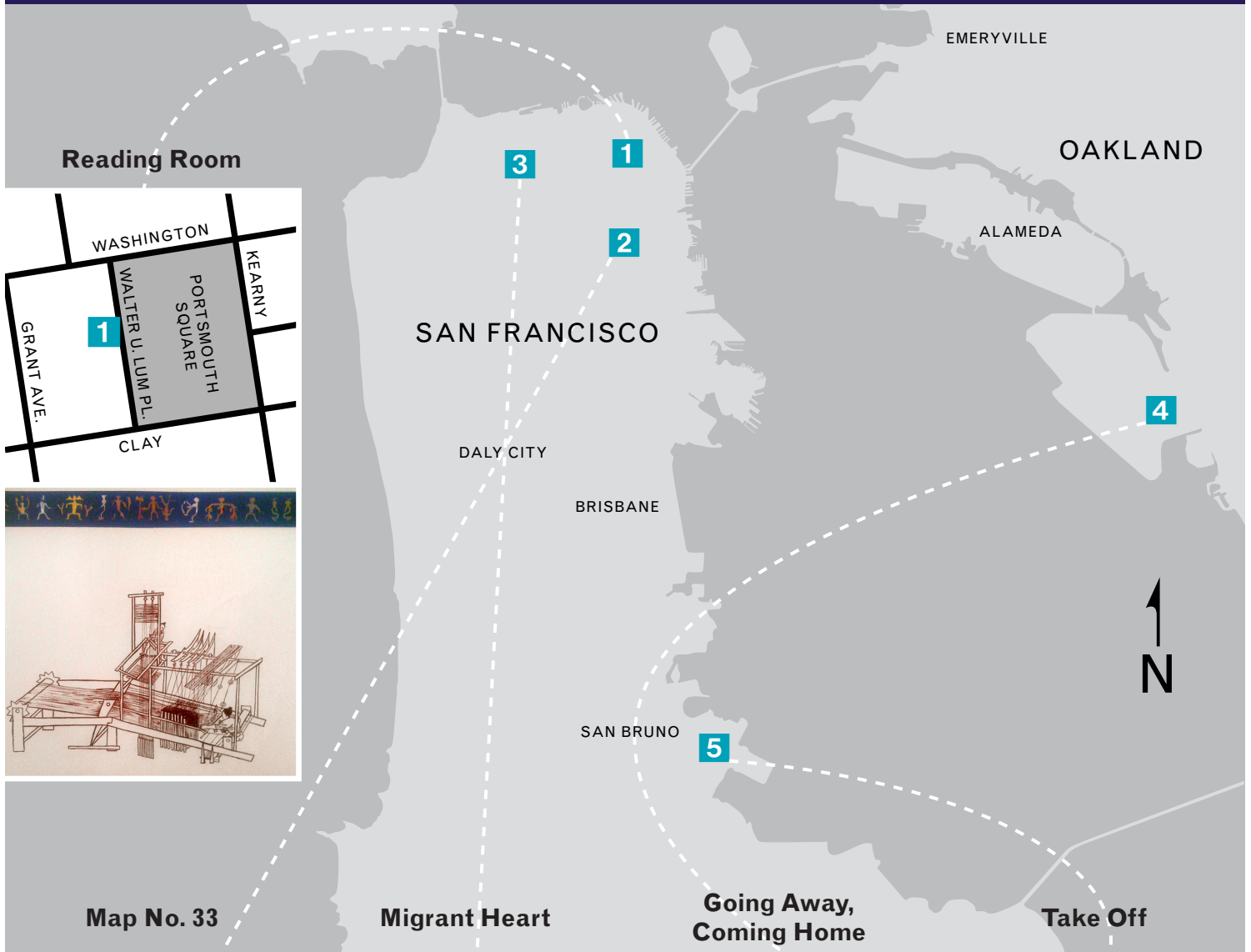
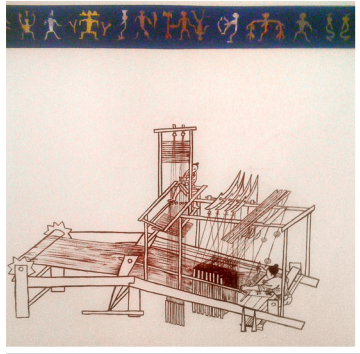
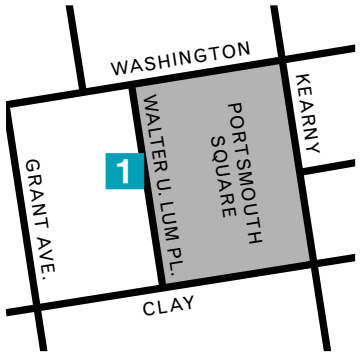


