

RUBY CITY  
ON VIEW  
TANGIBLE/  
NOTHING  
9.8.22 TO  
7.30.23

# VISIT

RUBY CITY, STUDIO & CHRIS PARK

Thur to Sun 10am to 6pm

Photo by Dror Baldinger



Admission is always free.

Throughout the year Ruby City hosts programs inspired by the permanent collection and the exhibitions that are on view.

To find out more about our events visit [www.rubycity.org](http://www.rubycity.org)

# LINDA PACE

APRIL 17, 1945 – JULY 2, 2007

“I had a hunger for contemporary art: for creating it, buying it, making it and, most of all, sharing it with others.” – Linda Pace, *Dreaming Red*



**Linda Pace**, an artist, collector and philanthropist, was driven by the belief that art is a vital social force.

As an **artist**, she revealed the symbolic potency of everyday images and objects in her drawings and assemblages.

As a **collector**, she gathered hundreds of contemporary artworks into a personal, expressive collection, now managed by the Linda Pace Foundation, which she founded in 2003. The Foundation continues to acquire work that reflects Linda's sensibility of a feminist perspective, engages social issues and considers aspects of spirituality and beauty.

As a **philanthropist**, she boldly fostered the work of today's most adventurous artists with her founding of Artpace in 1993, an international artist-in-residence program. In addition to her work in Texas, Pace served on several committees and supported the work of contemporary artists both nationally and internationally.

Today, her generous legacy continues through the efforts of the Linda Pace Foundation, which preserves, grows and exhibits her contemporary art collection at Ruby City and beyond.

Photo by Todd Johnson

# TANGIBLE/ NOTHING

9.8.22 TO  
7.30.23

*Tangible/Nothing* brings together works of art that represent two aesthetic approaches utilized by many contemporary artists. Tangible refers to works that depict or incorporate commonplace items easily encountered anywhere (shoes, toys, a broom). Artists wrestling with tangibility in this exhibition revel in making the ordinary strange or wondrous, demonstrating how mundane things can be empowered to reflect abstract thought or intangible sentiments. The subtractive Nothing, by its very nature, must often be pointed out. It registers here as voids, missing visual information, or works that appear to be “blank” or empty, seemingly devoid of content. Viewers will see traces of things having been removed or lost, or evocations of former presences.

Drawn almost entirely from the Linda Pace Foundation Collection, *Tangible/Nothing* features 35 artists. Some of the

works simultaneously incorporate both the tangible and nothing. All, however, link to one or more of the four broad themes—perception, ideology, personification and memory—that serve as a loose framework for the exhibition. Many artists play with perception, the physical act of seeing and intellectual pursuit of understanding a subject, by inviting us to question what we see and how we interpret it. Their works attempt to picture the indescribable or even purposefully thwart our ability to grasp meaning. Equally revelatory are works that express the artists' personal ideologies regarding real-world situations. Artists critique underlying biases and power dynamics, demonstrate the devastation of armed conflict or address border politics and environmental crises. Personification refers to the use of art to embody a quality or concept related to the human experience. These works explore human fallibility, gender, sexuality, ethnicity and race. Lastly, memory is expressed by allusions to persons lost, events from the past, or transient moments.

*Tangible/Nothing* developed out of reflection on two pervasive forces. It taps into our collective experience of the past two years, when we've been physically separated from family and friends—with many experiencing permanent loss—but have found all manner of ways to connect in absentia. Secondly, it is inspired by Linda Pace, founder of the Linda Pace Foundation. Though she passed away in 2007, her legacy deeply resonates throughout the organization, our campus and the art community at large. A group of works that portrays Pace—visually or symbolically—acts as connective tissue for the exhibition, bridging the concepts of presence and absence.

Elyse A. Gonzales, Director

# SELECTED WORKS

**David Cabrera** (b. 1956, Victorville, CA; lives New York, NY)

***Cut Wood #3, 1987***

**Enamel on mahogany**

*Cut Wood #3* is comprised of four white wooden boards cut with a handsaw. Each is slightly uneven and unique, and their rounded corners are inspired by once-popular Weeble Wobbles or roly-poly toys that always righted themselves when pushed over. Though rooted in his personal experiences of being Latinx in, as he recounts, a “violent white world,” *Cut Wood #3* represents the experiences of many people of color in this country who maintain their singular voice or cultural traditions while remaining resilient.

