

RUBY CITY IRRATIONALLY SPEAKING



9.21.2024 —
8.31.2025

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IRRATIONALLY SPEAKING: COLLAGE & ASSEMBLAGE IN CONTEMPORARY ART



Trenton Doyle Hancock, *Strudi Floo*, 2002, mixed media on felt

Front cover: Wangechi Mutu, *Living through strange times* (detail), 2004, ink, paint, collage on Mylar

With the simple act of placing two or more distinct images or objects together artists can create unique, complex works of art. *Irrationally Speaking* highlights two art forms—collage and assemblage—as artistic techniques but also as conceptual approaches. The title of the exhibition is derived from the words of Surrealist artist Max Ernst (1891-1976), who was among the first to utilize collage conceptually and who declared: “He who speaks of collage speaks of the irrational.” Many examples in *Irrationally Speaking* incorporate juxtapositions of images and objects that may look visually jarring or are seemingly illogical, resulting in abstract or even dreamlike compositions. Others may not even appear to be collages or assemblages but instead riff on principles associated with those practices. Since the beginning of the twentieth century when these art forms developed, artists have consistently employed them to address their desire to disrupt or reflect on established societal norms and beliefs or represent and comment on a fraught, changing world, all through the utilization of the materials that surround us. Working with collage and assemblage holds further appeal given the formal and material experimentations they offer to artists. Although a multiplicity of images and items constitute the works in *Irrationally Speaking*, these individual pieces coalesce into intriguing visual statements that elucidate the complexity not only of artistic expression, but also of history, place, and contemporary life.

-Elyse A. Gonzales
Director

SELECTED WORKS

JENNIFER BOLANDE

(b. 1957, Cleveland, OH; lives Joshua Tree, CA)

Marshall Stack, 1987

Three handmade vinyl and wood speaker cabinets, color photos, Marshall speaker cloth, plastic Marshall logo

Jennifer Bolande is known for being among the first artists to create photo-sculptures made by using found objects to house images she takes or sources from popular culture. Her easily recognizable visual references—among them trains, speakers, circles, globes, squares—form a lexicon that she consistently (re)combines into “constellations” that reflect the changing nature of objects including their obsolescence. This work suggests a rumination on time, with present, future, and past “stacked” upon each other and colliding all at once. The speaker, symbolic of sound, serves as a stand in for the present while the image of Mars, taken from a 1979 NASA film, appears as a promised site of future human exploration. And finally, the outdated train serves as an indicator of the past.



RICHIE BUDD

(b. 1975, Lansing, MI; lives Fort Worth, TX)

The Closer You Get the More in Love You Become, 2022

100 Grand candy bars, Cheeseballs, Mint Oreos, Orange Cupcakes, incense sticks, essential oil atomizer, floor fan, Mentos, wasp nests, Goldfish crackers, Crockpot, popcorn maker, Flaming Hot Cheetos, bug zapper, sound system, frequency audio track, aluminum walkers, blonde dreadlocks, ghost LED projector lights, convex mirrors, hamster balls, George Foreman grill, tennis balls, McDonald's hamburgers and fries, HVAC tape, enamel paint, black light, necklaces, lamp shades, Swedish Fish, Takis



Richie Budd sees the creation of multisensory works such as this sculpture as integral to his practice. Budd's works have evolved over time in response to audience reactions to his art, coupled with his own study of the connection between the brain, language, and behavior. By rooting his works in all five senses, the artist seeks to create a lasting experience of contemplation and curiosity about them that is sparked by similar sensory stimuli they may encounter later, such as flashing lights, scents, or sounds. Additionally, the sculpture calls attention to the wonder of our own physicality and all that our minds and bodies can absorb just by being in the same room as a work of art that engages them all.

TRENTON DOYLE HANCOCK

(b. 1974, Oklahoma City, OK; lives Houston, TX)

Strudi Flooo, 2002

Mixed media on felt

Trenton Doyle Hancock was drawn to collage because it enabled him to add layers and textures to the surfaces of his works as well as incorporate nonrepresentational elements. Hancock became known for this approach that emphasized a purely aesthetic experience while simultaneously advancing his long-form absurdist narratives that drive many of his works. This painting is among a suite that is more abstract; it was inspired by both creative happenstance—the remnants of materials found on his studio floor—and wordplay. In this series, Hancock made anagrams from the words “studio floor” that then served as titles for works and text for a story using both new and familiar characters he created.

