

RUBY CITY ON VIEW WATER WAYS



9.7.2023 —
7.28.2024

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WATER WAYS

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Water is an essential part of our lived experiences, ranging from the beneficial—taking a dip, watching the calming beauty of a sea, turning on the tap—to the dire—floods, melting polar ice caps, drought. In fact, our bodies are mostly comprised of water, and our planet is largely covered by it. It's no wonder that this vital life source continues to inspire artists. Water's wide-ranging properties evoke a range of associations and emotions that artists have sought to capture or express through their work.

The group exhibition *Water Ways* brings together works that make direct reference to water in addition to those that refer symbolically to it. Here, artists picture swimmers, capture moonlit lakes, re-create a shimmering pool, map unknown watercourses, or depict mythic tales associated with oceans or rivers. These works are balanced by others that allude to

or characterize water like bridges, boats, borders, depth, fluidity, motion, purification, reflection, source, and its alterable state. Unceasing movement, dreams, the unconscious, mirrored surfaces, among other aspects, play a role in these artists' works.

Comprised of drawings, installations, paintings, photographs, prints, and sculpture, *Water Ways* includes works of art that underscore water's many forms and meanings. Incorporating water enables artists to explore its literal representation—often a challenge in itself—as well as its psychological, symbolic, or cultural significance. The works on view are mainly drawn from the Linda Pace Foundation, Ruby City Collection and offer yet another lens through which its holdings can be interpreted.

Water Ways celebrates the opening of the newest phase of the San Pedro Creek Culture Park. Managed by the San Antonio River Authority, this acclaimed linear park integrates Ruby City as a key anchor and represents the completion of our campus. The plaza is now open and elements of Ruby City's design, including the signature red concrete, are incorporated into the Culture Park's pathways and landscaped terracing, as well as the Camp Street bridge. Take a moment to explore the Park which provides access to nature and public art commissioned by the River Authority along with Bexar County and, just as importantly, honors this waterway's importance to the history and future of San Antonio.

-Elyse A. Gonzales
Director

SELECTED WORKS

JESSE AMADO

(b. 1951, San Antonio, TX; lives San Antonio, TX)

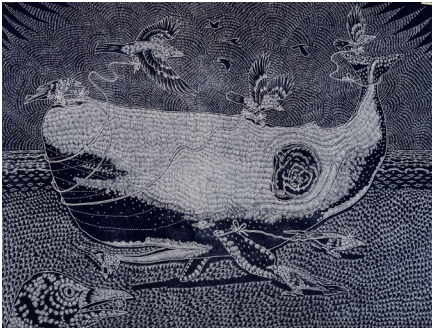
Remembrances, 2010

Glass, wood, stainless steel, paint,
lead weights, and monofilament
Collection of Rick Liberto

This sculptural work was made in preparation for *Days*, a large-scale installation the Linda Pace Foundation commissioned and gifted to the San Antonio Public Library in honor of Linda Pace. The final installation at the Central Library entrance consists of 22,722 multicolored glass chandelier crystals, each of which represents a day in Pace's life. This smaller scale preparatory work likely enabled Amado to explore various color combinations of crystals and determine their placement. Amado selected these crystals specifically for their tear-shaped appearance, meant to mimic mournful tears shed at the loss of any loved one.

RICHARD “RICKY” ARMENDARIZ

(b. 1969, El Paso, TX; lives San Antonio, TX)



How Crow Helps Whale to Sea (remix), 2014

Gift of Janet Lennie Flohr and Hare & Hound Press, 2014.1.6



How Bear Escaped Whale (remix), 2014

Gift of Janet Lennie Flohr and Hare & Hound Press, 2014.1.5

Woodcuts, approval to print editions

These two prints by Armendariz represent vignettes from imagined folklore stories that use the sea as a backdrop and setting. As the artist states: “I’m using characters commonly found in indigenous folklore and...carrying on the tradition of storytelling and creation of artwork based on new native storytelling.”