**Nate Cassie** (b. 1970, Somerville, NJ; lives San Antonio, TX)

***Mirror, 2014***

**Enamel on wood with glass mirror and acrylic paint**

With poetic, incisive clarity, Cassie manifests the emotional attachment or connection that binds us together with friends, romantic partners and family. *Mirror* consists of two mirrors placed on the floor facing each other. They alternatively reflect or hide the individual standing behind each, depending on where viewers stand. In light of the polarizing times in which we live, Cassie’s work takes on added poignancy; many relationships have either been strengthened or severed by the pandemic or differing political beliefs.

**Dorothy Cross** (b. 1956, Cork, Ireland; lives Connemara, Ireland)

***Arms*, 1996**

**Cast solid silver**

*Arms* draws upon both meanings of the word: limbs and weaponry. Cross' sculpture of a pair of arms ripped from a body is symbolic evidence of the sectarian



violence that characterized Northern Ireland for over thirty years during the Troubles. At the time, the artist saw no end in sight for the conflict because of the free flow of munitions that continually fed it. The hands with pointed fingers, positioned in opposite directions, seem to convey an accusatory tension—brutality met with equal force makes everyone culpable.

**Thomas Demand** (b. 1964, Munich, Germany; lives Berlin, Germany and Los Angeles, CA)

***Stall (Stable)*, 2000**

**C-print on photographic paper and Diasac**

**Edition 1/6**

Demand carefully creates and photographs paper models of culturally or historically significant images in the media. They can be puzzling in appearance—things often appear odd made in paper—and are frequently focused on banal details or remove key elements of the original images. *Stall (Stable)* recreates a propagandistic early twentieth-century image of a

barn stall with a cow being milked by machinery, a wonder of innovation in Stalinist Russia at the time. Demand reduced this celebratory image, however, to the hay in the stall, rendering its message mute.

**Alejandro Diaz** (b. 1963, San Antonio, TX; lives New York, NY)

***Gold Marilyn's*, 1997**

**Durst Lambda prints**

**Edition 1/3**

*Gold Marilyn's* refers to *Gold Marilyn Monroe* (1962), a large painting by pop artist Andy Warhol that features a portrait of the actress on a swath of gold-painted canvas. Diaz's version, however, consists of two photographs of the same canvas covered in the vivid yellow spice turmeric. Diaz's work acknowledges the power of memory and the impermanence of life. He does not include an image of Monroe, noting that by just saying her name, we can envision her much like beloved friends and family we've lost. This vision is personal, created by our own memories and experiences. But Diaz also wishes to experiment with the "character" of a painting, transforming it from how we typically view it—as two-dimensional—into "more of a three dimensional 'object.'" Rather than showing the painting itself, Diaz depicted it as two photographic images emphasizing the sides and stapled canvas.

**Willie Doherty** (b. 1959, Derry, Northern Ireland; lives Donegal, Ireland)

***Abandoned Interior III*, 1997**

**Cibachrome mounted on aluminum**

**Edition 3/3**

*Abandoned Interior III* is from a series of Doherty's photographs that are of, as he puts it, "nonevents," images devoid of actual narrative but instead reflective of viewers' own perceived ideas or worldviews. Emphasizing this concept is





a low-angle shot and use of a reflective surface as well as a lower-than-usual installation of the artwork, all done to make it seem as though viewers have entered the pictured space. Taken against the backdrop of the Troubles, before the decades-long armed sectarian conflict ended in Northern Ireland, the photograph draws associations with the anxiety of those violent times.

**Kate Ericson** (b. 1955, New York, NY; d. 1995, Milanville, PA)

**Mel Ziegler** (b. 1956, Campbelltown, PA; lives Nashville, TN)

***High Gloss*, 1991**

**Paint cans and sandblasted glass plaque**

**Gift of Alice Kosmin**

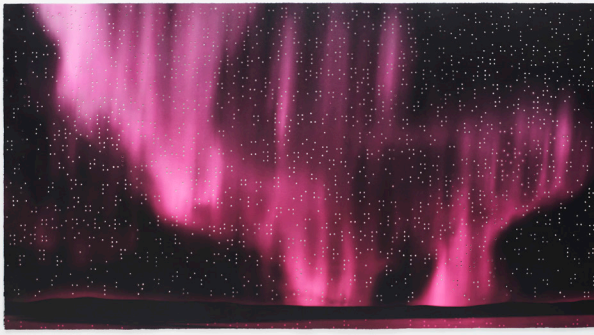
Artist duo Ericson and Ziegler's *High Gloss* consists of 80 empty paint cans and a glass plaque bearing the names of these colors from Benjamin Moore's "historic" series. Their large-scale sculptural installation reveals how even the housepaint we surround ourselves with can be based on questionable information, in this case, on names and places that privilege a specifically defined heroic Anglo-European version of US history. The artists highlight this biased view but also seem to ask, "What about other peoples and the rest of US history?"