ARTURO HERRERA

(b. 1959, Caracas, Venezuela; lives Berlin, Germany)

That Very Day, 2000

Photogravure, suite of five prints, printer’s proof edition

Although there are no cut or pasted papers in Arturo Herrera’s print series, they are indebted to collage, nonetheless. The artist started with a page derived, most likely, from a Disney coloring book, which he then cut into pieces, rearranged, and used as the basis for these prints. “By modifying and reconstructing found materials—including imagery derived from popular culture as well as my own drawings and paintings—I develop abstract works in which the



everyday is embedded, prompting multiple readings. I am interested in probing the cross-contamination of references in collage and in the objective or subjective perception which allows us to project ourselves into images through our history, needs, and memories.”

THOMAS HIRSCHHORN

(b. 1957, Bern, Switzerland; lives Paris, France)

Door to Heaven, 2005

Wood, tape, nails, prints, expanding foam, felt pen

La Série des Antibiotiques (Orelox) [Antibiotic Series (Orelox)], 2005

Ink and collage on paper

Thomas Hirschhorn is known for his raucously busy installations and collages made from commonplace materials. His goal is to keep the viewers focused on contemplating the content and to present the “complexity and contradiction of the world.” In this work, drawing is interspersed with cut outs of women from pornography and fashion magazines along with graphic images of torture and death. The title refers to a medicine used to treat bacterial infections. This image may represent the irony of our society that both develops wondrous lifesaving drugs as well as condones and participates in dehumanizing practices of torture and sexual exploitation.



Relief Abstrait [Abstract] no. 549 (Bataille), 1999

Aluminum foil, plastic wrap, cardboard, wood, paint

Thomas Hirschhorn often makes monuments, installations, and singular works such as this one in honor of different thinkers he admires. This example features abstract shapes and photocopied passages from *Abbe C*, a 1950 novella by French philosopher and writer Georges Bataille (1897–1962). Considered shocking at the time of its publication, the novella incorporated characters and a plot that, like Bataille’s writings in general, transgressed societal boundaries regarding sex, religion, death, and violence. Though Hirschhorn admits he doesn’t understand all of Bataille’s writings, he appreciates the author’s fearlessness and ability to make him consider alternate perspectives and ideas.

KIM JONES

(b. 1944, San Bernardino, CA; lives New York, NY)

Untitled (rat with hanger), 2005

Plastic, nylon, paper covered clothes hanger, elastic string

Rats, real and faux ones, regularly factor into Kim Jones' works and serve as a symbol of their characteristics or as a surrogate for himself as in this instance. They first appeared in his work following his military service in the Vietnam War where he witnessed rats biting servicemen and stealing their food. He also noted that rats were resilient and communal creatures. In this sculpture, the terrestrial, maligned critter is covered by pantyhose, similar to how he used the fabric in his early artistic performances. This rat can also fly, albeit by means of a jerry-rigged hanger. The metamorphosis represented here hints at Jones' childhood experience of having paralyzed legs and moving only via means of assistance from a wheelchair or crutches until he regained the ability to walk.

TIM ROLLINS AND K.O.S.

(b. 1955, Pittsfield, ME; d. 2017, South Bronx, NY)

Angry Father and Mother, 1982-84

Watercolor on anti-abortion legislation

House of the Angel, 1982-84

Watercolor on anti-abortion legislation

In the early 1980s Tim Rollins established Kids of Survival (K.O.S.), an innovative after-school program in the then impoverished South Bronx borough in New York City. At their meetings he or a student read aloud literary works as the others made drawings. "...[T]he object is to relate the content of the book to what we know, feel or sense in our everyday lives," Rollins declared. After making several drawings, the group collectively selected the best images that they then executed on the pages of the books they read. These early watercolors used a proposed bill put forth in 1981 to ban abortion as the responsive text and surface.

