

RUBY CITY GENERATIVE DISRUPTION



9.26.2026 —
8.29.2027

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GENERATIVE DISRUPTION FEMINIST ART FROM THE COLLECTION 9.26.2026 — 8.29.2027

The works on view in *Generative Disruption* illustrate the range of materials, methods of production, and subject matter that feminist artistic practices have embraced. This is not a historical survey of feminist art. Rather, the exhibition examines a selection of works, from the 1990s to the present, drawn largely from the Linda Pace Foundation Collection, to trace the legacy of feminist artists of the 1960s and 1970s.

Early feminist artists upset prevailing sexist and misogynistic ideas about women, art, and society, as well as conventional notions of what counted as worthy subject matter. Largely excluded from the dominant Abstract Expressionist and Minimalist art movements that

Cover:
Miwa Yanagi, *Yuka from My Grandmothers*, 2000

preceded them, these artists turned to subjects rooted in their own lives, exploring private and domestic experiences, the body and sexuality, and the social pressures women faced. They redefined what art could be about, laying the groundwork for artists working today who directly address race, ethnicity, sexuality, social justice, and bodily autonomy. Artists including Laura Aguilar, Nicole Eisenman, Wangechi Mutu, Sue Williams, as well as collaborators Kadambari Baxi, Maureen Connor, and Landon Newton, demonstrate the depth and diversity of such artistic practices and interests.

Feminist artists working in the mid-20th century also championed the use of unusual materials such as fiber, textiles, found objects, ceramics, and embroidery as a nod to their own experiences of gendered expectations and as a political act to elevate once-dismissed materials to a fine art status. Now, Olga de Amaral, Annette Messenger, and Bettie Ward each use these materials to different effects, showing how thoroughly these mediums have gained acceptance. Video was an equally appealing medium given that it was free of an established history and associations. It offered a new mode of working for women artists to claim as their own. Today, Nao Bustamante, Mona Hatoum, and Aïda Ruilova, use video to critique the treatment of women historically, in daily life, and in the media.

A small selection of work by male artists is also included to highlight how formative feminist thinking remains for artists in general to address their own personal experiences. These examples demonstrate that anyone can use similar artistic materials and processes to express poignant ideas regarding gender roles, societal expectations, and injustices, thereby endlessly expanding upon this legacy. The disruptions early feminist artists set in motion were generative, opening a territory that succeeding generations of artists continue to develop. *Generative Disruption* illustrates how what was once dismissed as marginal is now central to contemporary artists and their approaches to identity, body, and material.

Elyse A. Gonzales, Director

LAURA AGUILAR

(b. 1959, San Gabriel, CA; d. 2018, Long Beach, CA)



Stillness #36, 1999

Stillness #37, 1999

Stillness #38, 1999

Stillness #39, 1999

Stillness #40, 1999

Stillness #41, 1999

Gelatin silver prints

Commissioned and
produced by Artpace
San Antonio

2007.1.4a-f

© Laura Aguilar

Using the South Texas landscape as her backdrop and collaborator, Laura Aguilar shot and modeled in a sequence of black-and-white photographs in which her naked human figure and the natural world exist in an intimate relationship. In the *Stillness* sequence, she appears to rise up from the earth, as if born from it. The landscape becomes both a place of refuge and a space beyond the limiting conceptions of an idealized female form; she does not cater to heteronormative standards of beauty, nor does she strive to achieve them. Aguilar was inspired in part by the work of Judy Dater, another artist whose work is in the exhibition. **MS**

Written contributions by Curatorial & Collections Assistant, Maya Strohmeier are indicated by MS.

SAMA ALSHAIBI

(b. 1973, Basrah, Iraq; lives Tucson, AZ)

Eternal Love Song, 2019

Gamer II, 2019

Marjanah II, 2019

Spools II, 2019

Standing River, 2019

Water Bearer II, 2019

Photogravures with embossing; printer's proofs 3 of 3

Commissioned and produced by Artpace San Antonio

Gifts of Janet Lennie Flohr and Hare & Hound Press, 2028.8.1a, 2028.8.1b, 2028.8.1d, 2028.8.1g, 2028.8.1h, 2028.8.1j



This series of prints is meant to appear as though they are 19th-century photographs of women from the “Orient.” Examples of historic travel photography from the East often featured imagined scenarios with women in fanciful settings and with props such as pottery and textiles. Made specifically for Western audiences, these photographs contributed to a false narrative that women from the East were promiscuous and primitive.