In the narratives depicted here, Whale is tricked into leaving the sea by Fish, who is tired of being Whale’s only food source. According to Fish, the king of the land, Bear, will be a much more satisfying meal for Whale’s immense appetite. Believing this, Whale strikes out onto the land, finds Bear hibernating, and swallows him whole. Immediately, Whale is incapacitated by a stomachache preventing her return to the ocean. Having witnessed all this folly, The Great Spirit sends Crow to help Whale return home, as shown in *How Crow Helps Whale to Sea (remix)*. Note the ropes that enable the crows to pull her along. Upon Whale’s return to the sea she vomits, freeing Bear and thereby reestablishing order in the universe. *How Bear Escaped Whale (remix)* depicts the moment just before Bear is freed to return to his terrestrial home.

ROSA BARBA

(b. 1972, Agrigento, Italy; lives Berlin, Germany)

San Antonio Tracks, 2014

Lithograph, printer's proof edition

Originally commissioned by Artpace San Antonio

Gift of Janet Lennie Flohr and Hare & Hound Press, 2014.1.10

A train rail line in San Antonio is the subject of Barba's print. Barba conceived of the series after noting that "each train passing left a little scratch on the rail, so I used tracing paper to make rubbings of all these traces...", which were then translated into lithographs. The ubiquity of rail lines throughout the country is evidence of their continued importance in moving goods and people, akin to the rivers and canals that initially made such transport possible. And much like water, the rail lines display evidence of persistent, constant movement.



ANNE CHU

(b. 1959, New York, NY; died 2016, New York, NY)

View of Gorge, 1999

Dye and oil on wood, 2007.1.52

Chu's work features two rocky outcroppings roughly sculpted in wood and closely positioned next to each other to create the gorge's distinctive narrow passage. The stream or river that normally flows through a gorge, however, is only suggested. Imagining the water moving through this tight gap

contributes to Chu's conception of this sculpture as representing a "macro/micro vision...The idea...is that you are in this gorge area... in a shaft between rocks..." and yet the boulders' intentional scale and proximity to each other enables viewers to step back and take in the entirety of the landscape vista.

JOEY FAUERSO

(b. 1976, San Antonio, TX; lives San Antonio, TX)

Utopia 4, 2020

Acrylic on canvas

Lent by the Artist

An avid swimmer and nature lover, Fauerso is captivated by the restorative qualities she associates with both. References to these subjects combined with her desire to “subvert traditional gender roles within Western art” often factor into her paintings, works on paper, videos, and performances. This large-scale painting, *Utopia 4*, depicts a watering hole situated amongst trees and foliage that shelters a group of individuals resting on large rocks. It’s an idyllic scene that calls to mind art historical examples by celebrated male artists who painted mostly nude female “bathers” in rural settings. In Fauerso’s painting, however, the bathers blend in appearing as though made from the same stone upon which they rest making them difficult to discern at first, much less distinguish their genders. The black-and-white palette further camouflages them so that the work reads as a vision of nature and people seamlessly unified—representing a utopia where all genders are equal and the natural world and humanity live harmoniously.



ADAM FUSS

(b. 1961, London, UK; lives New York, NY)

Untitled, 1992

Cibachrome photogram, 2007.1137

Fuss is known for his photogram images made by placing items, a baby and water in this instance, on a light sensitive piece of paper which is then exposed to light. The silhouettes of everything resting on the paper are captured in this camera-less process. Floating in a rich gold background, the baby embodies new life and their immersion in water draws further associations with rites of passage relating to transformation, purification, and renewal.

MONA HATOUM

(b. 1952, Beirut, Lebanon; lives London, UK)

Mobile Home II, 2006

Furniture, household objects, suitcases, galvanized steel barriers, three electric motors, and pulley system, 2023.2



As Hatoum's title implies, this installation represents a condensed home that is in perpetual, though barely perceptible, motion. Domestic objects like chairs, tables, and children's toys, including those that