JIM LAMBIE

(b. 1964, Glasgow, UK; lives Glasgow, UK)

Modern Lovers, 2001

MDF, mattress, vinyl tape, caps, mirrors

As Jim Lambie sees it, everyone has experiences and even memories associated with the mundane materials he uses in his assemblage sculptures. For this reason, he believes his works have “a more multi-layered reading...that it isn’t just about one thing, and that most people could find a way into the conversation.” *Modern Lovers* takes its title from the name of an influential band, and in this context, the two hats attached at the top might stand in for the titular lovers, reclining on a bed. But these hats also double as a pair of eyes, making the sculpture appear as though it is regarding us just as we are regarding it.



Your Mind and We Belong Together, 2004

Black gloss paint, wood, mirrored Perspex

Jim Lambie’s works ask us to consider perception—what we see and how we experience space. *Your Mind and We Belong Together* is a surreal sculpture of a door that has been folded back and forth, transforming it into a set of steps. Lambie’s work provokes associations with the acquisition of knowledge and finding enlightenment as both walking through doors and ascending steps are symbolic of these activities.

CHARLES LEDRAY

(b. 1960, Seattle, WA; lives New York, NY)

Untitled (I Love NY), 1992

Fabric, thread, buttons, wire

Revered for his small-scale hand-sewn clothing works, Charles LeDray invites close looking at his creations. With its array of clothing articles “collaged,” or stitched together, *Untitled (I Love NY)* may refer to the multitudes of people and characters that collide and commune in New York City, where the artist is based. It could also just as easily serve as a more universal portrait of us all and the many personas we adopt at different moments in our lives.



ANNETTE LEMIEUX

(b. 1957, Norfolk, VA; lives Boston, MA)

Preservation, 1988

Wood table, velvet cushion, sheet music, resin

Derived from items Annette Lemieux found, this sculpture was made in the late 1980s when the country experienced rapid changes due to technology, including the development of personal computers, the first cellular phones and video cameras, many of which made earlier objects obsolete. *Preservation* can be likened to an emblem, symbolic of this cycle—as implied by the sheet music of Antonio Vivaldi’s *The Four Seasons* (c. 1723)—with objects or any creative output moving from creation to utilization and then obsolescence. Lemieux seems to suggest preservation may be called for at times to interrupt the cycle.

KEN LITTLE

(b. 1947, Canyon, TX; lives San Antonio, TX)

Boss, 1994–95

Bronze

Located outdoors in the sculpture garden of Ruby City, *Boss* consists of a bronze wild boar and her two piglets. These sculptures were made by casting hundreds of shoes arranged in animal forms. In discussing this series, Ken Little stated that he “wanted to use the animal that wasn’t there, the void, as the sculptural form. It’s an armature really, over which I have improvised a three-dimensional drawing in a structure very much akin to jazz. The pieces themselves have an extraordinary sense of memory, melancholy, and loss. And as much as they appear to be sculptures of animals, I see them as ruminations on the human condition and the dilemmas we face as adults.”

HEW LOCKE

(b. 1959, Edinburgh, UK; lives London, UK)

The Prize, 2007

Found plastic objects, digital image and silkscreen, edition 6 of 50

Hew Locke's works frequently reference the public monuments, plaques, and looted works of art that celebrate Great Britain's forced colonization of other peoples. *The Prize* is Locke's take on a trophy honoring the British Empire. By using cut paper and cheap plastic items, the artist cheekily draws attention to the work's gaudy, faux-gold quality and fragile condition. The phrase "get well" appears in several places along the bottom of the trophy suggesting the empire must make itself "well" by rectifying its history of violent subjugations of others.



WANGECHI MUTU

(b. 1972, Nairobi, Kenya; lives New York, NY)

Living through strange times, 2004

Ink, paint, collage on Mylar

The female figures that Wangechi Mutu creates are otherworldly and alternatively grotesque and alluring, hinting at a mythic past and/or a cyber future. She paints the female figures and uses portions of faces, body parts (including those that are maimed or diseased), machinery, and African masks that she finds in periodicals and books to complete their forms. The imagery she produces is purposefully subversive. As she says, “I took these idealized stereotyped images of women and Eden-like ‘tropical’ images of Africa to create other images, tension-charged, potent, because they were full of my own emotional upset at the original ones...I was taking apart the images of a world that refused to acknowledge me.”



