

RUBY CITY SENSING MEANING, ABSTRACT PAINTING



9.27.2025 —
8.30.2026

RUBYCITY.ORG @RUBYCITY

This exhibition brings together abstract paintings from multiple artists with works dating from the recent past to as early as 1945. *Sensing Meaning, Abstract Painting* showcases the diverse approaches to abstraction that artists have adopted including Joan Mitchell's gestural expressionism, Nancy Haynes's minimalist sensibility, Pablo Picasso's biomorphic forms, and Sarah Morris's geometric compositions, to name a few.

The artists included in *Sensing Meaning* create poetic interpretations through their use of space, color, line, and form, conveying feelings or capturing the experience of particular moments in time and place through abstract gestures. Some of the artists use these elements to investigate painting's history or to play with its fundamental nature and to question and experiment with the medium's two-dimensional constraints. The exhibition also includes examples that employ nontraditional materials—or that do not incorporate paint at all—as well as works that are typically considered sculptures.

Although each of these artists are specifically drawn to abstraction to represent their individual ideas, they recognize that abstraction—because of its avoidance of representational imagery—invites personal interpretation perhaps more than any other artistic approach. In fact, abstraction holds utopian appeal for many of these artists, who view it as universally accessible and meaningful. *Sensing Meaning* encourages you to draw on your visual perception and intuition to shape your understanding and experience of abstract art and all that it can encompass.

Elyse A. Gonzales
Director, Ruby City

SELECTED WORKS

WILLEM DE KOONING

(b. 1904, Rotterdam, Netherlands; d. 1997, East Hampton, NY)



Untitled, 1970

Oil on newsprint mounted on canvas



Untitled, 1970

Oil on newsprint mounted on canvas

Willem de Kooning is widely considered a founding figure in the New York School during the 1940s and 1950s. This “school” was a loose-knit group of artists exploring abstraction in all its forms. The paintings on view show de Kooning’s gestural quality of paint application but married with scraps of reality—literal newspaper clippings—that encroach on an otherwise fully abstract painting. Here the artist’s expressive, vibrant brushstrokes contrast with the rigidity of information both on a visual level (the sharp rectilinear lines of black and white text) and a factual one (the text as easy-to-read information).



TRISHA DONNELLY

(b. 1974, San Francisco, CA; lives New York, NY)

Untitled, 2007

Acrylic on satin

Trisha Donnelly's category-defying art and multidisciplinary practice shies away from labels—literally by abstaining from explanatory text in the presentations of her work and figuratively by asking the visitor to lean into the ambiguity. *Untitled* prioritizes embodied experience over conceptual understanding—the tactile allure of satin is seductive, drawing the viewer in—and

the marks she painted on the surface repel easy interpretation. Only upon knowing that this work portrays American poet Robert Creeley's (1926–2005) eyes, or rather eye, due to his having lost one as a child, do we understand the marks. His poetry resonates with Donnelly's work given its spare quality and focus on the experiential and the complexities of human connection.

JEAN DUBUFFET

(b. 1901, Le Havre, France; d. 1985, Paris, France)

Donnée (H3) [Given (H3)], 1984

Acrylic on paper mounted on canvas

In the mid-1940s, artist Jean Dubuffet coined the term *art brut*, meaning “raw art,” to describe art made outside a formal academic setting and tradition. He championed this style of artmaking that embraced emotive expression unmarked by conventional painting techniques and ideas. Despite being traditionally trained in painting, Dubuffet eschewed this education and made art in this raw style precisely because he believed it was more authentic. In *Donnée (H3) [Given (H3)]*, made the year before his death, we still see this as a force in his painting exemplified by the exuberant colors and spontaneous linework.