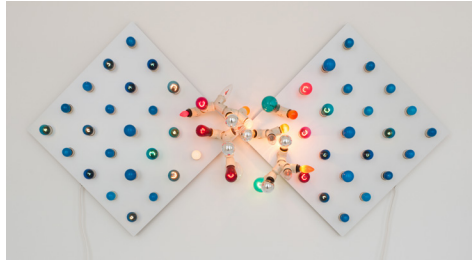
refer to travel, like suitcases and rolled up bedding, either hang from or are connected to laundry lines that slowly move back and forth between the parallel barriers. *Mobile Home II*, as the artist has put it, references "precariousness" and the "basic human condition of exile," as exemplified by the continuous motion inherent to the work. Hatoum's installation also calls into question the collective perception of "home" as being stable or a place of rest and welcome. Here, we see that a sense of dislocation or being adrift can characterize anyone's experiences, especially when you also consider "home," as Hatoum does, as a metaphor for one's homeland.

JIM HODGES

(b. 1957, Spokane, WA;
lives New York, NY)

Ultimate Joy, 2001

Wood, metal panel, ceramic
sockets, and light bulbs
2007.1.190



Like many of Hodges' works, *Ultimate Joy* is rooted in personal experience and made of mundane materials. Here light bulbs and panels are transformed into poetic musings on love, memory, and longing. In this vivid sculptural work, mostly blue bulbs fill each panel, except for the center corners where the panels almost meet. Various colored bulbs extend from and appear to reach out and across, bridging the literal, and perhaps metaphorical, gap. One can view these as two individuals or even communities reaching across a divide and intertwining and in so doing expressing a desire for companionship, comfort, even the ultimate joy, love.

JENNY HOLZER

(b. 1950, Gallipolis, OH; lives Hoosick, NY)

Selections from THE SURVIVAL SERIES, 1983–84

Electronic LED sign, green diodes, edition 3 of 4
Gift of Alice Kosmin, 2022.1.2

Holzer is internationally known for her large-scale installations which often incorporate LED ticker signs that relay revelatory, disturbing, or even darkly humorous texts she writes. This work represents an early example of her foray into this medium which she was drawn to because of its omnipresence and association with commercial businesses. *THE SURVIVAL SERIES* tells of the dangers of power and describes the precarious economic and social lived experiences of everyday people. Divorced from an identifiable speaker or writer, the continuously looping phrases can present as stark and declarative or questioning and meditative. The discomfiting sentiments conveyed include “Men Don’t Protect You Anymore” and “If you are considered useless no one will feed you anymore.” Holzer’s hope is to get people thinking about and questioning society, how it is organized, and who benefits most.

TERESA HUBBARD

(b. 1965, Dublin, Ireland; lives Austin, TX) and

ALEXANDER BIRCHLER

(b. 1962, Baden, Switzerland; lives Austin, TX)

House with Pool (production still), 2004

Digital print, printer's proof edition

Gift of Janet Lennie Flohr and Hare & Hound Press, 2014.1.25



She, 2004

Digital print (diptych), printer's proof edition

Gift of Janet Lennie Flohr and Hare & Hound Press, 2014.1.24 a, b

With no dialogue or obvious narrative, Hubbard and Birchler's film, *House with Pool* (2004) leaves much to viewer interpretation. Though not on view, the film mostly revolves around the actions of a younger woman and an older one, possibly mother and daughter, who never cross paths but instead indirectly interact with each other through their belongings in the home and its pool. The production still and the diptych *She* on view in *Water Ways*, are derived from the film. In the production still an object rests on the bottom of a pool, but the water distorts it making it difficult to decipher. In line with the psychological charge of the film, this image suggests hidden personal depths waiting to be revealed, referring to water as a symbol for deep-seated emotions and personal understanding. *She* consists of two photographs of the women. They are a picture in contrasts: in terms of age, the direction they face, and their placement, with the younger woman on land and the older one in water. This submersion in water may be emblematic of being receptive to, and capable of, deeper introspection which are typically born of age and life experience.