**Teresita Fernández** (b. 1968, Miami, FL; lives New York, NY)

***Night Writing (Tristan and Isolde), 2011***

Hand-dyed and formed paper pulp with UV ink print and acrylic mirror

Edition 1/1



*Night Writing (Tristan and Isolde)* exemplifies a thwarted perception. Using an image of the aurora borealis as the backdrop, Fernández had an excerpt from

the famed tale about doomed lovers translated into braille on handmade paper. Laid atop a mirror, the resultant work is only complete when framed, rendering comprehension impossible. For both those with sight and blindness, the text is unreadable. Like that of the stars in the night sky, the flickering due to the movements of passersby reflected in the mirror only emphasizes our mute wonder.

**Michel François** (b. 1956, Saint-Trond, Belgium; lives Brussels, Belgium)

***Broom, 2005***

Broom dipped in plaster

François is known for utilizing objects that are recognizable but by their placement or alteration are open to interpretation. *Broom* wavers between a sculpture and a stray cleaning implement casually leaning against the wall. Situating his artworks in between these two poles, he smashes together the public and private realms, asking us to question, as he states, the “status of the space” (i.e., exhibition spaces) and even the nature of art.

**Isa Genzken** (b. 1948, Bad Oldesloe, Germany; lives Berlin, Germany)

***AL DENTE*, 2003**

**Ceramic, lacquer, plastic, plate with two toy figures (cow and dinosaur; each unique and handmade by the artist)**

**Editions 38, 46, 48, 56 and 72 from a series of 94**

**Parkett Editions**

Genzken's enigmatic works are open-ended invitations to bring your own associations and insights. Her series of sculptures, all part of the same edition known as *AL DENTE*, feature dinosaurs and cows splattered in paint and placed on plates. The artist uses easily recognizable mass-produced items to convey that the work is about our time and our society and because, as she says, "I want to animate the viewers, hold a mirror up to them . . . [I]t's exactly this kind of role reversal that I'm interested in, and then it actually makes it a challenge for the viewer."

**Isaac Julien** (b. 1960, London, UK; lives London, UK and Santa Cruz, CA)

***Dreaming in Red*, 2009**

**Lightbox**

**Edition 1/10**

**Commissioned by Artpace San Antonio**

*Dreaming in Red* features a solitary figure situated in a brilliant red dune looking off into the distance. Julien and Linda Pace became long-lasting friends when they met during his 1999 residency at Artpace. After her death, Julien crafted this lightbox work in her honor based on an image from a film he shot in New Zealand. The dazzling



setting and title is a reference to Pace's book detailing her creation of Artpace and her deep investment in examining her dreams, which led to a more fulfilling life and her ultimate achievement, Ruby City.

**Nina Katchadourian** (b. 1968, Stanford, CA; lives New York, NY and Berlin, Germany)

***From the series BookPace, 2002 (Sorted Books project, 1993–ongoing)***

**C-prints**

**Courtesy of the artist, Catharine Clark Gallery and Pace Gallery**

***Cinderella*, edition 4/5**

***Family Values*, edition 2/5**

***Kinds of Love*, edition 5/5**

***Paradise*, edition 3/5**

***The Secret Language of Dreams*, edition 2/5**

***The Way It Is*, edition 5/5**

Katchadourian's ongoing series of photographs *Sorted Books* is based on books she selects and organizes according to the titles on their spines. As she states, this portraiture project originated "in the act of looking very carefully, responding to specific situations and working with limited means." In 2002,