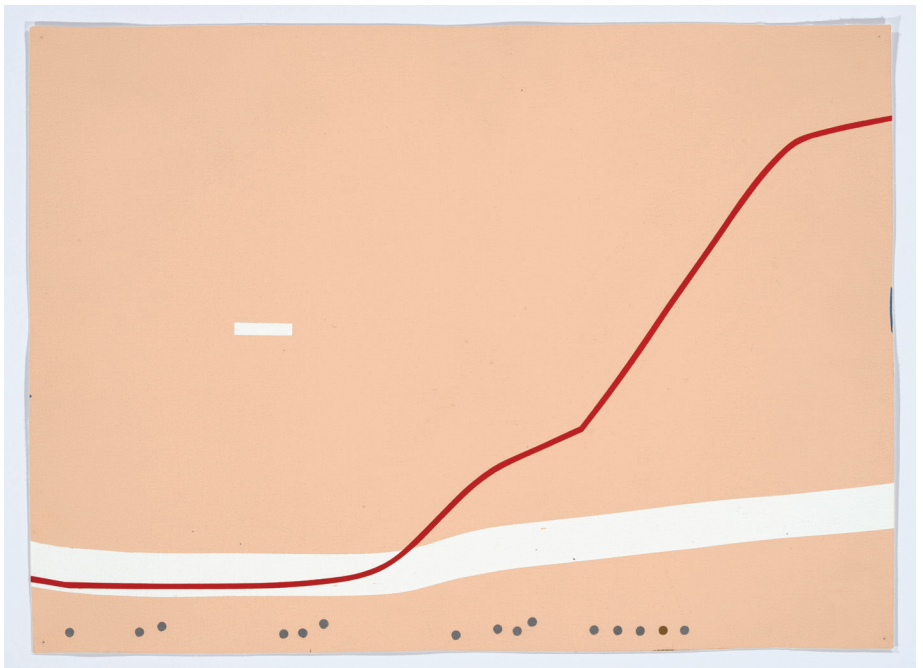
JEFF ELROD

(b. 1966, Dallas, TX; lives Marfa, TX and New York, NY)

Untitled, 2000

Acrylic on canvas; edition 43 of 50

Jeff Elrod's work bridges the handmade and painterly with a reliance on computer applications. Tacked directly on the wall, this canvas mimics the flatness of a screen, an appropriate reference given that he used software to compose the design, which he translated into a painting. Elrod marries the traditional practice of sketching and painting with sleek, seamless imagery characteristic of the digital. This hybrid process appeals to Elrod because it reflects a different kind of abstraction, one that embraces the digital world we now live in.

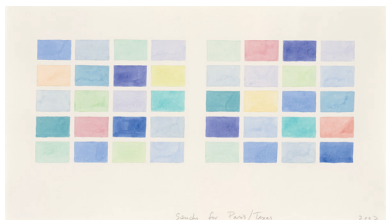


SPENCER FINCH

(b. 1962, New Haven, CT; lives Brooklyn, NY)

Study for Paris/Texas, 2003

Watercolor on paper



In *Study for Paris/Texas*, Spencer Finch used watercolor to articulate something that the viewer does not always observe—the naturally occurring quality of light at different times. This work records the variations

he noted in Paris, where he visited prior to his residency at Artpace, another independent San Antonio institution founded by Linda Pace. This sketch, like many examples by Finch, uses a grid—the perennial favorite device of artists looking to distance themselves from representation—to highlight that which can never be truly represented: fleeting moments anchored to certain places and times. It also has practical value. This work is a study for placement of similarly colored glass panes he installed for his Artpace exhibition and which could itself only be viewed with the help of Texas light.

HANS HOFMANN

(b. 1888, Weissenburg, Germany; d. 1966, New York, NY)

Untitled, 1961

Oil on paper mounted on canvas

This work by Hans Hofmann showcases his trademark use of vivid color in drips, drabs, and swipes of paint. A prominent teacher in both Munich and later New York and Massachusetts, Hofmann proposed the artistic concept of “push and pull.” This method creates pictorial space, in which swaths and planes of color interact to establish a sense of three-dimensional space and motion on an otherwise flat painting surface. This idea and his teachings were particularly influential for the next generation of painters, including Joan Mitchell, many of whom would go on to be key figures in the Abstract Expressionist movement.



Hans Hofmann, *Untitled*, 1961

DAVID JURIST

(b. 1959, Philadelphia, PA; lives San Diego, CA)

Decoy, 2002

Styrofoam, urethane pad, urethane, plywood pedestall



David Jurist's installation features a camouflage patterned backdrop in which an oversized duck decoy rests. If you stand in a specific place, the duck disappears. This work calls

attention to the power dynamic the viewer participates in when visiting Ruby City or any other art center. With their stark white walls, contemporary exhibition sites appear almost clinically unbiased in their display of art. In reality, these places are programmed and curated by individuals who have their own perspectives, backgrounds, and histories. With this work, Jurist flips the equation. Most individuals—unless exactly positioned to see the duck blend in with the backdrop—will see the installation and the gallery space for what it is: a fabricated experience cultivated by the institution.

