

**[slide 1] ARLIS/ANZ Virtual Visit
UC San Diego, Geisel Library
December 2, 2016**

Introduction/Visual Arts Department

[slide 2] As a visual arts student in the late 80s and early 90s, I thought that I was in a special place at the University of California, San Diego. My professors were intellectually stimulating and there was an interesting mix of artists, historians, critics, and filmmakers. I was taught and influenced by the late David Antin, Newton Harrison, and your own Geoffrey Batchen. The Stuart Collection, the University Art Gallery, and the Arts Library were surrounding me. I then moved to Austin, Texas, went to Library School and served as the Art Librarian for 20+ years. The environment was very different, a more traditional department with clear divisions between art history, studio, design and art education. Art History was well-represented with over 25 historians, most top in their area. It was during my time in Austin that I realized the uniqueness of UC San Diego's Visual Arts Department. The list of faculty and alumni associated with the Department at UCSD is staggering: John Baldessari, Allan Kaprow, Eleanor Antin, Martha Rosler, Faith Ringgold, Harold Cohen, Barbara Kruger, Carrie Mae Weems, Louis Hock, and the list goes on. The Department offers graduate programs both an MFA and PhD and was one of the first to develop a PhD program for practicing artists. The Department occupies two buildings, the newer Visual Arts Building (built in 1993) and [slide 3] the original Mandeville building. The University of California, San Diego is a science-focused research campus but within this setting the Visual Arts Department has and continues to thrive. Why? Cutting-edge, interdisciplinary, forward-thinking, assertive are descriptors that I associate with the Department. Interdisciplinary collaborations abound, the most recent being the Envision Makerspace [slide 4], a joint venture between Engineering and Visual Arts. And I believe that is why the Library has also thrived, the same spirit exists. I will share some examples with you today of the progressive and dynamic initiatives and I think you will understand why after 20+ years of a successful tenure in Texas, I was inspired to come back to UC San Diego. Having been back just over 10 months, I am thrilled to be part of the energy and the exciting projects at UC San Diego and Geisel Library.

More about the University

I want to share with you a bit more about UC San Diego as an institution. The University's student enrollment is approximately 34,000 students and growing (when I was a student, there were 16,000 students). The University is organized into six residential colleges (modeled after Oxford and

Cambridge) each with their own philosophy or emphasis but not organized by discipline. World-renowned elements make the University stand out. UC San Diego is home to the San Diego Supercomputer Center, one of the fastest supercomputers in the world. [slide 5] The Salk Institute partners with UC San Diego, Salk faculty have joint appointments with Biological Sciences and a joint PhD program is offered. The Salk Institute complex was designed by Louis Kahn in the early 1960s, another art and science partnership. And more recently, Eleanor Antin used the Salk as a backdrop in the Last Days of Pompeii. Scripps Institute of Oceanography was established before the University and was the basis of the founding of the University in 1960. The University is also home to Birch Aquarium which is part of Scripps. As you can tell, UC San Diego is a science campus, only 7% of students earn arts and humanities degrees. That being said, I'd like to show you this quick promotional video that highlights the uniqueness of the arts and humanities on the UC San Diego campus. [slide 6]

More about the Geisel Library

[slide 7] The UC San Diego Library is known for being innovative and progressive. In addition to the many services you would expect a very large research library to offer, the UCSD Library has particular strengths.

1. The Digital Asset Management System was developed well before most libraries even knew they had a need for one. I will talk more about the DAMS later and the Digital Library Development program shortly.
2. The Digital Object Metadata Management is a group of metadata experts with a deep and broad knowledge. Services include identifying metadata standards, establishing creation workflows, mapping between metadata formats, enhancing DAMS metadata, authority management for DAMS, and the like.
3. The Digital Media Lab (DML) is open to all UCSD faculty, staff, and students, providing a space for media creation and editing. Specific capabilities include free 3D printing, video editing, image manipulation, sound editing, media-rich website creation, and basic productivity. Visual Arts students are the heaviest users.
4. The Research Data Curation Program (RCDP) engages with campus partners to make digital scholarly work and data openly discoverable and accessible for the long term. The Library actively supports open data and open access ensuring the long-term curation and accessibility of scholarly works in all formats. Services include metadata services for complex research data,

repository services via the Library's DAMS, long-term digital preservation for data, free access to Digital Object Identifiers (DOIs) and training on data management.