ISAAC JULIEN

(b. 1960, London, UK; lives London, UK)

Mazu, Turning (Ten Thousand Waves), 2010

Endura Ultra photograph, Diasec mounted, edition, 20 of 35

Gift of the Artist



This image is related to Julien's multiscreen film installation *Ten Thousand Waves* (2010) and depicts the Chinese sea goddess, Mazu, protector of sailors and fishermen. Here, she appears contemplative in an idyllic setting. Mazu features throughout Julien's

film as a protective spirit who weaves in and out of different times and places including the coast of England in 2004. There she is unable to save 23 undocumented Chinese migrant fishermen who drowned due to unsafe labor practices. This real-life event inspired Julien's film installation which reflects on Chinese migrants hoping to obtain a better life in European nations whose borders are closed to them. Making evident her association with water, Mazu is standing next to a river. Her presence there as well as the treatment of rivers as borders throughout history, may also point to the often-dangerous attempts at migration (illicit and otherwise) still frequently made in search of an improved quality of life.

DONALD MOFFETT

(b. 1955, San Antonio, TX; lives New York, NY)

Landscape #5, 2002

Oil on wood, 2007.1.315

Moffett's *Landscape #5* is a spare work that craftily counters expectations. The title suggests rural scenes, but without many details, much is left to the imagination except, perhaps, a bright blue body of water that cuts through the vista. From a distance, the



work may appear as an assemblage made of a scrap of rug and a found piece of wood. In actuality, hundreds of rows of oil paint squeezed from a cake decorating piping bag, a technique the artist developed, give the swathe of color a plush appearance that is most definitely not found, but created.

RIVANE NEUENSCHWANDER

(b. 1967, Belo Horizonte, Brazil; lives São Paulo, Brazil) and

SERGIO NEUENSCHWANDER

(b. Belo Horizonte, Brazil)

Love Lettering, 2002

Video, runtime: 6 minutes, 22 seconds, edition 1 of 8, 2007.1.338

Like many of Neuenschwander's works, in addition to this one she executed with her brother Sergio, *Love Lettering* is a continued investigation of chance and order, using animal participants. In this serio-comic video, the artists have taken words or phrases, perhaps from a love letter, and attached them to the tails of goldfish. Left to the whims of the goldfish who swim across the screen, we only see random words and phrases. As hard as we may try to assemble a coherent message and understand the nature of the relationship addressed, we are left wondering.

ROBYN O'NEIL

(b. 1977, Omaha, NE; lives Los Angeles, CA)

All prints from the suite

There does come a time when laughs become sighs;

we put all to rest, we said our goodbyes., 2009

Lithographs, printer's proof edition

Gift of Janet Lennie Flohr and Hare & Hound Press, 2014.138

A man, Rückenfigur

How Nature conquers all...

Jim and Marty

Man and Nature, a fateful affair

The fallen one

*There does come a time when laughs become sighs; we put
all to rest, we said our goodbyes*

O'Neil came to prominence as a skilled draftsman crafting mysterious, narrative-based scenes. Populating one of the longest running series are animals and/or sneaker wearing, sweatsuit-clad men engaged in unknown situations like the ones here. As in the series, this suite of prints contains vistas of serenity, turmoil, death, ceremony, levity (perhaps), and contemplation. (*A man, Rückenfigur*, for example, is a figure characteristic of German Romantic painting: a person seen from behind in awe of the power and vastness of nature.) In total, the prints convey the complexities of human experience and the variability of life, much like water's diverse forms and states exemplify the changes and unpredictability that we all experience throughout our lifetimes.

The fallen one



SHERRY OWENS

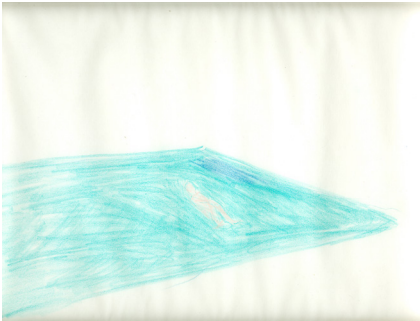
(b. 1950, Mt. Vernon, TX; lives Dallas, TX)

Ark, 1998

Crepe myrtle wood

Ark doesn't feature water, but its title conjures immediate associations with it along with the biblical story of Noah. At God's urging, Noah built a massive vessel to protect his family and all the animal species from flood waters sent to cleanse the earth of humankind. As Owens declares, for over thirty years "much of my work...[has been] about climate change—drought, intense heat, tornadoes, flooding, basically all the extreme weather we are experiencing now...*Ark* is about these harmful changes and how we need to consider our actions to prevent them as well as how we can keep our families, animals, and homes safe in today's environment." These are big, often overwhelming ideas to consider, but the diminutive scale of *Ark* is both a reminder of the personal and local connections to this global concern and how helping to meet the challenges can result in positive results for both our planet and ourselves.