LORRAINE O'GRADY

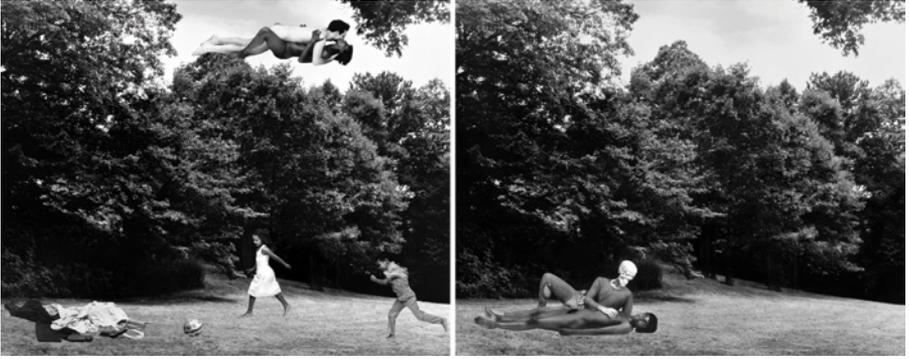
(b. 1934, Boston, MA; lives New York, NY)

Body/Ground (The Clearing; or Cortés and La Malinche, Thomas Jefferson and Sally Hemings, N. and Me), 1991/2012
Gelatin silver print (diptych), edition 1 of 8

Lorriane O'Grady explores the complexity and often fraught nature of our collective "cultural hybridity" resulting from colonialism. She takes a nuanced approach representing "the simultaneous horror and pleasure of interracial and/or East-West, North-South engagement, its ambivalences and indeterminacy." To symbolize the complex duality of this engagement she depicts a present-day interracial couple on the left literally floating on air, consumed by sexual pleasure and unaware of their surroundings. On the right we see the historical precedent, or colonialism's horrific realities. A male death figure looms over the body of the nude Black female who appears entirely disconnected from the scene. The title lists three interracial couplings that represent a colonial legacy in this continent: Spanish conquistador Hernán Cortés and Malinche, his enslaved Indigenous interpreter with the Aztecs; President Thomas Jefferson and his enslaved servant Sally Hemmings; and even O'Grady and her own white partner.

The Fir-Palm, 1991/1992
Gelatin silver print, edition 1 of 8

Three forms are seamlessly combined in this photomontage. The curving back of a Black woman serves as the ground upon which a New England fir tree grows from the trunk of a Caribbean palm tree. Lorraine O'Grady's grandparents were emigrants from the Caribbean, as indicated by the palm, who settled in Boston where she grew up, as symbolized by the fir tree. Like many Black Americans, O'Grady lays claim to a complex cultural background that draws from both an ancestral home as well as the place where she was raised.



LINDA PACE

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

Selections from *Timeline* series, 2004-5

Found objects on wood, paint

Linda Pace initially began working in assemblage in 1999 after a series of dreams. She found the process of collecting objects and then arranging them resulted in an object that revealed her “emotional life.... I realized that it reflected the buried identity of women in general, not just my own. The variety of objects—keys, makeup, photos, fragments of fabric and forbidden apples—described the intimate details of women’s lives.” The diversity of items in this work seems to suggest the myriad events, behaviors, and activities that might fill our lives, from the pleasurable and extraordinary to the mundane and necessary.



PAULA SANTIAGO

(b. 1969, Guadalajara, Mexico; lives Mexico and England)

Artificially, 1996

Mixed media, plexiglass, wood frame

Paula Santiago began working in sculpture, assemblage, and collage because, as she said, “I didn’t want to work with concepts, I wanted to work with my life.” Organized in two rows and projecting from the wall, *Artificially* consists of twelve collages that reflect this desire. Specifically, it incorporates hair, printed ephemera, family mementoes, representations of blood, leaves, and flowers—all elements referring to the body and time’s ephemeral nature.