YVES KLEIN

(b. 1928, Nice, France; d. 1962, Paris, France)

Table, 1963

International Klein Blue pigment, glass, Plexiglas, steel

Yves Klein's *Table*, with its vibrant blue powder, is both an art object and utilitarian. The blue color is significant, as Klein trademarked this particular shade and named it International Klein Blue. He saw this color as a life force, embodying pure energy and capable of engendering a meditative state in the observer. The pigment in its powdered state was an important element in his works with him forming it into squares, or paintings, directly on the floors of exhibitions. He made a table like this one in his lifetime that essentially married the power of pure color (and all that it could inspire in those who saw it) with the functionality of a table. After his death in 1962 his wife trademarked the table's design.

JOAN MITCHELL

(b. 1925, Chicago, IL; d. 1992, Paris, France)

Flying Dutchman, 1961–62

Oil on canvas

Like de Kooning, Joan Mitchell was painting in New York City in the mid-20th century but in 1959 moved to France where she spent the rest of her life. She is known for her gestural and seemingly unrestrained painting practice. Her process, however, was methodical. *Flying Dutchman* is a case study of her working method from this period. She combined carefully applied brushstrokes with more spontaneously achieved effects through dripping, splattering, or rubbing paint onto the surface. Although Mitchell was uninterested in discussing what her work was “about,” this painting’s ominous, evocative title perhaps alludes to the frail health of those close to her at this time. The Flying Dutchman is the legend of a ghost ship that ceaselessly wanders the seas, appearing as an omen of misfortune.



SARAH MORRIS

(b. 1967, Sevenoaks, England; lives New York, NY and London, England)

Gateway East (Los Angeles), 2004

Household gloss on canvas

This painting, part of Sarah Morris's *Los Angeles* series, features vibrant, geometrically abstract shapes arranged to give a sense of play between depth and flatness. *Gateway East (Los Angeles)* reflects key aspects of the city and the sleek modern architecture of a now-demolished building in Los Angeles's Century City neighborhood. The grays are derived from smoggy skies, and the blues stem both from the neon Century City sign that once graced the building as well as from the backgrounds used in filming. Rectangular shapes call to mind the glass windows sheathing the building, while the bold white lines evoke thoroughfares that run through the neighborhood.

A. R. PENCK

(b. 1939, Dresden, Germany; d. 2017, Zurich, Switzerland)

Design 3, 1982/83

Gouache on paper

A self-taught artist and jazz musician, A. R. Penck experienced the horrors of WWII as a child and grew up in postwar East Germany contending with a repressive government. His work, like that of Dubuffet, attempts to tap into an emotive, universal visual language because he believed art is for everyone. Penck's abstraction connects to prehistoric cave art, symbols, and signs. Some of his resulting works, such as this gouache, include cuneiform-like black strokes. Writing is at once an exercise of conveying meaning through an agreed upon lexicon of forms, and yet, when forms are unintelligible, the marks remain accessible to everyone to engage with as they wish.

PATRICK QUARM

(b. 1988, Sekondi, Ghana; lives Takoradi, Ghana and United States)

Historical Gossip, 2024

Acrylic, oil on African print fabric, wood

Patrick Quarm's *Historical Gossip* functions as a window—note the wooden valance above—onto the cultural hybridity of his transatlantic identity; he splits his time living between the United States and Africa. His multilayered painting is a kaleidoscope of associations, textures, and painting styles. A realistically rendered outdoor courtyard is the backdrop for a gathering of four individuals pictured (mostly) as anonymous silhouettes, a purposeful gesture to encourage the viewer to project themselves into the scene. Quarm uses African print fabric “for its associations as a politically charged material that is both culturally specific and representative of global exchange.” His process of “layering, cutting, and erasing” creates a visual topography that reflects the complexity of contemporary identity not only for Africans navigating cultural multiplicity, but also for many people living between two or more cultures.



Patrick Quarm, *Historical Gossip*, 2024

STEVE RODEN

(b. 1964, Los Angeles, CA; d. 2023 Los Angeles, CA)

tacet permutations, 2012

Oil, acrylic on linen



For many painters, sounds and music provide an entry into abstraction. Steve Roden found John Cage's hallmark experimental composition titled 4'33 to be particularly influential. In Cage's work the performer makes no deliberate sounds for four minutes and thirty-three seconds, and yet, Cage made clear demarcations in the score to craft different,

although still silent, iterations of this "music." Roden used Cage's instructions to translate the distinct movements of the score into certain lengths and hues, which he used as the basis for lines and colors in this abstract painting that interprets silence.