Bottom of the Pool



LINDA PACE

(b. 1945, San Antonio, TX; d. 2007
San Antonio, TX)

All colored pencil on vellum

Bandito Mask, 2006

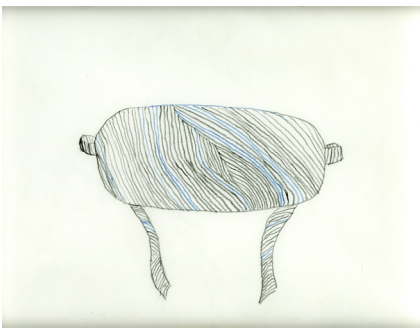
Blue Green Dress, 2006

Bottom of the Pool, 2006

Brown Purse, 2006

Vases, 2006

Bandito Mask



Pace, the late artist, philanthropist, collector, and founder of Ruby City, was deeply invested in the interpretation of her dreams. Upon waking she regularly drew or made notes about dreams from the night before. Many of her drawings on view in *Water Ways* are scenes or objects that appeared in her dreams and held meaning for her. The drawings reflect the surreal, disturbing, wondrous nature of the dream state and offer glimpses of concealed or yet-to-be-recognized thoughts and emotions. One of her drawings, *Bottom of the Pool*, is not only a literal representation of a pool but an important symbol. In dreams, pools are often interpreted as representing the hidden depths of one's own "subconscious" and innermost self.

LUZ MARÍA SÁNCHEZ

(b. 1971, Guadalajara, Mexico; lives Mexico City, Mexico)

riverbank, 2006

Found clothing and personal effects, edition 1 of 3
Originally commissioned by Artpace San Antonio



In 2006, during her residency at Artpace San Antonio (another institution founded by Linda Pace), Sánchez used the border as both subject and material source. She salvaged clothing,

plastic bags and bottles, food wrappers, and personal items from the banks of the Rio Grande. The river forms the border between the United States and Mexico and is only 150 miles away from San Antonio. Sánchez arranged these items in a configuration mimicking the course of this waterway. Although the clothes have no markers identifying their owners, these items are the grim evidence of the countless people who attempt the perilous journey of crossing the border. *riverbank* underscores the violence and uncertainty, as well as the real human cost of conflicted border policies.

PENELOPE SPEIER

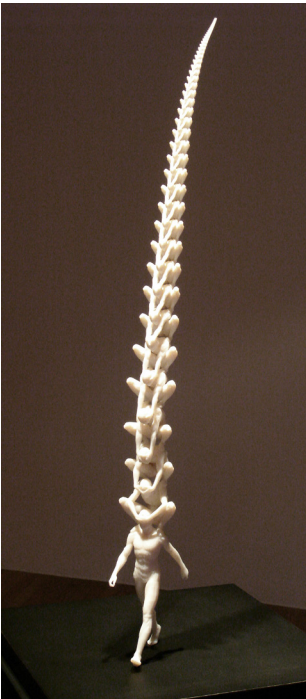
(b. 1944, San Antonio, TX; lives San Antonio, TX)

Writing on Water, 2008

Video, runtime: 12 minutes, 41 seconds

Lent by the Artist

The alluring sound of flowing water (especially now when Texas is in a drought!), is perhaps the first aspect of this mesmerizing video viewers experience. In the video, all that is seen is the movement of a hand transcribing *The Heart Sutra*, a profound 7th century CE Buddhist text, on the surface of the coursing water in Comal Springs. Just as the sutra delves into the concept of emptiness, Speier's video captures the impermanence of communication through its flowing imagery. The video's fluidity echoes the sutra's teachings, inviting viewers to contemplate the interconnectedness of existence and the fleeting nature of all things. This convergence of art and philosophy creates a meditative experience which reflects on the relationship between language, time, and life's perpetual changes.