Sama Alshaibi recreates these types of images by using herself to pose as different subjects with oversized objects and impossible burdens. She likens these encumbrances to the absurd history of representation that women throughout the Middle East and Asia have endured. Unlike those images of the past, however, Alshaibi's portraits are of active, strong, and self-sustaining women contending with their burdens. Each print has a border derived from wooden screens found in Islamic architecture.



KADAMBARI BAXI (b. 1962, New Delhi, India; lives New York, NY)
MAUREEN CONNOR (b. 1947, Baltimore, MD; lives New York, NY)
LANDON NEWTON (b. 1988, Aspen, CO; lives New York, NY)

Trigger Planting 3.0, 2026

Vinyl, dried plants

Courtesy of the artists

This map of the United States displays the current state of abortion rights following the supreme court's 2022 decision to overturn the constitutional right decided by the 1973 court case *Roe v. Wade*. Hanging in front of the states with restrictions on abortion are regionally specific dried plants and herbs, which have historically been used for contraception and/or to induce miscarriage. One such example is Queen Anne's lace, which forms the backdrop of the map and can be found in every state in the country. The title of the work refers to the trigger laws that some states drafted in advance of the 2022 ruling to take immediate effect if the right to abortion was overturned. By combining the plants with the map, the artists demonstrate how important the struggle for bodily autonomy was in the past and continues to be today for women.

Study for Trigger Planting 3.0, 2026

NAO BUSTAMANTE

(b. 1969, San Joaquin, CA; lives Los Angeles, CA)

Bustamante Bloom Speculum: Brugmansia Instructs, 2021

Bustamante Bloom Speculum: California Native, 2021

Bustamante Bloom Speculum: Daffodils Celebrate, 2021

Skylar Anal Speculum: Orchids Muscle, 2021

Graves Speculum: Pitcher Plants Dominate, 2021

Archival pigment prints; printer's proofs

Commissioned and produced by Artpace San Antonio

Gifts of Janet Lennie Flohr and Hare & Hound Press, 2024.8.2a-e

Gruesome History (speculum puppet), 2021

Single-channel video, 3 minutes, 37 seconds; edition of 8

Commissioned and produced by Artpace San Antonio

Courtesy of the artist and Track 16 Gallery



Nao Bustamante's multimedia *BLOOM* project examines the history, use, and design of the speculum, a gynecological tool invented in the mid-19th century and still used today to give women pelvic exams. *Gruesome History (speculum puppet)* is a short, serio-comedic film in which the artist uses the speculum as a puppet, attaching googly eyes and speaking in character to relay the instrument's history of invention through experimentation on enslaved women. The *Bustamante Bloom Speculum* prints, with contributions from artist Piper Bangs, depict Bustamante's alternate versions of the speculum and visions for devices modeled after flowers that center the patient's comfort and pleasure. **MS**



JANET LENNIE FLOHR

(b. 1939, São Paulo, Brazil; lives
San Antonio, TX)

No Work Zone, 2001

Photogravure; trial proof 1 of 6
(cyanotype)

Gift of the artist, 2024.7.1

Janet Lennie Flohr's photogravure—a complicated printing process she is known for—highlights opposites in tension: familiar yet alien, unbuilt yet already decaying, present yet somehow past. Flohr suggests that however grand or complex the structure, all will eventually turn to dust—a quiet challenge to building and progress as a triumphant, often male-coded labor. *No Work Zone* is part of a series in which the same image has been printed in different colors to suggest one of six different 19th-century photographic processes. The vivid blue pays homage to the cyanotype, a process in which a chemically treated sheet of paper turns deep blue when exposed to light except for any areas upon which objects rest.



ANYA GALLACCIO

(b. 1963, Paisley, Scotland; lives
London, England)

*I still can't remember when or how I lost
my way*, 2014

Limestone, sandstone

Lay my head, 2014

Lavignes (striped), Mount Ashen, Texas
Cream, black granite, green chert

Give me your tomorrow, 2014

Blue vein mocha, Texas Cream, Massangis,
Mount Ashen, Salmon Quartz

Gifts of the artist and BLUM Los Angeles,
Tokyo, New York,

2023.8.1, 2023.8.4, 2023.8.5

The sculptures on view here mimic the rectilinearity and uniformity of Minimalist works, known for being sleek, precise, devoid of narrative, and constructed from man-made materials.

Anya Gallaccio's works are a feminist response to this male-dominated lineage in art history. Although seemingly similar, each one is unique, crafted from different Texas stone and then carefully fitted together to form a precarious whole. Gallaccio is known for works that take time and its passage as their subjects and for employing processes and materials emphasizing this. The various stones in these sculptures took millions of years to form and many contain fossils. This sense of time, coupled with titles that hint at narratives, gives the works a poetic, elegiac sensibility, pairing seemingly specific events with geologic time.