RUTH ROOT

(b. 1967, Chicago, IL; lives New York, NY)

Untitled, 2003

Enamel on aluminum

Contemporary painter Ruth Root embraces abstraction in her practice, using the ultrathin aluminum support to adhere her large, colorful forms with the architecture around them. As Root articulates, “The wall is the negative space and functions as the rest of the canvas.” Thus, art and architecture go hand-in-hand for her, with the painting drawing attention to the surrounding walls while also appearing as though it is a window onto a vista of pure form and color.

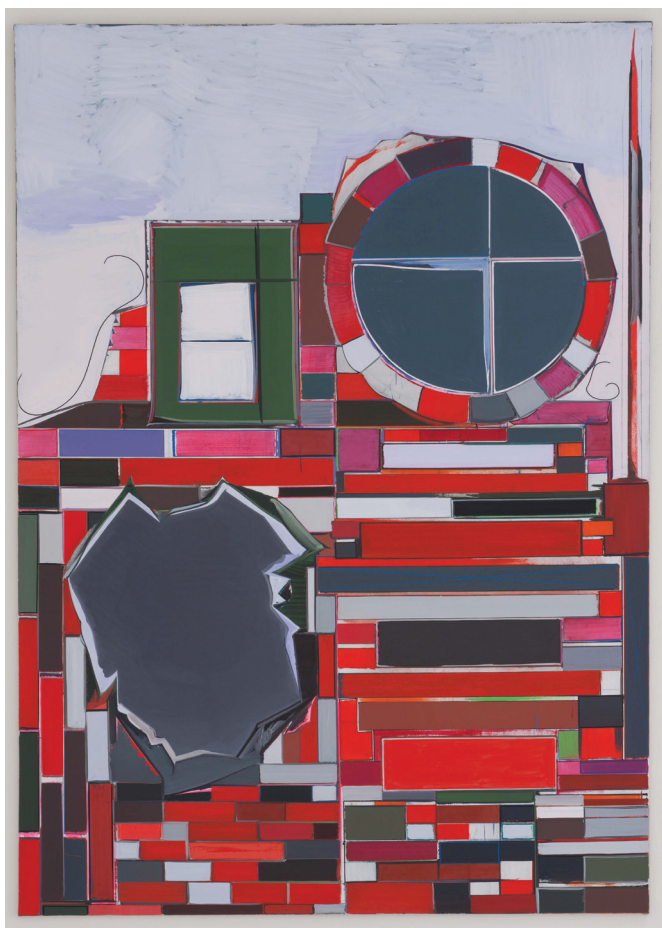
REGINALD ROWE

(b. 1920, Brooklyn, NY; d. 2007, San Antonio, TX)

Zeus VIII, 1988

Acrylic, mixed media on wood

Reginald Rowe takes a slightly different approach to space and abstraction with *Zeus VIII*. Here the canvas becomes sculptural. This six-foot-four-inch-tall shaped wood support embodies Zeus, the king of the gods in ancient Greek mythology. Rowe was influenced by literature and in particular the Greek deities because, as he said, “they deal with our essential struggle within ourselves—overcoming destructive forces, positive versus negative, good versus evil.”



THOMAS SCHEIBITZ

(b. 1968, Radeberg, Germany; lives Berlin, Germany)

O.T. (NR.240), 2002

Oil, pigment marker on canvas

Thomas Scheibitz explores the tension between abstraction and representation in his paintings, exemplified by this large-scale work. His painting is an assemblage of smaller abstracted images and forms he derived from daily life and the urban environment and then arranged together. What might seem at once familiar, like a round window surrounded by brick, becomes foreign as the elements in the painting flatten and refuse coherence.