DO HO SUH

(b. 1962, Seoul, South Korea; lives London, UK)

Karma, 2007

White nylon resin, edition 1 of 6

Karma is made up of a series of increasingly larger figures perched on each other's backs. It gives form to the Buddhist and Hindu belief that our actions and thoughts, whether positive or negative, profoundly impact our past, current, and future lives. Like the source or origin of a river and its winding course, *Karma* illustrates how all our good or wicked deeds throughout our lives, start somewhere and chart our trajectory in the next.

JAMES SURLS

(b. 1943, Terrell, TX; lives Carbondale, CO)

Bridge Crossing, 2007.1.478

Flower, 2007.1.479

Speak, 2007.1.481

Two Bridges, 2007.1.524

All chine collé lithographs, 1998, editions 12 of 18

Two of Surls' works in this suite of prints conjure immediate associations with water just by their titles: *Bridge Crossing* and *Two Bridges*, unlike the remaining two, *Flower* and *Speak*. But like many of Surls' works, these images evoke water's fluidity, paralleling the subconscious' depth and plasticity. Consequently, they can be read as psychological landscapes enabling viewers to develop their own myriad associations.

WORKS IN THE EXHIBITION

All works are part of the Linda Pace Foundation Collection, Ruby City, San Antonio, Texas unless otherwise noted.

Carlos Almaraz (b. 1941, Mexico City, Mexico; d. 1989, Los Angeles, CA)
Moonlight Bridge, 1984
Oil on canvas
12 1/8 x 9 in.
2007.1.7

Jesse Amado (b. 1951, San Antonio, TX; lives San Antonio, TX)
Remembrances, 2010
Glass, wood, stainless steel, paint, lead weights, and monofilament
48 x 10 x 9 in.
Collection of Rick Liberto

Richard (Ricky) Armendariz (b. 1969, El Paso, TX; lives San Antonio, TX)
Woodcuts, approval to print editions

How Crow Helps Whale to Sea (remix), 2014
36 x 48 in. (sheet)
Gift of Janet Lennie Flohr and Hare & Hound Press, 2014.1.6

How Bear Escaped Whale (remix), 2014
36 x 48 in. (sheet)
Gift of Janet Lennie Flohr and Hare & Hound Press, 2014.1.5

Rosa Barba (b. 1972, Agrigento, Italy; lives in Berlin, Germany)
San Antonio Tracks, 2014
Lithograph, printer's proof edition
Originally commissioned by Artpace San Antonio
Gift of Janet Lennie Flohr and Hare & Hound Press, 2014.1.10

Jennifer Bartlett (b. 1941, Long Beach, CA; d. 2022, Amagansett, NY)
In the Garden #116, 1983
Screenprint, edition 57 of 100
29 1/4 x 37 3/4 in. (sheet)
2007.1.17

Louisa Chase (b. 1951, Panama City, Panama; d. 2016, East Hampton, NY)
Red Sea, 1983
Woodcut, edition 17 of 25
20 x 23 in.
2007.1.46

Anne Chu (b. 1959, New York, NY; d. 2016, New York, NY)
View of Gorge, 1999
Dye and oil on wood
45 x 49 x 24 in.
2007.1.52 a, b

Joey Fauerso (b. 1976, San Antonio, TX; lives San Antonio, TX)
Utopia 4, 2020
Acrylic on canvas
73 x 84 in.
Lent by the Artist

Teresita Fernández (b. 1968, Miami, FL; lives New York, NY)
Twin, 2002
Mixed media installation
3 3/4 x 118 x 94 3/4 in.
2007.1.124

Adam Fuss (b. 1961, London, UK; lives New York, NY)
Untitled, 1992
Cibachrome photograph
40 x 30 in. (sheet)
2007.1.137