EMILY JACIR

(b. 1972, Bethlehem, Palestine; lives Rome, Italy, and Bethlehem, Palestine)

Hana from *Where We Come From*, 2001–3

Chromogenic print and wall text

Gift of Alice and Marvin Kosmin, 2023.5.4a,b

Emily Jacir's *Where We Come From* series explores the movement, displacement, and restrictions experienced by Palestinians living under occupation and in the diaspora. The artist asked participants a simple question: "If I could do anything for you, anywhere in Palestine, what would it be?" Using her U.S. passport to cross the borders and checkpoints that they could not, she endeavored to carry out their requests. Presented more than 20 years after its making, *Where We Come From* remains relevant today. **MS**



ANNETTE MESSEGER

(b. 1943, Berck-sur-Mer, France; lives Malakoff, France)

7 Dissections, 1996

Dissected plush toys, string

2007.1.302

In *7 Dissections*, found stuffed animals are skinned, split open, and nailed to the wall in the shape of a cross. Some of these plushies resemble animals prepared for taxidermy, while others are abstracted beyond recognition. Annette Messager began dissecting stuffed animals found at flea markets in the mid-1990s. By using discarded toys, the artist taps into a visual language rooted in childhood innocence and play. Ultimately, she questions the implications of discarding, dismembering, and destroying these once-comforting objects. **MS**

TRACEY MOFFATT

(b. 1960, Brisbane, Australia; lives Sydney, Australia)



Doll Birth, 1972 from
Scarred for Life, 1994

Mother's Day, 1975 from
Scarred for Life, 1994

The Wizard of Oz, 1956
from *Scarred for Life*,
1994

Offset lithographs
2007.1.311-13

The *Scarred for Life* series uses real childhood incidents told to photographer and filmmaker Tracey Moffatt by friends. Wavering between humorous and harrowing, the events are staged and photographed, reflecting the very real conflicts that arise in families. As Moffatt stated: "The images are just so ordinary, and the artwork itself doesn't even look like art. It looks like pages in a magazine. It became such a smash hit. I couldn't understand why but I think it's because everyone has a tragic tale to tell."



Annette Messenger, *7 Dissections*, 1996



WANGECHI MUTU

(b. 1972, Nairobi, Kenya; lives Brooklyn, NY, and Nairobi, Kenya)

Histology of the Different Classes of Uterine Tumors, 2005–6

Collaged digital print; printer's proof; suite of 12

Gift of Janet Lennie Flohr and Hare & Hound Press, 2014.1.37a–l

Known for her otherworldly humanoid figures, Wangechi Mutu explores beauty, culture, history, and the body in her art. Taking visual references from mass media, pornography, and ethnology, Mutu combines the elements in uncanny reconfigurations, prompting viewers to reexamine the sources of these images and the underlying political agendas that inform them. For these prints, the artist sourced historical clinical diagrams of female anatomy upon which she built a medley of distorted subjects, complete with facial features, body parts, and organic forms all embellished with deep pockets of black glitter. These hybrid subjects subvert historically sexist and racist classifications of the female body and notions of Black femininity. **MS**

AÏDA RUILOVA

(b. 1974, Wheeling, WV; lives New York, NY)

Oh No, 1999

Single-channel video, 42 seconds; edition 1 of 5

2007.1.421

Aïda Ruilova's witty and surreal short-format videos from the late 1990s center mysterious characters in strange settings and contending with unknown situations. In *Oh No*, claustrophobic shots of the artist biting her nails are intermixed with those showing her feet. The viewers hear distorted guitar strums and heavy breathing as Ruilova walks down the necks of guitars laid out on a wooden floor, exclaiming, "Oh no!" Adding to the tension are the discordant sounds that set the pace, rhythm, and atmosphere of the work. Combined with the heavy editing and montage, its narrative is disorienting and recalls the aesthetic sensibilities of B-movie horror and the female characters found therein. **MS**



SHAHZIA SIKANDER

(b. 1969, Lahore, Pakistan; lives New York, NY)

Played Ground, 2003

Gouache on paper

2007.01.446

Known for her mastery and development of miniature painting, Shahzia Sikander investigates the productive tension between tradition and transformation. Her deconstruction of the genre made her a pioneer in the early 1990s. Alongside her precise brushwork, Sikander populates her paintings including *Played Ground* with familiar contemporary imagery, such as a soccer ball and a cowboy boot. Her works can also be understood as sites of experimentation, where established forms and meanings remain open to reinterpretation. **MS**



ANTHONY SONNENBERG

(b. 1986, Graham, TX; lives Fayetteville, AR)