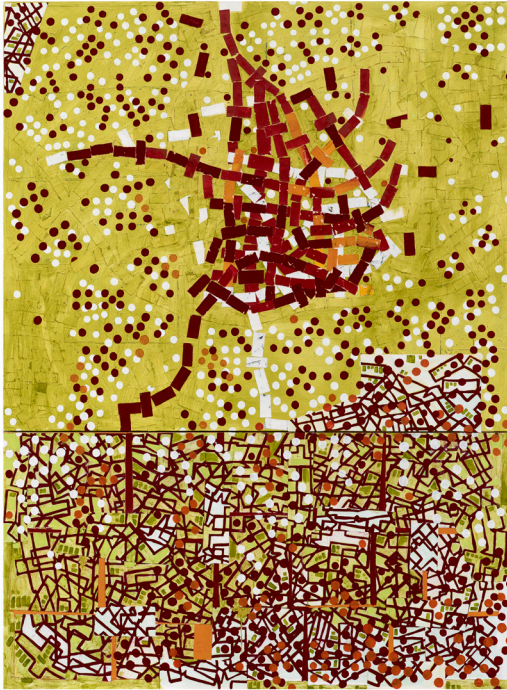
Pace commissioned the artist to make a series based on her library. As the artist states, "combining books from different parts of the house—mixing the public with private—became the focus." The

resultant series, *BookPace* consists of pithy, humorous and poignant statements about grief, dreams and myths.

**Rick Lowe** (b. 1961, Russell County, AL; lives Houston, TX)

***Untitled, 2021***

**Acrylic paint and paper collage on canvas**



*Untitled* is the first work you encounter and serves as a visual metaphor for the exhibition's parameters. Lowe's vibrant painting combines abstract passages with more representative elements. Together they reflect the artist's enduring sense and understanding of his community. The domino game, pictured as collaged rectangular shapes placed end to end, engenders a spirited forum for friends or strangers to gather.

The lower portion, composed of riotous overlapping rectangular forms, Lowe likens to maps showing unique ad hoc land use and building in lower-income and often black and brown communities where there is less oversight. As the long-time former director of Project Row Houses, a renowned Houston neighborhood-based art and cultural organization, Lowe regularly consulted all manner of maps to advocate for the community and guard against gentrification.



**Iñigo Manglano-Ovalle** (b. 1961, Madrid, Spain; lives Chicago, IL)  
***Cloud*, 2004**  
**Silver leaf and titanium alloy on fiberglass**  
**Edition 3/5**

***Windshear* (from the *El Niño Effect*), 1997**  
**Video installation, two monitors**  
**Duration: 20 min., 8 sec.; edition 1/3**  
**Originally commissioned by Artpace San Antonio**

Manglano-Ovalle uses a cloud to evoke the ephemeral and the passage of time in *Cloud*, which is floating in a stairwell of Ruby City. Just as potently, *Windshear* (from the *El Niño Effect*) uses clouds as a metaphor for the border politics between the United States and Mexico. The time-lapse film “shot at the Nogales border during a windshear event . . . [captures] clouds at a certain elevation going north, and clouds at another elevation going south . . . (T)his was the most peaceful [moment] because ultimately it is prophetic of some sort of calamity like a tornado or hurricane. We created a loop of these clouds playing across the border, moving without any sort of cognition of the politics that belie that line.”



**Daniel Joseph Martinez** (b. 1957, Los Angeles, CA; lives Los Angeles, CA)

***Abstract Painting, White, Number 862, 2005***

**White titanium paint on wood panel with plaque**

**Originally commissioned by Artpace San Antonio**

*Abstract Painting, White, Number 862* is an all-white painting combined with a text panel. The painting is an example of minimalism, which, when it appeared the 1950s, was transformational given its emphasis on color, line and form over content. No advanced knowledge was needed because these works could be interpreted however one wished, granting universal access to this art. The text is an edited excerpt from Hitler's autobiography *Mein Kampf* (1925), which set the stage for the Holocaust. These two components in Martinez's work are symbolic of transformative thought in art history and history. By coupling them, the artist indicates that radical ideas often start out as benign, even utopian visions for a better future but can result in ideological extremes producing either inventive or horrific results.

**Michael O'Malley** (b. 1965, South Bend, IN; lives Claremont, CA)

***Plumb Bob, 1997***

**Cast iron**

**Gift of Michael O'Malley**

*Plumb Bob* represents an ancient tool still used today that when hung from a string demarcates a perfectly straight vertical line. This oversize version, at 130 pounds, is the average weight of a human being. O'Malley views "the plumb bob [resting] on its side . . . like a ruin, a sleeping body, a death—the horizontal." Made in cast iron, it will rust over time, further emphasizing its symbolism related to the ephemeral nature of life.