Mona Hatoum (b. 1952, Beirut, Lebanon; lives London, UK)
Mobile Home II, 2006
Furniture, household objects, suitcases, galvanized steel barriers, three electric motors, and pulley system
46 7/8 x 86 5/8 x 236 1/4 in.
2023.2
© Mona Hatoum. Courtesy Neuer Berliner Kunstverein, Berlin. Photo: Jens Ziehe

Jim Hodges (b. 1957, Spokane, WA; lives New York, NY)

Ultimate Joy, 2001
Wood, metal panel, ceramic sockets, and light bulbs
32 x 64 in. (overall)
2007.1.190 a, b

unfold (more), 2003
Mirror on canvas
48 1/8 x 36 in.
2007.1.191

Jenny Holzer (b. 1950, Gallipolis, OH; lives Hoosick, NY)
Selections from THE SURVIVAL SERIES, 1983–84
Electronic LED sign, green diodes, edition 3 of 4
6 x 60 x 4 in.
Gift of Alice Kosmin, 2022.1.2

Teresa Hubbard (b. 1965, Dublin, Ireland; lives Austin, TX) and **Alexander Birchler** (b. 1962, Baden, Switzerland; lives Austin, TX)

House with Pool (production still), 2004
Digital print, printer's proof edition
32 x 22 in.
Gift of Janet Lennie Flohr and Hare & Hound Press, 2014.1.25

She, 2004
Digital print (diptych), printer's proof edition
32 x 24 1/2 in. (each sheet)
Gift of Janet Lennie Flohr and Hare & Hound Press, 2014.1.24a, b

Isaac Julien (b. 1960, London, UK; lives London, UK)
Mazu, Turning (Ten Thousand Waves), 2010
Endura Ultra photograph, Diasec mounted, edition 20 of 35
23 5/8 x 31 1/2 in.
Gift of the Artist

Vanessa Walking on Beach, 2004
Digital print, printer's proof edition
18 x 18 in. (sheet)
Gift of Janet Lennie Flohr and Hare & Hound Press, 2014.1.31

Surasi Kusolwong (b. 1965, Ayutthaya, Thailand; lives Bangkok, Thailand)
Small is Beautiful (Gold Floating Market), 2002
Inkjet print on plywood with plastic fruit
47 1/4 x 71 3/4 x 4 in.
2007.1.252
Originally commissioned by Artpace San Antonio

Photo credits: Joey Fauerso image: courtesy the Artist.
Luz María Sánchez image: courtesy Artpace, photo credit Mark Menjivar.

Donald Moffett (b. 1955, San Antonio, TX; lives New York, NY)
Landscape #5, 2002
Oil on wood
18 7/8 x 23 3/8 x 1 in.
2007.1.315

Rivane Neuenschwander
(b. 1967, Belo Horizonte, Brazil; lives São Paulo, Brazil) and
Sergio Neuenschwander
(b. Belo Horizonte)
Love Lettering, 2002
Video, runtime: 6 minutes, 22 seconds, edition 1 of 8
2007.1.338

Robyn O'Neil (b. 1977, Omaha, NE; lives Los Angeles, CA)
All prints from the suite *There does come a time when laughs become sighs; we put all to rest, we said our goodbyes.*, 2009
Lithographs, printer's proof edition
15 7/8 x 19 5/8 in. (each sheet)
Gift of Janet Lennie Flohr and Hare & Hound Press, 2014.1.38

A man, Rückenfigur
How Nature conquers all...
Jim and Marty
Man and Nature, a fateful affair
The fallen one
There does come a time when laughs become sighs; we put all to rest, we said our goodbyes

Chris Ofili (b. 1968, Manchester, UK; lives Port of Spain, Trinidad and Tobago)
After the Dance, 2006
Silkscreen on Somerset Velvet paper, edition 6 of 50
30 x 20 in.
Gift of Lee Anthony and J. Travis Capps, Jr.

Catherine Opie (b. 1961, Sandusky, OH; lives Los Angeles, CA)
Untitled 10 (Surfers), 2003
C-print, edition 2 of 5
51 x 41 in. (framed)
2007.1.348

Sherry Owens (b. 1950, Mount Vernon, TX; lives Dallas, TX)
Ark, 1998
Crepe myrtle wood
4 1/2 x 6 1/4 x 2 1/4 in.