NANCY SPERO

(b. 1926, Cleveland, OH; d. 2009, New York, NY)

Untitled from *Artaud* series “*And I know...*”, 1969

Gouache ink, collage on paper

Untitled from *Artaud* series “*Fragments...*”, 1970

Gouache ink, collage on paper

Among the earliest works in the exhibition, these collages by Nancy Spero are part of a series that incorporated the writings of Antonin Artaud (1896–1948), a French playwright and poet who expressed, with shocking brutality, the inherent cruelty of mankind. As Spero said, “[I] decided to incorporate Artaud’s words with my images, not in an illustrative manner but word and image in stress as a statement of exclusion, of protest, as existential anger...” in response to the exclusion of many female artists from the male dominated art world, as well as her distress about the Vietnam War.

PHOEBE WASHBURN

(b. 1973, Poughkeepsie, NY; lives New York, NY)

Untitled, 2004

Post-it notes, wood, paint

Phoebe Washburn creates large-scale installations often with hundreds of pieces of scrap wood adhered together. *Untitled* functions like a “sketch in space” and incorporates sticky notes, a favorite material of hers. Washburn is drawn to their sizes and colors but also their ability to function as building blocks or to fan out to make unexpected forms. Over time these pieces of paper have faded or curled a bit and the wood has darkened, but Washburn appreciates these changes, seeing them as revealing the passing of time and enabling her to infuse this sculpture with an organic quality usually only associated with her temporary installations.



WORKS IN THE EXHIBITION

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

Brian Alfred (b. 1974, Pittsburgh, PA; lives Brooklyn, NY)
Nuclear Plant, 2002
Collage
11 x 13 7/8 in.
2007.1.5

Post Office, 2002
Collage
9 x 12 in.
2007.1.6

Jennifer Bolande (b. 1957, Cleveland, OH; lives Joshua Tree, CA)
Marshall Stack, 1987
Three handmade vinyl and wood speaker cabinets, color photos, Marshall speaker cloth, plastic Marshall logo
69 x 22 1/2 x 6 1/2 in.
Gift of Alice and Marvin Kosmin; 2022.1.1a-c

Richie Budd (b. 1975, Lansing, MI; lives Fort Worth, TX)
The Closer You Get the More in Love You Become, 2022
100 Grand candy bars, Cheeseballs, Mint Oreos, Orange Cupcakes, incense sticks, essential oil atomizer, floor fan, Mentos, wasp nests, Goldfish crackers, Crockpot, popcorn maker, Flaming Hot Cheetos, bug zapper, sound system, frequency audio track, aluminum walkers, blonde dreadlocks, ghost LED projector lights, convex mirrors, hamster balls, George Foreman grill, tennis balls, McDonald's hamburgers and fries, HVAC tape, enamel paint, black light, necklaces, lamp shades, Swedish Fish, Takis
60 x 45 x 36 in.
Courtesy of the artist
Photo by Lynné Bowman Cravens

Leonardo Drew (b. 1961, Tallahassee, FL; lives Brooklyn, NY)
#59, 1997
Glass, paint, wood
74 x 74 x 1 in.
2007.1.97

Trenton Doyle Hancock (b. 1974, Oklahoma City, OK; lives Houston, TX)
Strudi Flooo, 2002
Mixed media on felt
78 x 127 in.
2007.1.158
Image courtesy of the artist and James Cohan, New York

Arturo Herrera (b. 1959, Caracas, Venezuela; lives Berlin, Germany)
That Very Day, 2000
Photogravure, suite of five prints, printer's proof edition
26 1/4 x 20 in.
Gift of Janet Lennie Flohr and Hare & Hound Press; 2014.1.21
Originally commissioned by Artpace San Antonio

Oliver Herring (b. 1964, Heidelberg, Germany; lives Brooklyn, NY)
Cheryl (small) with gauze face and iridescent blades, 2007
Digital print with collage, printer's proof edition
18 x 14 in.
Gift of Janet Lennie Flohr and Hare & Hound Press; 2014.1.22

Thomas Hirschhorn (b. 1957, Bern, Switzerland; lives Paris, France)
Door to Heaven, 2005
Wood, tape, nails, prints, expanding foam, felt pen
98 3/8 x 49 1/4 x 9 1/2 in.
2007.1.178

La Série des Antibiotiques (Orelox) [Antibiotic Series (Orelox)], 2005
Ink and collage on paper
31 1/2 x 33 in.
2007.1.179