**Gabriel Orozco** (b. 1962, Xalapa/Jalapa, Mexico; lives Mexico City, Mexico, New York, NY and Paris, France)

***Havre Caumartin, 1999***

**Three graphite rubbings on Japanese paper**

**Numbered 23, 24, 25 out of a series of 29 rubbings**

Orozco is known for calling our attention to the overlooked, especially in terms of spatial dynamics. These three drawings are part of a larger suite of graphite rubbings, *Havre Caumartin*, done on tiled walls by invited commuters at the similarly named Parisian subway station. As representations of the most banal of things, walls, the drawings nonetheless serve as an abstract marker of a time, place, even person.

**Cornelia Parker** (b. 1956, Cheshire, UK; lives London, UK)

***Anti-Venom, 2004***

**Anti-venom and paint on paper**

***Venom, 2004***

**Rattlesnake venom and black ink**

Parker's diptych serves as a potent metaphor for the human condition, suggesting the dualities that reside in all of us—



good and bad, generous and selfish, love and hate, among many others. Here, deadly rattlesnake poison mixed with black ink appears as a Rorschach blot, or an image whose interpretation by individuals is used in psychological tests to reveal personality traits or wellbeing. The antidote is combined with white paint and made to appear, as the artist states, “molecular in form, rather like antibodies in the body.”

**Katie Pell** (b. 1965, Wilmington, DE; d. 2019, San Antonio, TX)

***Bitchen Stove*, 2006**

**Found stove with enamel paint and propane tank  
Originally commissioned by Artpace San Antonio**

In *Bitchen Stove*, Pell transforms a stove's appearance with pink paint as well as its inner workings, making it shoot flames through the burners. Pell's works from this series co-opt the hypermasculine nature of car culture, combining it with the realm of the kitchen, a space still typically considered the domain of women. Through this work she vibrantly asserts her dismissal of such strict, gendered associations.



Documentation of Katie Pell's 2006 performance at Artpace San Antonio

**Chuck Ramirez** (b. 1962, San Antonio, TX; d. 2010, San Antonio, TX)

**Found plastic toys and Styrofoam with plastic  
Gift of Dr. Don Bacigalupi and Daniel Feder**

***Plastic Bambies, 1995***

***Plastic Meanies, 1995***

Ramirez's sculptures are packaged found Disney animal toys that he initially sold as though meat products, with sticker price tags listing their accurate weight and per pound cost. His ingenuous and playful works immediately raise questions about how the food we eat is marketed to us—completely divorced from the reality of the farming and butchering of animals similar to these.

**Dario Robleto** (b. 1972, San Antonio, TX; lives Houston, TX)

***Candles Un-burn, Suns Un-shine, Death Un-dies, 2010***

**Digital C-print mounted on Sintra; a collection of stage lights  
taken from the album covers of live performances of  
now-deceased musicians**

**Edition 3/5**

Robleto's image serves as a fond memorial to his youthful pursuit of collecting live recordings by celebrated late musicians and his burgeoning fascination with astronomical photography in the 1970s and 1980s. Working with images of several live-recording album jackets by, among others, Patsy Cline, Marvin Gaye and Bob Marley, Robleto removed



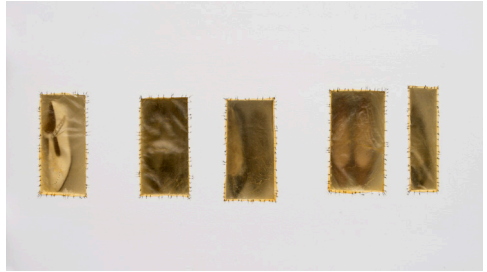
everything except the stage lights. The composite image of all the lights reads like a glimpse of the vast, mysterious universe.

**Doris Salcedo** (b. 1958, Bogotá, Colombia; lives Bogotá, Colombia)

***Atrabiliarios*, 1997**

**Found shoes, drywall and vellum with thread**

In *Atrabiliarios*, Salcedo uses shoes, nestled into the wall and then covered with cow membrane, as stand-ins for their lost owners. Each of them, among hundreds of others, were forcibly disappeared in Colombia during the 1980s and 1990s due to political conflict. Her work is a palpable reminder of those who vanished and an emblem of how the trauma of their loss is carried emotionally and bodily within those who remain.



