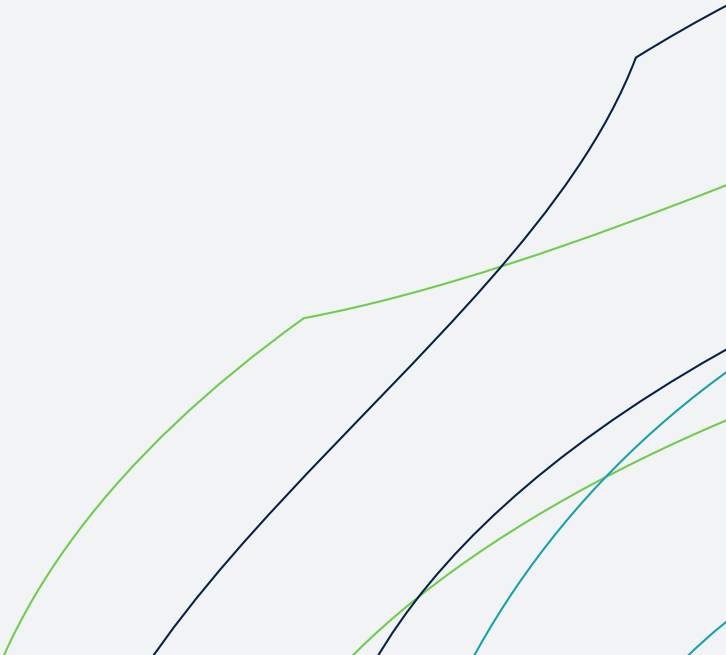
11

Jean Lowe

American b. 1960

Papier-mâché and paint

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, including *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.





Untitled 5/17/2007

12

Ari Marcopoulous

Dutch b. 1957

Photography

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.



Foundations and Downtown Skyline, Mission Bay, 2000

13

Mark Citret

American b. 1949

Photography

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.





Untitled 2001

14










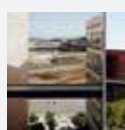




Liz Larner

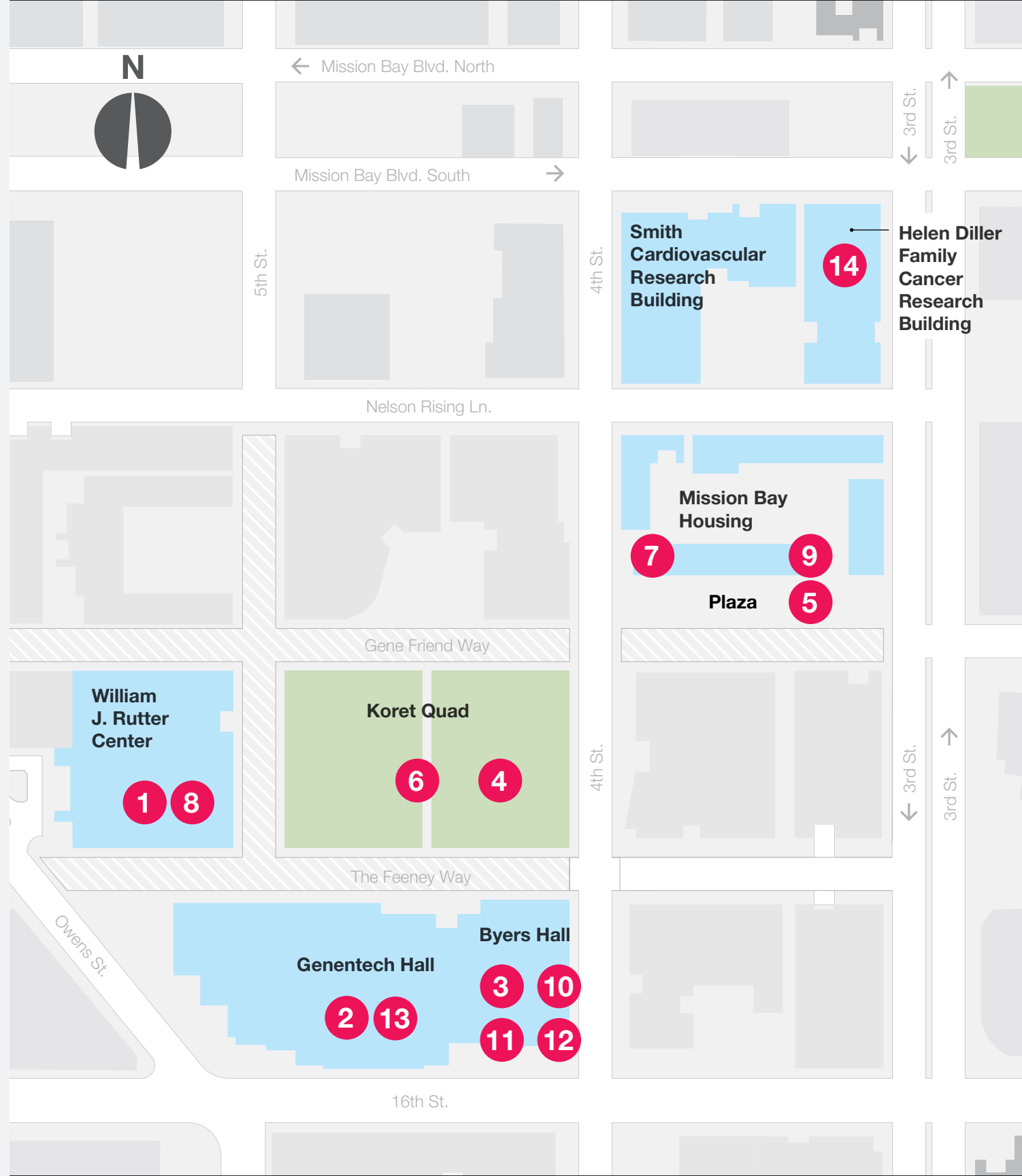
American b. 1960

Sculpture, fiberglass, paint, and steel

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.

Art at UCSF Mission Bay Campus

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For further information, scan the QR code
or visit **chancellor.ucsf.edu/form/contact**.

Please include in the subject line “Mission Bay Art.”



Office of the Chancellor
550 16th St., 7th Floor
San Francisco, CA 94143
415-476-4317

Image: *Untitled 2001*, Liz Larner, American b. 1960 Sculpture,
fiberglass, paint, and steel.

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