Relief Abstrait [Abstract] no. 549 (*Bataille*), 1999
Aluminum foil, plastic wrap, cardboard, wood, paint
65 1/2 x 88 3/4 x 4 in.
2007.1.181

Kim Jones (b. 1944, San Bernardino, CA; lives New York, NY)
Untitled (rat with hanger), 2005
Plastic, nylon, paper covered clothes hanger, elastic string
6 1/4 x 10 1/4 x 16 1/4 in.
2007.1.527

Jim Lambie (b. 1964, Glasgow, UK; lives Glasgow, UK)
Modern Lovers, 2004
MDF, mattress, vinyl tape, caps, mirrors
96 x 54 x 18 in.
2007.1.254
Image courtesy the artist and Anton Kern Gallery, New York

Your Mind and We Belong Together, 2004
Black gloss paint, wood, mirrored Perspex
53 x 33 1/4 x 4 in.
2007.1.255
Image courtesy the artist and Anton Kern Gallery, New York

Charles LeDray (b. 1960, Seattle, WA; lives New York, NY)
Untitled (I Love NY), 1992
Fabric, thread, buttons, wire
29 x 11 in.
Gift of Alice and Marvin Kosmin; 2023.5.9

Annette Lemieux (b. 1957, Norfolk, VA; lives Boston, MA)
Preservation, 1988
Wood table, velvet cushion, sheet music, resin
26 3/8 x 24 x 24 in.
Gift of Alice and Marvin Kosmin; 2023.12.2a-f

Ken Little (b. 1947, Canyon, TX; lives San Antonio, TX)
Boss, 1994-95
Bronze
Dimensions variable
2007.1.267

Hew Locke (b. 1959, Edinburgh, UK; lives London, UK)
The Prize, 2007
Found plastic objects, digital image and silkscreen, edition 6 of 50
36 x 26 x 5 in.
Gift of Lee Anthony and J. Travis Capps, Jr.; 2022.5.4

Constance Lowe (b. 1951, St. Louis, MO; lives St. Louis, MO)
Green Eye, 1998
Suede, wool felt, covered buttons, metal grommet
10 x 8 x 7/8 in.
Gift of Donald P. Walton Jr. and the Estate of Frances Jean Colpitt; 2023.65

Richard Mogas (b. 1945, Laredo, TX; lives San Antonio, TX)
Spain, 2004
Polymer gravure, edition 26 of 60
26 x 19 1/4 in.
20071.592

Wangechi Mutu (b. 1972, Nairobi, Kenya; lives New York, NY)
Living through strange times, 2004
Ink, paint, collage on Mylar
38 3/4 x 42 in. (top work); 29 1/8 x 35 3/8 in. (bottom work)
20071.326
Originally commissioned by Artpace San Antonio

Lorraine O'Grady (b. 1934, Boston, MA; lives New York, NY)
Body/Ground (The Clearing: or Cortés and La Malinche, Thomas Jefferson and Sally Hemings, N. and Me), 1991/2012
Gelatin silver print (diptych), edition 1 of 8
40 x 50 in., each
20131.3a, b
© Lorraine O'Grady / Artists Rights Society (ARS), New York

The Fir–Palm, 1991/1992
Gelatin silver print, edition 1 of 8
50 x 40 in.
2013.12

Linda Pace (b. 1945, San Antonio, TX; d. 2007, San Antonio, TX)
Timeline series, 2004–5
Found objects on wood, paint
Dimensions variable

Fuhgettaboudit

I Miss My Vioxx

Selection from *Big Blue*

Silver Spurs

Silver Wings

Untitled [Aspen]

Untitled [Happy Birthday Peter]

Untitled [Life]

Untitled [Reader's Choice]

Violet Eyes

Jon Pylypchuk (b. 1972, Winnipeg, Manitoba; lives Los Angeles, CA)
You Left Me Once, Now Go Have Babies with the Stars, c. 1999
Shop towel, drywall tape, latex, plastic, cardboard, paint pen, glitter, hot glue on gessoed Masonite panel
72 x 48 1/8 x 1 1/2 in.
Gift of Alice and Marvin Kosmin; 2023.129