HUNG LIU BAY AREA PUBLIC ART SITES | GUIDE AND MAP



Reading Room

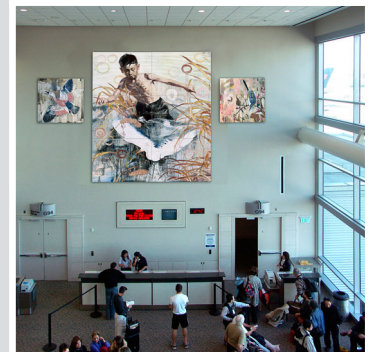
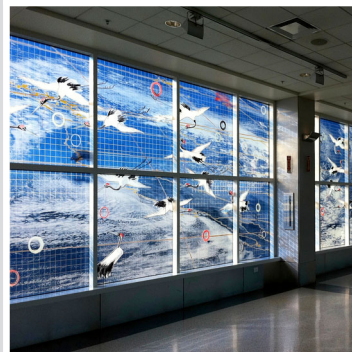
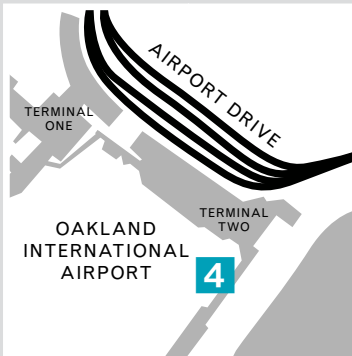
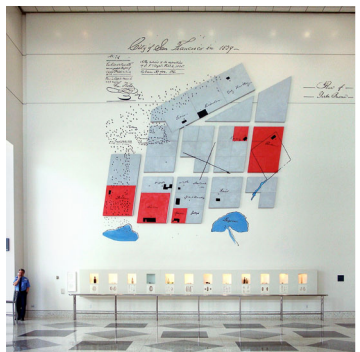
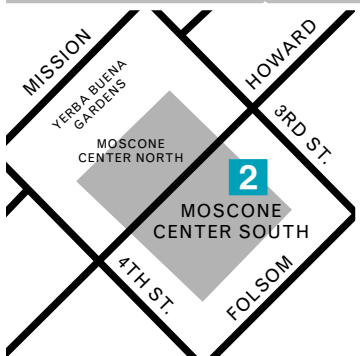


Map No. 33

Migrant Heart

**Going Away,
Coming Home**

Take Off



Since moving to the San Francisco Bay Area in 1990, Hung Liu has created numerous installations, including five permanent public art pieces. While painting has remained Liu's primary medium, installation has played an important role in allowing her to create multiple layers of meaning by using physical space and site-specificity to create pointed and often poignant juxtapositions of imagery and ideas. Use this guide to visit these sites and learn more about this important aspect of Liu's work.

1

Reading Room, 1988

Chinese for Affirmative Action
Community Room
Kuo Building
17 Walter U. Lum Place
San Francisco
Hours: By Appointment Only
Contact Yorbee Hui 415-274-6750

As part of her 1988 residency for the Capp Street Project in San Francisco, Hung Liu completed a permanent mural in the offices of the Chinese for Affirmative Action. The space originally housed the city's first bookstore, and Liu's work consists of images of Chinese writing and printing, from the earliest oracle bone script to the discovery of printing. The format of the work suggests a scroll winding around the room from right to left. Actual objects punctuate the mural—pottery shards, tools for carving type—giving dimensionality to the piece. Above the main mural several poems and clusters of ancient hieroglyphics are drawn directly onto the wall like graffiti. The texts used by Liu were recovered from an abandoned building on Angel Island, the clearing station for Chinese immigrants entering the United States between 1910 and 1940.

This guide is produced in conjunction with *Hung Liu: Offerings*, on view at the Mills College Art Museum through March 17, 2013. The exhibition is supported by the Agnes Cowles Bourne Fund for Special Exhibitions and the Helzel Family Foundation.