HILLS SNYDER

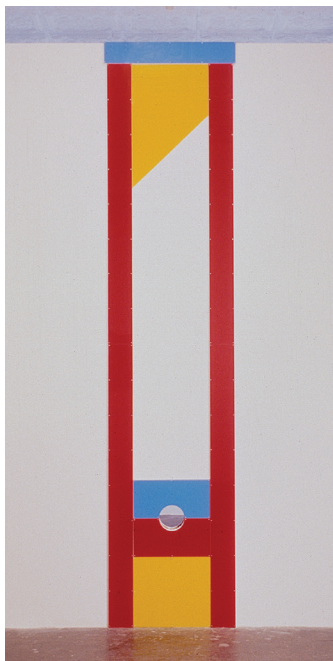
(b. 1950, Lubbock, TX; lives Magdalena, NM)

Back to Basics, 2001

Acrylic sheet, birch support, wall cutout

Double Lunette, 2001

Acrylic sheet, birch support, wall cutouts



Hills Snyder's plexiglass works appear as though paintings, creating stylized guillotines all part of his *Flaternité* series—a serio-comic exploration of French culture and history. The title puns on *liberté, égalité, fraternité* [liberty, equality, fraternity], the motto associated with the French Revolution, while referencing the works' decidedly flat nature. *Back to Basics* achieves childlike appeal through primary colors and *Double Lunette*, "a guillotine made for lovers," employs golds and pinks that recall royal French decor from the revolutionary period. Both works incorporate holes in the walls where heads would theoretically be placed,

revealing insulation that suggests viscera left by beheadings. Like all the works in the series, the guillotines call attention to architectural details, such as the soaring gallery walls, and at the same time exploit visual and conceptual double meanings. These transformed instruments of death create a darkly humorous commentary on the fervor and thrill of revolutionary ideals versus the violent reality that resulted.



ANTONI TÀPIES

(b. 1923, Barcelona, Spain; d. 2012, Barcelona, Spain)

Grey with Two Patted-on Stripes, 1972

Cement, sand, paint, linen on canvas

Celebrated artist Antoni Tàpies utilized impoverished materials in his painting and artmaking practice. In *Grey with Two Patted-on Stripes* he uses sand and cement in addition to the traditional materials of paint and canvas. Many of his works reference the human rights abuses he witnessed in Spain and in particular in Catalonia, the region where he was from, due to Francisco Franco's violent authoritarian regime (1936–75). These materials—cement, clay, dust, dirt—coupled with the earthy palette of his works allude to the urban environment with its graffitied and battle-scarred walls.

RICHARD TUTTLE

(b. 1941, Rahway, NJ; lives New York, NY)

New Mexico, New York, E, #13, 1998

Acrylic on fir plywood

Richard Tuttle's shaped wood painting is a part of a series of works referencing the artist's two places of residence. Each work is loosely painted with contrasting colors and is made using two irregularly cut wood forms. One serves as the support and the other smaller one is placed on top. Tuttle uses the wood, shadows, and colors to create works that are direct—he doesn't hide how they are made—and representational of an interior state. He asks only that viewers linger to observe and contemplate his works.



WORKS IN THE EXHIBITION

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

Jesse Amado (b. 1951,
San Antonio, TX; lives
San Antonio, TX)
Dead Snow #1, 2000
Ink, reflector tape on paper
15 x 21 in.
2007.1.8

Dead Snow #3, 2000
Ink, reflector tape on paper
15 x 21 in.
2007.1.9

Reveal, 1994
Charcoal, varnish on steel
16 x 16 in.
2007.1.12

Georg Baselitz (b. 1938,
Deutschbaselitz, Germany;
lives Salzburg, Austria)
Untitled, 1991
Gouache, pastel, ink,
charcoal on paper
39 x 27 in.
2007.1.18

Ross Bleckner (b. 1949, New
York, NY; lives New York, NY)
Wind, 1991
Oil on canvas
108 1/8 x 72 in.
2007.1.25

David Cabrera (b. 1956,
Victorville, CA; lives New
York, NY)
¿Cómo estás?
[How are you?], 1994–95
Acrylic on panel
36 x 24 in.
2007.1.31

Nate Cassie (b. 1970,
Somerville, NJ; lives San
Antonio, TX)
Vasopressin, 2000
Acrylic on canvas
20 x 16 in.
Gift of Donald P. Walton Jr.
and the Estate of Frances
Jean Colpitt, 2023.6.1

Francesco Clemente (b.
1952, Naples, Italy; lives
New York, NY)
Untitled, 1996
Watercolor on paper
44 x 45 in.
2007.1.53

Willem de Kooning (b. 1904,
Rotterdam, Netherlands;
d. 1997, East Hampton, NY)
Untitled, 1970
Oil on newsprint
mounted on canvas
29 x 22 3/4 in.
2007.1.67

Untitled, 1970
Oil on newsprint
mounted on canvas
29 x 22 3/4 in.
2007.1.68

Augusto Di Stefano (b. 1966,
New York, NY; lives
Houston, TX)
Table, 2006
Oil on canvas
72 x 66 1/8 in.
2007.1.86