Deborah Roberts (b. 1962, Austin, TX; lives Austin, TX)
Cock-a-doodle-doo, 2020
Mixed media collage on canvas
65 x 45 1/8 in.
2021.12

One history, two versions (Bullet Points), 2019
Screenprint on paper, edition 56 of 100
23 3/8 x 16 1/2 in.
2019.5

Tim Rollins and K.O.S. (b. 1955, Pittsfield, ME; d. 2017, South Bronx, NY)
Angry Father and Mother, 1982–84
Watercolor on anti-abortion legislation
21 5/8 x 16 7/8 in.
Gift of Alice and Marvin Kosmin; 2023.5.11

House of the Angel, 1982–84
Watercolor on anti-abortion legislation
21 3/4 x 17 in.
Gift of Alice and Marvin Kosmin; 2023.5.10

Martha Rosler (b. 1943, Brooklyn, NY; lives Brooklyn, NY)
Nature Girls (Jumping Janes), 1966
From the series *Body Beautiful, or Beauty Knows No Pain*
Photomontage, edition 4 of 10
27 x 40 in.
20071.411

Nancy Rubins (b. 1952, Naples, TX; lives Topanga, CA)
Collage, 2008
Giclee print on archival paper mounted on aluminum
143 x 130 in.
2010.2

Paula Santiago (b. 1969, Guadalajara, Mexico; lives Mexico and England)
Artificially, 1996
Mixed media, plexiglass, wood frame
18 x 17 x 3 15/16 in., each
20071.427a–l

Nancy Spero (b. 1926, Cleveland, OH; d. 2009, New York, NY)
Untitled from *Artaud* series
"And I know...", 1969
Gouache, ink, collage on paper
24 3/4 x 19 3/4 in.
20071.464

Untitled from *Artaud* series
"Fragments...", 1970
Gouache, ink, collage on paper
25 3/4 x 20 1/2 in.
20071.465

Frances Stark (b. 1967, Huntington Beach, CA; lives Los Angeles, CA)
Red (50% Head), 2005
Collage, linen tape, pencil on paper
53 1/2 x 27 1/4 in.
20071.591

Katja Strunz (b. 1970, Ottweiler, Germany; lives Berlin, Germany)
Untitled, 2007
Collage on found paper
13 3/8 x 9 3/8 in.
20071.472

Dan Sutherland (b. 1966, Dover, MA; lives Austin, TX)
She Dreams of Chipping Her Teeth, 1992
Oil, paper, leather, metal on canvas
15 x 13 1/2 in.
20071.482

Michael Tracy (b. 1943, Bellevue, OH; d. 2024, San Ygnacio, TX)
Homage to Nicaragua, Collage Series (4), 1991
Collage on paper
21 1/2 x 28 in., each
20071.496a–d

Richard Tuttle (b. 1941, Rahway, NJ; lives New York, NY)
Two with Any To, #4, 1999
Acrylic on Fir plywood
11 x 11 x 1 3/4 in.
20071.501

Phoebe Washburn (b. 1973, Poughkeepsie, NY; lives New York, NY)
Untitled, 2004
Post-it notes, wood, paint
11 1/8 x 11 1/8 x 11 1/8 in.
Gift of Alice and Marvin Kosmin; 2024.12.7

RUBY CITY CAMPUS

- 1 Sculpture Garden
- 2 Nancy Rubins, *5,000 lbs. of Sonny's Airplane Parts*,
Linda's Place, *550 lbs. of Tie-Wire*
- 3 Marina Abramović, *Chair for Man and His Spirit*
- 4 Stephen Kaltenbach, ART WORKS
(in sidewalk by building entrance)
- 5 Teresita Fernández, *Starfield*
- 6 Teresita Fernández, *Wednesday's Child*
- 7 Teresita Fernández, *Tumble Hill*
- 8 Daniel Joseph Martinez sculpture
- 9 Daniel Joseph Martinez wall painting
- 10 Linda Pace, *Jewels in the Concrete* (throughout park)
Teresita Fernández, *Journal Benches* (throughout park)
- 11 Parking (also available on Camp Street)
- 12

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



150 CAMP STREET SAN ANTONIO TEXAS 78204