Dying Gaul (Self-Portrait Sandbag), 2014

Found vintage cushion cover, pyrite, hematite, freshwater pearls, crystal beads,
100 lbs. of sand

Gift of Guillermo Nicolas & Jim Foster, 2026.3.5

© Anthony Sonnenberg

Using only stones and beads on a pillowcase, artist Anthony Sonnenberg has outlined a self-portrait in the guise of *Dying Gaul*. This celebrated ancient Roman sculpture portrays an idealized, youthful heroic male nude figure in the aftermath of battle. The artist's depiction is not idealized but instead displays his imperfect body and bearded face. Sonnenberg speaks candidly about his body especially in relation to contemporary social standards of beauty. This work highlights his acceptance and celebration of his physique. By portraying his image on this floral pillow, Sonnenberg draws a connection to the history of still life paintings featuring flowers and their association with the fleetingness of life. The one hundred pounds of sand filling the pillowcase is a reference to the heft of a human body.

EZEQUIEL SUÁREZ

(b. 1967, Havana, Cuba; lives Havana, Cuba)

Cuba Embroidery, 2002

ASÍ...MI PEQUEÑO RATÓN DE
CLOACA —MI AMIGO, MI PADRE,
MI NIÑO, MI MAESTRO, MI LÍDER—
ASÍ, HUSMÉAME EL CULO.

Yes, like that... my little sewer
mouse—my friend, my father, my
child, my teacher, my leader—yes,
like that, poke around my ass.

Cuba Embroidery, 2002

YA NO TE QUEDA NADA, MI AMOR,
SINO AGUANTAR.
ABRIR BIEN LAS PATAS Y
OFRECER EL CULO
CLARO Y LIMPIO

There's nothing left for you, my
love, but to tough it out.
Open your legs wide and offer up
your ass
Clean and clear

Cuba Embroidery, 2002

EH, QUÉ LE PASA A ESTE?
SE VOLVIÓ LOCO ESTE
METIÓ
EL CULO
EN NAFASOLINA
NEGRAS TORTAS DE CAKE,
¡ME CAEN MAL!
YO LAS METÍA VIVAS EN MI BOCA
Y LENTO IBA
ARRASÁNDOLAS HASTA HACER
EL BOLO ALIMENTICIO
CLARO Y LIMPIO

Hey, what's the deal with this guy?
He's gone crazy that one
He stuck
His ass
In naphazoline
Black sweet cakes,
I can't stand them!
I would put them alive in my mouth
and slowly go on
Devouring them until they turned
To cud
Clean and clear

Embroidery thread on sandpaper
2007.1.473a-c

Ezequiel Suárez embroiders poetic stanzas in multicolored stitchwork on the back of sandpaper, imitating the haphazard scrawl one might find in a public restroom. Each work records imaginary conversations between the artist's alter ego and Fidel Castro, who harshly persecuted homosexuals after the Cuban Revolution. Suárez employs embroidery, a domestic skill historically reserved for women, to highlight the danger many men faced if they were perceived as feminine in any way. His use of sandpaper also reflects the frequent shortage of art supplies in Cuba. **MS**

WU TSANG

(b. 1982, Worcester, MA; lives Zurich, Switzerland, and London, England)



Self-Inscription, 2016

Photogravure; printer's proof



Rage AKA Fucking Angry, 2016

Lithograph with flocking; printer's proof

The Luscious Land of God is Sinking, 2016

Lithograph with flocking; printer's proof

Commissioned and produced by Artpace San Antonio

Gifts of Janet Lennie Flohr and Hare & Hound Press, 2018.1.23; 2018.1.26; 2018.1.27

Rather than presenting identity as fixed or singular, Wu Tsang examines how race, gender, and social experience can shift depending on who is looking, who is represented, and whose perspective is foregrounded. Tsang's approach allows reality and invention to overlap, encouraging us to reconsider histories and experiences that have been overlooked, especially among the queer community. Tsang's lithographic works on view here feature script in English and Chinese thus highlighting the act of translation. The artist reflects: "Queerness has a metaphorical relationship to translation—it's a language that you can read through lines, or if you know the codes. Queer languages exist in so many forms, if you know what to look for. If you need it, you will find it." *Self-Inscription* includes the artist and a collaborator in costume posing as Chinese revolutionary poet Qiu Jin (1875–1907) and calligrapher Wu Zhiying (1867–1936), suggesting a relationship of greater intimacy than what is reflected in the historical record. **MS**





SUE WILLIAMS

(b. 1954, Chicago Heights, IL;
lives Brooklyn, NY)

The Sun Also Rises, 1990

Acrylic on canvas

Gift of Alice and Marvin
Kosmin, 2023.12.10

Sue Williams' works from the 1980s and 1990s directly confront misogyny, violence against women, the sexualization of the female

body, and the small, everyday indignities women face. Her paintings from this period stand out for their cartoonish figures paired with biting and often darkly humorous text. This work likely takes its title from Ernest Hemingway's novel *The Sun Also Rises*, whose protagonist is rendered impotent by a war wound.