Trisha Donnelly (b. 1974,
San Francisco, CA; lives
New York, NY)
Untitled, 2007
Acrylic on satin
33 1/2 x 18 1/2 x 1 3/4 in.
2007.1.95

Jean Dubuffet (b. 1901,
Le Havre, France; d. 1985,
Paris, France)
Donnée (H3) [Given
(H3)], 1984
Acrylic on paper
mounted on canvas
26 1/2 x 39 in.
2007.1.100

Jeff Elrod (b. 1966,
Dallas, TX; lives Marfa, TX
and New York, NY)
Untitled, 2000
Acrylic on canvas;
edition 43 of 50
16 x 22 in.
2007.1.112

Frank Faulkner (b. 1946,
Sumter, SC; d. 2018,
Spencertown, NY)
Window IV, 1987
Acrylic on canvas
58 x 58 in.
2007.1.118

Spencer Finch (b. 1962, New
Haven, CT; lives Brooklyn, NY)
Study for Paris/Texas, 2003
Watercolor on paper
12 1/2 x 22 1/4 in.
2007.1.128

Sam Francis (b. 1923,
San Mateo, CA; d. 1994,
Santa Monica, CA)
Untitled, 1988
Oil on linen
13 x 9 1/2 in.
2007.1.135

Nancy Haynes (b. 1947,
Waterbury, CT; lives
Brooklyn, NY)

Hesitant, 2008
Oil on linen
18 x 21 3/8 in.
Gift of Donald P. Walton Jr.
and the Estate of Frances
Jean Colpitt, 2023.6.3

Study for Pseudonym, 1993
Oil, acrylic, polyurethane
on wood
12 x 24 in.
2007.1.166

Patrick Heron (b. 1920,
Leeds, England; d. 1999,
Cornwall, England)
August, 1983
Oil on canvas
16 1/2 x 21 in.
2007.1.170

Hans Hofmann (b. 1880, Weissenburg, Germany; d. 1966, New York, NY)
Untitled, 1961
 Oil on paper mounted on canvas
 25 x 21 in.
 2007.1.192

Jacqueline Humphries (b. 1960, New Orleans, LA; lives New York, NY)

Untitled, 1989
 Oil on plywood
 6 x 6 in.
 2007.1.203

Untitled, 1989
 Oil on plywood
 6 x 5 3/4 in.
 2007.1.204

Untitled, 1989
 Oil on plywood
 6 x 6 in.
 2007.1.205

Untitled, 1989
 Oil on plywood
 6 x 6 in.
 2007.1.206

Untitled, 1989
 Oil on linen
 12 x 12 in.
 2007.1.209

Emily Joyce (b. 1976, Arlington Heights, IL; lives Claremont, CA)
Walk It, 2001
 Acrylic, pencil on Plexiglas
 12 x 11 in.
 2007.1.218

David Jurist (b. 1959, Philadelphia, PA; lives San Diego, CA)
Decoy, 2002
 Styrofoam, urethane pad, urethane, plywood pedestal
 40 x 96 x 96 in.
 2007.1.243

Yves Klein (b. 1928, Nice, France; d. 1962, Paris, France)
Table, 1963
 International Klein Blue pigment, glass, Plexiglas, steel
 14 x 49 x 39 in.
 2007.1.250

Michael Lazarus (b. 1969, Newton, MA; lives Portland, OR)
no title, 2000
 Oil, enamel on wood
 38 x 34 in.
 2007.1.258

Shuhei Matsuyama (b. 1995, Tokyo, Japan; lives Milan, Italy)
 Unknown, n.d.
 Oil, acrylic, glue, watercolor, India ink, scraps of collage on rice paper
 8 3/4 x 13 in.
 2007.1.297

Joan Mitchell (b. 1925, Chicago, IL; d. 1992, Paris, France)
Flying Dutchman, 1961–62
 Oil on canvas
 80 x 80 in.
 2007.1.309
 © Estate of Joan Mitchell

Jennifer Agricola Mojica (b. 1974, Dayton, OH; lives San Antonio, TX)
Untitled, 2003
 Acrylic on pine
 71 3/4 x 72 x 3 in.
 2007.1.3

Sarah Morris (b. 1967, Sevenoaks, England; lives New York, NY and London, England)
Gateway East (Los Angeles), 2004
 Household gloss on canvas
 84 1/4 x 84 1/4 in.
 2007.1.323