Art and Architecture Collection (and collections in general)

[slide 8] The UCSD Library art and architecture collection is a separately located collection in the Geisel Library including art, architecture, landscape architecture, and photography (N,-NX, SB, TR). The collection numbers approximately 100,000 art and architecture items. There is also a controlled circulation collection for items that need special protection and should not leave the building. While the art and architecture collection coverage is worldwide and throughout time, the focus is on 20th and 21st century modern and contemporary visual arts, the avant-garde, and time-based media reflecting and supporting the strengths of the Visual Arts Department. Of note, our slide collection images were the base images (over 250,000) for the ARTstor collection. In addition, because the UCSD Library is part of a strong consortium of other UC Libraries including Berkeley and UCLA, mindful collecting and non-duplicate selecting are encouraged. Being part of the CDL (the California Digital Library), our online collections are extensive as CDL negotiates licenses for databases, journal packages, ebook packages and the like. In addition, we license content at the local level and have been very progressive in that area. We initiated a JSTOR ebook DDA program and now the rest of the consortium is following. We are working on an Evidence Based Acquisitions program with Taylor and Francis whereby we put in a set amount of funds and at the end of the cycle, we select what we want perpetually based on usage totaling the amount set aside. This is a fairly new purchasing model.

Film/Media Collection

[slide 9] The media collection complements the print and is rich in experimental films, video, and performance art. We are currently subscribing to streaming video services such as *Kanopy* and *Electronic Arts Intermix*. The Visual Arts faculty regularly purchase DVD collections with Departmental funds and donate these items to the Library. Time based and new media programs are ranked 3rd in the United States. Louis Hock, JP Gorin, and Babette Mangolte developed quite an amazing film and time-based studies program at UC San Diego.

Special Collections & Archives

The Mandeville Special Collections & Archives unit at UCSD has very focused archival collections and a plethora of visual materials including artists' books, the Dr. Seuss archive including artwork and

sketches, archives of Visual Arts Department faculty, local artists, and other artists. In regards to archival collections and of interest regionally, we have the Hill Collection of Pacific Voyages and the Tuzin Archive for Melanesian Anthropology. The Hill Collection [slide 10] remains the most extensive gathering of publications that document early voyages of exploration and discovery to the Pacific from Australia and the South Pacific to the Pacific Northwest and the Bering Sea, the collection abounds in the great names of Pacific exploration. The Tuzin Archive [slide 11] has evolved into a major repository for research materials created by anthropologists and other scholars working in Melanesia, Papua New Guinea (particularly the Highlands region) and Solomon Islands (particularly Malaita) are especially well-represented. The impressive artists' book collection numbers approximately 3,000 including artists worldwide. A few regional highlights include Australian artists Sara Bowen's *A Burning Question* (2013) [slide 12] and Richard Tipping's *Multiple pleasures : multiples & (sub)versions* (1996) [slide 13] *A Burning Question* is a pop-up book in an edition of 12. The subject is the Black Friday bush fires on January 13, 1939 in Victoria that claimed 71 lives. *Multiple pleasures* is a series of 24 postcards specifically published for this set as the exhibition documentation of a show at the New South Wales Gallery in 1996. We may be most well known for the Dr. Seuss collection including his artworks, sketches, commercial art as well as manuscript materials [slide 14]. In 1976, Dr. Seuss visited Australia on a book signing tour, our Special Collections & Archives has archival materials related to that visit. In addition, we have archival collections of visual arts professors and those associated with the Department including Jerome Rothenberg and Joyce Cutler Shaw.

Digital Library Development Program (DLDP)

The Digital Library Development Program (DLDP) was established on the concept of coordinating the skills, knowledge and experience of staff distributed in various departments to build digital collections, access systems and tools enabling digital capacity. The project teams and groups that the DLDP coordinates are comprised of members with expertise in legal issues, grant writing, subject and format knowledge, metadata creation and transformation, information technology development and operations and web portal development. This is the group that oversees the DAMS.