MILLS COLLEGE ART MUSEUM

5000 MacArthur Boulevard
Oakland, CA 94613
510.430.2164
mcam.mills.edu

2

Map No. 33, 1997

Moscone Center, South Interior
Esplanade Ballroom Lobby
747 Howard Street
San Francisco
Hours: By Appointment Only
Contact Naina Ayya
nayya@moscone.com

Commissioned by the San Francisco Arts Commission, *Map No. 33* is a multi-media installation featuring a recreation of the city's first survey map drawn in 1839 by Jean Jacques Vioget. The work's 41 canvases, shaped to conform to the historical map's city blocks, depict the nascent town recently renamed from the original "Yerba Buena." Initially, the tiny settlement clustered around a busy waterfront center called Portsmouth Square, which is now the hub of Chinatown. Liu was immediately intrigued by the historical map's oddly skewed geometry, eccentric drawing style, and quill-penned script, aesthetic elements that she incorporated into her piece.

The wall-based grid is complemented by a display of artifacts discovered during the excavation of the convention center's construction site in the late 1970s. These archeological findings date to the site's 19th century inhabitants, including a Chinese bowl, corroded pocket watch, and other household objects of the families and laborers who once lived and worked on that block of the city. Liu references the area's earliest inhabitants, the Ohlone people, through drawings on glazed tiles that are juxtaposed to the display cases. Of special poignancy to Liu was the recognition that she, like many of the immigrants to whom she pays tribute in her artwork, also came to the United States through San Francisco. The work's various objects, excavated from one place yet representing a diversity of cultures, testify to our shared identity.

[http://www.moscone.com/
community/benefit/publicart.html](http://www.moscone.com/community/benefit/publicart.html)

3

Migrant Heart, 2004

Lyon Street Steps at Vallejo Street
San Francisco

Originally created as part of the Hearts in San Francisco fundraiser for the San Francisco General Hospital Foundation, Liu's piece was purchased by California Senator Dianne Feinstein and installed at the foot of the scenic Lyon Street Steps. Liu uses imagery taken from traditional Chinese paintings of birds—a crane in flight, a black crow taking a bath, and two small birds negotiating over a cricket—to explore ideas of migration and the activities of daily life.

4

Going Away, Coming Home, 2006

Oakland International Airport
Terminal Two, Gates 26–32
Accessibility: This installation is past airport security.
Boarding passes required.

Closely aligned with mural painting, Liu's 160-foot long painting on glass depicts 80 cranes in flight over the coast of California. The heavenly birds are both an auspicious blessing to the start of a journey and a welcome home from safe travels. For this project, Liu collaborated with Derix Glasstudios, a 140-year-old, family-owned glass fabrication company located outside of Wiesbaden, Germany. While at the studio, she hand-painted 80 red-crowned cranes and numerous colored circles onto 64 panels of glass. The panels were then fired, tempered and eventually paired with the background panes depicting various views of a satellite photograph ranging from the western United States to the Asia Pacific area.

One of Liu's signature images is the red-crowned crane. Often visible

in her pieces, the red-crowned crane has been a symbol of peace, wisdom, fidelity, prosperity and longevity in Asia for thousands of years. The color red is also considered to bring good luck in Chinese culture. Another prominent symbol in Liu's work is the circle of pi, an ancient Chinese symbol of the universe and eternity, often used in written text to punctuate the end of a sentence like a period. Lacking a beginning or an end, pi symbolized wholeness, perfection and protection. *Going Away, Coming Home* was commissioned by the Port of Oakland and the Oakland International Airport.

5

Take Off, 2008

San Francisco International
Airport, International Terminal
Gate A5
Accessibility: This installation is past airport security.
Boarding passes required.

In an enormous, multi-paneled mural painting, Liu depicts a young boy approaching a crane. The boy's outstretched arms mirror the startled bird's spreading wings, serving as a metaphor for the ancient human aspiration to achieve flight. Like wings themselves, the two smaller panels placed on either side depict birds from the Song Dynasty, one taking off and one perched. Liu follows in a long tradition of Chinese artists who depict birds in paintings and poetry as symbolic messengers from the past that convey blessings on the present, and thus upon those traveling through the airport's international terminal. *Take Off* is in the collection of the City and County of San Francisco, and was commissioned by the San Francisco Arts Commission and the Airport Commission for the San Francisco International Airport.