**Adam Schreiber** (b. 1976, Milwaukee, WI; lives San Marcos, TX)

***July 2011*, 2011–12**

**C-prints**

**Edition 1/5**

**Commissioned by Linda Pace Foundation**

*Adam McEwen, Jerrycan (water), 2007*

*Antony Gormley, Lock II, 1994*

*Barry Flanagan, Hare with Telescope, 1990–91*

*Gerhard Richter, Abstraktes Bild 774-4, 1992*

*Rirkrit Tiravanija, Untitled (Young man, if my wife makes it), 1999*

*Untitled (Stairwell)*

*Untitled (kitchen)*

*Untitled (shadows)*

*Untitled (fireplace)*

*Yves Klein, La Venus d'Alexandrie (Venus Bleue), 1962 (fabricated 1970)*

Five years after Linda Pace's death, Schreiber was commissioned to photograph her collection and home. The resulting suite of 10 images captures the art she loved and also evokes Pace, her absence and the enduring mark she left on art in this city.

# RUBY CITY ARCHITECT SIR DAVID ADJAYE OBE



**Ruby City** is a contemporary art center dedicated to providing a space for the city's thriving creative community to experience works by both local and internationally-acclaimed artists. The building was envisioned by our founder and dedicated art collector Linda Pace (1945-2007), who sketched the initial inspiration for the ruby structure. Moved by a dream in which the striking image of a sparkling crimson building appeared to her, Pace awoke to draw the vision using colored pencils. This sketch would become the conception of Ruby City, which she

later shared with world-renowned architect Sir David Adjaye OBE. Inspired by Pace's dream, Adjaye designed an exhibition space clad in earthy, red-infused panels of pre-cast concrete that include pieces of red glass and mica aggregate which shimmer in the sunlight.

## ABOUT SIR DAVID ADJAYE OBE

Sir David Adjaye OBE is recognized as a leading architect of his generation. Born in Tanzania to Ghanaian parents, his broadly ranging influences, ingenious use of materials and sculptural ability have established him as an architect with an artist's sensibility and vision. In 2000 he founded Adjaye Associates, which now has offices in London, New York and Accra with projects in the US, UK, Europe, Africa, Asia and the Middle East. His largest project to date, the Smithsonian Institution National Museum of African American History and Culture, opened on the National Mall in Washington DC in 2016 and was named Cultural Event of the Year by *The New York Times*. In 2017, Adjaye was knighted by Queen Elizabeth II and was recognized as one of the 100 most influential people of the year by *TIME* Magazine.



Photo by Josh Huskin

# WORKS ON VIEW

All works of art are part of the Linda Pace Foundation permanent collection unless otherwise noted.