Digital Asset Management System (DAMS)

[slide 15] The UCSD library has developed a sophisticated Digital Asset Management System (DAMS). The content is drawn from local collections. [slide 16] The content is fed into **Calisphere** and then fed into the [slide 17] **Digital Public Library of America (DPLA)**. The DPLA is similar to Europeana and

Australia's Trove (I think). Calisphere is a gateway to 400,000 digital objects from the University of California as well as libraries, archives, museums, and colleges from the state of California. The DPLA "brings together the riches of America's libraries, archives, and museums, and makes them freely available to the world."

Stuart Collection

[slide 18] Approved conceptually in 1980, eighteen pieces of public art by world-renowned artists make up the Stuart Collection. This is a premier public art program and a model for other universities. Artists and artworks such as

- [slide 19] Terry Allen, *Trees* (1986). Eucalyptus trees cover the UC San Diego campus. Terry Allen's Trees are three Eucalyptus trees that have been wrapped in lead. Two are within a grove of trees, one speaks poetry and stories, the other emanates songs. The third standing in front of the Library is silent. (As an aside, Eucalyptus is not native to California, it was brought from Australia during the 1850s, Gold Rush.) (<https://en.wikipedia.org/wiki/Eucalyptus>)
- [slide 20] John Baldessari, *READ/WRITE/THINK/DREAM* (2001). This Baldessari piece is the entrance to Geisel Library expanding from the doors you see here into the lobby in its entirety.
- [slide 21] Niki de Saint Phalle, *Sun God* (1983). This was the first work commissioned by the Stuart Collection and her Saint Phalle's first outdoor contract in the United States. It is an icon of the UCSD campus, a gathering place and a place to celebrate.
- [slide 22] Tim Hawkinson, *Bear* (2005). Eight granite stones, 180 tons, 23 ½ feet high. This bear has quite a presence. This is an image of the bear adorned with bioengineering graduation garb.
- [slide 23] Alexis Smith, *Snake Path* (1992). This artwork is a foot path to Geisel Library travelled by hundreds every day. The snake's head is closest to the building.
- [slide 24] Do Ho Suh, *Fallen Star* (2012). This is the most recently completed piece, a small house that sits atop the Jacobs Engineering Building. The building is open to the public for tours two days a week. There is a remarkable view of *Fallen Star* from the Library.

Four of these pieces directly interact or are part of the Geisel Library. The newest addition to the Stuart Collection will be a sound piece by John Luther Adams, *The Wind Garden* (forthcoming). Of note, the Stuart Collection is site-specific across campus and not confined to a sculpture garden.

Architecture of Geisel

[slide 25] The Geisel Library is an architectural icon, completed in 1970 by renowned architect William

Pereira. It is the center of campus, the iconic structure is a highlight of the campus tour and droves of graduating students take their picture at Geisel Library. [slide 26] The Library receives regular questions from across the world about the architecture of the building. This year Phaidon published *This Brutal World* by Peter Chadwick and the Geisel Library was one of the central structures discussed. [slide 27] The Geisel Library is located in the center of the UCSD campus. The building is visible to those traveling on Interstate 5. The building was intended to be a highly visible landmark, a symbol of learning. (Steele, p140) A major addition by Gunnar Birkerts was completed in 1993. The project addition was controversial because of concern over the possibility of destroying the iconic structure. The accepted proposal for the addition was intended to respect and to subordinate to the grand structure designed by Pereira. The addition was realized as a fully underground project surrounding the plaza (level 3) on three sides. "Daylight canyons bring daylight into the underground spaces of the addition." (Birkerts, p78) There are five light wells. The addition the space is flexible for redesign and re-layout, the sprinkler grid and lighting layout was designed for change. Built for the installation of compact shelving throughout the space, it took 25 years to fully achieve compact shelving plans. Since 1993, five major renovations completed in Gunnar Birkerts space. Two new projects include Audrey's café and the Teaching and Learning Commons. The central mechanical room space is load bearing as are the shear walls in the center. The glass curtain wall is not structural. The building is truly awe-inspiring.

Final Thoughts

[slide 28] In my first year at UC San Diego, I have been fully impressed by variety of jewels in the crown of this institution. From the architecture of the Geisel Library to the Visual Arts Department to the progressive initiatives of the Library to the Stuart Collection, this is truly a special place for visual arts and art information. Thank you.

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