Linda Pace (b. 1945, San Antonio, TX; d. 2007, San Antonio, TX)
All colored pencil on vellum
8 1/2 x 11 in. (each)

Bandito Mask, 2006
Blue Green Dress, 2006
Bottom of the Pool, 2006
Brown Purse, 2005
Vases, 2006

Raymond Pettibon (b. 1957, Tucson, AZ; lives New York, NY)
No Title (It Seems To...), 1999
Pen and ink on paper
21 3/4 x 29 7/8 in. (sheet)
2007.1.368

Lari Pittman (b. 1952, Los Angeles, CA; lives Los Angeles, CA)
Untitled, 2002
Flat alkyd enamel and spray paint on gessoed panel
65 x 54 in.
2007.1.379

Lordy Rodriguez (b. 1976, Quezon City, Philippines; lives San Francisco Bay area, CA)

All prints from the suite
Texas 50, 2001
Digital prints, printer's proof edition
20 x 18 in. (each sheet)
Gift of Janet Flohr and Hare & Hound Press, 2014.1.53 a-d

Amarillo
Brownsville
El Paso
Orange
Two Strips, 2001
Ink on paper
29 x 41 in.
2007.1.406

Peter Rostovsky (b. 1970, St. Petersburg, Russia; lives Brooklyn, NY)
Large Swimmers, 2004
Oil on linen
81 3/8 x 96 3/8 in.
2007.1.412

Luz María Sánchez (b. 1971, Guadalajara, Mexico; lives Mexico City, Mexico)
riverbank, 2006
Found clothing and personal effects, edition 1 of 3
Dimensions vary
Originally commissioned by Artpace San Antonio

Penelope Speier (b. 1944, San Antonio, TX; lives San Antonio, TX)
Writing on Water, 2008
Video, runtime: 12 minutes, 41 seconds
Lent by the Artist

Robert Stackhouse (b. 1942, Bronxville, NY; lives Florida)
Red Deck, 1985
Watercolor and charcoal on paper
29 1/4 x 41 3/8 in. (sheet)
2007.1.466

Do Ho Suh (b. 1962, Seoul, South Korea; lives London, UK)
Karma, 2007
35 3/8 x 16 x 16 in.
White nylon resin, edition 1 of 6

James Surls (b. 1943, Terrell, TX; lives Carbondale, CO)
All chine collé lithographs, 1998, editions 12 of 18
29 1/8 x 22 3/8 in. (each)
Bridge Crossing, 2007.1.478

Flower, 2007.1.479
Speak, 2007.1.481

Two Bridges, 2007.1.524

Luc Tuymans (b. 1958, Mortsels, Belgium; lives Antwerp, Belgium)
Swimming Pool, 1998
Oil on canvas
38 5/8 x 27 in.
2007.1.502

Robert Yarber (b. 1948, Dallas, TX; lives central Pennsylvania)
Untitled (Cityscape), 1989
Pastel on paper
22 x 30 in. (sheet)
2007.1.520

RUBY CITY CAMPUS

- 1 Sculpture Garden
- 2 Nancy Rubins, *5,000 lbs. of Sonny's Airplane Parts*, *Linda's Place*, and *550 lbs. of Tire-Wire*
- 3 Marina Abramovic, *Chair for Man and His Spirit*
- 4 Linda Pace, *Jewels in the Concrete* installation (throughout park)
- 5 Teresita Fernández, *Starfield*
- 6 Teresita Fernández, *Wednesday's Child*
- 7 Teresita Fernández, *Tumble Hill*
- 8 Teresita Fernández, *Journal Benches* (throughout park)
- 9 Daniel Joseph Martinez sculpture
- 10 Daniel Joseph Martinez wall painting
- 11 Parking (also available on Camp Street)

RUBY CITY THUR TO SUN 10AM—6PM FREE & OPEN TO THE PUBLIC



150 CAMP STREET SAN ANTONIO TEXAS 78204