David Avalos (b. 1947, San Diego, CA; lives San Diego, CA) <i>The Bullet-Proof Piñata</i> , 1995 Wood, lead and stainless-steel chain Gift of Laurence Miller	Milagros de la Torre (b. 1965, Lima, Peru; lives New York, NY) <i>Recollection #1</i> , 2020 Etchings on surveillance convex mirrors Originally commissioned by Artpace San Antonio	Sam Durant (b. 1961, Seattle, WA; lives Los Angeles, CA) <i>The Other Side/El Otro Lado (Regionalism, Nationalism, Imperialism)</i> , 2005 United States and Mexican flags with embroidered cotton thread Edition 34/100 Commissioned by Chinati Foundation, Marfa, TX	Mona Hatoum (b. 1952, Beirut, Lebanon; lives London, UK) <i>Untitled (Chinese Colander)</i> , 1997 Rubbing on Japanese wax paper  <i>Untitled (Shaker Colander)</i> , 1996 Rubbing on Japanese wax paper
David Cabrera (b. 1956, Victorville, CA; lives New York, NY) <i>Cut Wood #3</i> , 1987 Enamel on mahogany	Thomas Demand (b. 1964, Munich, Germany; lives Berlin, Germany and Los Angeles, CA) <i>Stall (Stable)</i> , 2000 C-print on photographic paper and Diasec Edition 1/6	Kate Ericson (b. 1955, New York, NY; d. 1995, Milanville, PA) Mel Ziegler (b. 1956, Campbelltown, PA; lives Nashville, TN) <i>High Gloss</i> , 1991 Paint cans and sandblasted glass plaque Gift of Alice Kosmin	Isaac Julien (b. 1960, London, UK; lives London, UK and Santa Cruz, CA) <i>Dreaming in Red</i> , 2009 Lightbox Edition 1/10 Commissioned by Artpace San Antonio
Nathan Carter (b. 1970, Dallas, TX; lives New York, NY) <i>Dear Linda Pace</i> , 2007 Enamel paint on wood panel with Plexiglas face Gift of Nathan Carter	Alejandro Diaz (b. 1963, San Antonio, TX; lives New York, NY) <i>Gold Marilyn</i> , 1997 Durst Lambda prints Edition 1/3	Teresita Fernández (b. 1968, Miami, FL; lives New York, NY) <i>Night Writing (Tristan and Isolde)</i> , 2011 Hand-dyed and formed paper pulp with UV ink print and acrylic mirror Edition 1/1	Nina Katchadourian (b. 1968, Stanford, CA; lives New York, NY and Berlin, Germany) <i>From the series BookPace</i> , 2002 ( <i>Sorted Books</i> project, 1993–ongoing) C-prints Courtesy of the artist, Catharine Clark Gallery and Pace Gallery
Nate Cassie (b. 1970, Somerville, NJ; lives San Antonio, TX) <i>Eyes</i> , 1998 Photograph (left eye: Linda Pace; right eye: Laurence Miller) Gift of Nate Cassie  <i>Mirror</i> , 2014 Enamel on wood with glass mirror and acrylic paint	<i>MEXI-CAN</i> , 2006 Print, aluminum can and artificial plant Gift of Alejandro Diaz  <i>A Can for All Seasons (Nesquick)</i> , 2006 Print, aluminum can and artificial plant Edition 36/40 Gift of Alejandro Diaz	Michel François (b. 1956, Saint-Trond, Belgium; lives Brussels, Belgium) <i>Broom</i> , 2005 Broom dipped in plaster	<i>Cinderella</i> , edition 4/5  <i>Family Values</i> , edition 2/5  <i>Kinds of Love</i> , edition 5/5  <i>Paradise</i> , edition 3/5
Willie Cole (b. 1955, Somerville, NJ; lives New Jersey) <i>Dance Trance I</i> , 1991 Iron scorches and parts on canvas over wood	Willie Doherty (b. 1959, Derry, Northern Ireland; lives Donegal, Ireland) <i>Abandoned Interior III</i> , 1997 Cibachrome mounted on aluminum Edition 3/3	Isa Genken (b. 1948, Bad Oldesloe, Germany; lives Berlin, Germany) <i>AL DENTE</i> , 2003 Ceramic, lacquer, plastic, plate with two toy figures (cow and dinosaur; each unique and handmade by the artist) Editions 38, 46, 48, 56, and 72 from a series of 94 Parkett Editions	<i>The Secret Language of Dreams</i> , edition 2/5  <i>The Way It Is</i> , edition 5/5
Dorothy Cross (b. 1956, Cork, Ireland; lives Connemara, Ireland) <i>Arms</i> , 1996 Cast solid silver			Rick Lowe (b. 1961, Russell County, AL; lives Houston, TX) <i>Untitled</i> , 2021 Acrylic paint and paper collage on canvas