Madeline O'Connor (b. 1931, San Antonio, TX; d. 2002, Victoria, TX)
Negative Cross, 1996
 Acrylic, metal, pigment on canvas
 40 1/8 x 43 7/8 in.
 2007.1.344

A. R. Penck (b. 1939, Dresden, Germany; d. 2017, Zurich, Switzerland)
Design 3, 1982/83
 Gouache on paper
 24 1/4 x 34 1/8 in.
 2007.1.359

Pablo Picasso (b. 1881, Málaga, Spain; d. 1973, Mougins, France)
Femme Debout [Woman Standing], 1945
 Watercolor, ink on paper
 25 1/2 x 19 3/4 in.
 2007.1.377

Katherine Porter (b. 1941, Cedar Rapids, IA; d. 2024, Santa Fe, NM)
Untitled, 1982
 Oil on paper
 22 x 30 1/2 in.
 2007.1.382

Patrick Quarm (b. 1988, Sekondi, Ghana; lives Takoradi, Ghana and United States)
Historical Gossip, 2024
 Acrylic, oil on African print fabric, wood
 102 x 86 x 12 in.
 Commissioned and produced by Artpace San Antonio
 2024.11

Bill Reilly (b. 1930, San Antonio, TX; d. 2014, San Antonio, TX)
 Unknown, n.d.
 Oil on board
 22 1/2 x 30 1/8 in.
 2007.1.399

Steve Roden (b. 1964, Los Angeles, CA; d. 2023, Los Angeles, CA)
tacet permutations, 2012
 Oil, acrylic on linen
 81 x 81 1/4 in.
 Gift of the Steve and Sari Roden Family Trust, 2025.5

Nina Roos (b. 1967, Porvoo, Finland; lives Helsinki, Finland)
Painting, 1996
 Oil on acrylic
 90 x 73 in.
 2007.1.408

Ruth Root (b. 1967, Chicago, IL; lives New York, NY)
Untitled, 2003
 Enamel on aluminum
 43 x 47 in.
 2007.1.409

Reginald Rowe (b. 1920,
Brooklyn, NY; d. 2007, San
Antonio, TX)
Zeus VIII, 1988
Acrylic, mixed media on wood
72 1/4 x 15 1/8 x 3 5/8 in.
2007.1.413

Thomas Scheibitz (b. 1968,
Radeberg, Germany; lives
Berlin, Germany)
O.T. (Nr. 240), 2002
Oil, pigment marker on canvas
112 3/4 x 79 7/8 in.
2007.1.432

Sean Scully (b. 1945, Dublin,
Ireland; lives New York, NY
and London, England)
Untitled 8-16-92, 1992
Watercolor, pencil on paper
15 x 18 in.
2007.1.444

Hills Snyder (b. 1950,
Lubbock, TX; lives
Magdalena, NM)

Back to Basics, 2001
Acrylic sheet, birch support,
wall cutout
135 x 29 1/2 x 1 1/8 in.
Gift of the artist, 2025.3

Double Lunette, 2001
Acrylic sheet, birch support,
wall cutouts
120 x 43 x 1 1/8 in.
2025.4

Loveboat 2, 2006
Variegated acrylic sheet
24 x 10 in.
2025.453

Antoni Tàpies (b. 1923,
Barcelona, Spain; d. 2012,
Barcelona, Spain)
*Grey with Two Patted-on
Stripes*, 1972
Cement, sand, paint, linen
on canvas
35 x 57 1/2 in.
2007.1.485

Richard Tuttle (b. 1941,
Rahway, NJ; lives New
York, NY)
*New Mexico, New York, E,
#13*, 1998
Acrylic on fir plywood
21 3/4 x 25 in.
2007.1.500

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 Ken Little, *Boss*
- 5 Stephen Kaltenbach, ART WORKS
(in sidewalk by building entrance)
- 6 Teresita Fernández, *Starfield*
- 7 Teresita Fernández, *Wednesday's Child*
- 8 Teresita Fernández, *Tumble Hill*
- 9 Daniel Joseph Martinez sculpture
- 10 Daniel Joseph Martinez wall painting
- 11 Linda Pace, *Jewels in the Concrete* installation (throughout park)
- 12 Teresita Fernández, *Journal Benches* (throughout park)
- 13 Parking (also available on Camp Street)

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