<p>Iñigo Manglano-Ovalle (b. 1961, Madrid, Spain; lives Chicago, IL) <i>Cloud</i>, 2004 Silver leaf and titanium alloy on fiberglass Edition 3/5</p> <p><i>Windshear</i> (from the <i>El Niño Effect</i>), 1997 Video installation, two monitors Duration: 20 min., 8 sec.; edition 1/3 Originally commissioned by Artpace San Antonio</p> <p>Daniel Joseph Martinez (b. 1957, Los Angeles, CA; lives Los Angeles, CA) <i>Abstract Painting, White, Number 862</i>, 2005 White titanium paint on wood panel with plaque Originally commissioned by Artpace San Antonio</p> <p>Adam McEwen (b. 1965, London, UK; lives New York, NY) <i>Jerrycan (water)</i>, 2007 Pressed steel 20-liter Jerrycan, printed padlock, water from Marfa, TX Edition 18/75 Commissioned by Chinati Foundation</p> <p>Jim Mendiola (b. 1963, San Antonio, TX; lives Los Angeles, CA) Ruben Ortiz-Torres (b. 1964, Mexico City, Mexico; lives Los Angeles, CA) <i>Tejano Dream/David Copperfield Visits the Alamo</i>, 2001 Lightbox Originally commissioned by Artpace San Antonio</p>	<p>Yasumasa Morimura (b. 1951, Osaka, Japan; lives Osaka, Japan) <i>Animai-no-bi (Ambiguous Beauty)</i>, 1995 Fan with digitally printed image Peter Norton Family Christmas Art Project Gift</p> <p>Michael O'Malley (b. 1965, South Bend, IN; lives Claremont, CA) <i>Plumb Bob</i>, 1997 Cast iron Gift of Michael O'Malley</p> <p>Gabriel Orozco (b. 1962, Xalapa/Jalapa, Mexico; lives Mexico City, Mexico, New York, NY and Paris, France) <i>Havre Caumartin</i>, 1999 Three graphite rubbings on Japanese paper Numbered 23, 24, 25 out of a series of 29 rubbings</p> <p>Cornelia Parker (b. 1956, Cheshire, UK; lives London, UK) <i>Anti-Venom</i>, 2004 Anti-venom and paint on paper</p> <p><i>Venom</i>, 2004 Rattlesnake venom and black ink on paper</p> <p>Katie Pell (b. 1965, Wilmington, DE; d. 2019, San Antonio, TX) <i>Bitchen Stove</i>, 2006 Found stove with enamel paint and propane tank and documentation photograph Originally commissioned by Artpace San Antonio</p> <p>Paul Pfeiffer (b. 1966, Honolulu, HI; lives New York, NY) <i>Miss America</i>, 2003 Projector, armature and video loop Duration: 2 min. Originally commissioned by Artpace San Antonio</p>	<p><i>Red Background #1</i>, 2000 C-print Edition 6/10</p> <p><i>Red Background #2</i>, 2000 C-print Edition 6/10</p> <p><i>Red Background #3</i>, 2000 C-print Edition 6/10</p> <p>Chuck Ramirez (b. 1962, San Antonio, TX; d. 2010, San Antonio, TX) <i>Linda's Purse</i>, 2005 Digital durst print Edition 1/6</p> <p><i>Plastic Bambies</i>, 1995 Found plastic toys and Styrofoam with plastic Gift of Dr. Don Bacigalupi and Daniel Feder</p> <p><i>Plastic Meanies</i>, 1995 Found plastic toys and Styrofoam with plastic Gift of Dr. Don Bacigalupi and Daniel Feder</p> <p>Juan Miguel Ramos (b. 1971, San Antonio, TX; lives San Antonio, TX) <i>Linda</i>, 2003 Iris print Edition 2/10</p> <p>Dario Robleto (b. 1972, San Antonio, TX; lives Houston, TX) <i>Candles Un-burn, Suns Un-shine, Death Un-dies</i>, 2010 Digital C-print mounted on Sintra; a collection of stage lights taken from the album covers of live performances of now- deceased musicians Edition 3/5</p>	<p>Doris Salcedo (b. 1958, Bogotá, Colombia; lives Bogotá, Colombia) <i>Atrabiliarios</i>, 1997 Found shoes, drywall and vellum with thread</p> <p>Adam Schreiber (b. 1976, Milwaukee, WI; lives San Marcos, TX) <i>July 2011</i>, 2011-12 C-prints Edition 1/5 Commissioned by Linda Pace Foundation</p> <p>Adam McEwen, <i>Jerrycan (water)</i>, 2007</p> <p>Antony Gormley, <i>Lock II</i>, 1994</p> <p>Rirkrit Tiravanija, <i>Untitled (Young man, if my wife makes it)</i>, 1999</p> <p>Yves Klein, <i>La Venus d' Alexandrie (Venus Bleue)</i>, 1962 (fabricated 1970)</p> <p>Gerhard Richter, <i>Abstraktes Bild 774-4</i>, 1992</p> <p><i>Untitled (stairwell)</i></p> <p><i>Untitled (fireplace)</i></p> <p>Barry Flanagan, <i>Hare with Telescope</i>, 1990-91</p> <p><i>Untitled (shadows)</i></p> <p><i>Untitled (kitchen)</i></p> <p>Rirkrit Tiravanija (b. 1961, Buenos Aires, Argentina; lives New York, NY; Berlin, Germany and Chiang Mai, Thailand) <i>Untitled (Further East)</i>, 1999 Ink on paper and wood umbrella Edition of 100</p>
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