MIWA YANAGI

(b. 1967, Kobe, Japan; lives Kyoto, Japan)

Yuka from *My Grandmothers*, 2000

Chromogenic print mounted on aluminum and wall text; edition 4 of 7
2007.1.519

Miwa Yanagi's *My Grandmothers* is a collaborative photographic project that spanned over a decade in which she asked participants to imagine themselves 50 years into the future. Using these participants, the artist then staged scenarios based on their visions. Accompanying *Yuka* is a text panel describing her story. Written in the present tense, the narratives that accompany each photograph artfully blend timelines, with the future imagined in the present, yet informed by the subject's past. **MS**

WORKS IN THE EXHIBITION

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

Laura Aguilar (b. 1959, San Gabriel, CA; d. 2018, Long Beach, CA)

Stillness #36, 1999

Stillness #37, 1999

Stillness #38, 1999

Stillness #39, 1999

Stillness #40, 1999

Stillness #41, 1999

Gelatin silver prints
12 x 9 in.

Commissioned and produced
by Artpace San Antonio
2007.1.4a-f

Sama Alshaibi (b. 1973, Basrah, Iraq; lives Tucson, AZ)

Eternal Love Song, 2019

Gamer II, 2019

Marjanah II, 2019

Spools II, 2019

Standing River, 2019

Water Bearer II, 2019

Photogravures with embossing;
printer's proofs 3 of 3
25 x 20 in.

Commissioned and produced
by Artpace San Antonio
Gifts of Janet Lennie Flohr
and Hare & Hound Press,
2028.8.1a, 2028.8.1b, 2028.8.1d,
2028.8.1g, 2028.8.1h, 2028.8.1j

Olga de Amaral (b. 1932,

Bogotá, Colombia; lives

Bogotá, Colombia)

Cesta lunar 19 [Moon

Basket 19], 1989

Linen, gesso, horse hair,
Japanese paper, acrylic
paint, gold leaf

63 1/8 x 28 in.

2007.1.66

Kadambari Baxi (b. 1962, New

Delhi, India; lives New York,

NY), **Maureen Connor** (b. 1947,

Baltimore, MD; lives New York,

NY), and **Landon Newton** (b.

1988, Aspen, CO; lives New

York, NY)

Trigger Planting 3.0, 2026

Vinyl, dried plants

Dimensions variable

Courtesy of the artists

Nao Bustamante (b. 1969,
San Joaquin, CA; lives Los
Angeles, CA)

Bustamante Bloom Speculum:

Brugmansia Instructs, 2021

Bustamante Bloom Speculum:

California Native, 2021

Bustamante Bloom Speculum:

Daffodils Celebrate, 2021

Skylar Anal Speculum:

Orchids Muscle, 2021

Graves Speculum: Pitcher

Plants Dominate, 2021

Archival pigment prints;

printer's proofs

14 x 14 in.

Commissioned and produced

by Artpace San Antonio

Gifts of Janet Lennie Flohr

and Hare & Hound Press,

2024.8.2a-e

Gruesome History

(speculum puppet), 2021

Single-channel video,

3 minutes, 37 seconds;

edition of 8

Commissioned and produced

by Artpace San Antonio

Courtesy of the artist and

Track 16 Gallery

Judy Dater (b. 1941, Hollywood,
CA; lives Berkeley, CA)

Self-Portrait in Mist, 1980

Gelatin silver print

20 x 16 in.

2007.1.61

Alex de León (b. 1959,

Edinburg, TX; d. 2012,

San Antonio, TX)

He's Really Sorry, 1999

Ceramic

7 x 10 x 2 in

2007.1.73

thank you, 1994

Ceramic

10 x 5 x 3 in.

2007.1.76

Nicole Eisenman (b. 1954,

Verdun, France; lives

Brooklyn, NY)

Untitled, 1993

Ink and watercolor on

paper, double sided

14 x 11 in.

Gift of Alice and Marvin

Kosmin, 2023.5.2

Janet Lennie Flohr (b. 1939,

São Paulo, Brazil; lives San

Antonio, TX)

No Work Zone, 2001

Photogravure; trial proof 1 of

6 (cyanotype)

30 3/8 x 44 in.

Gift of the artist, 2024.7.1

Anya Gallaccio (b. 1963,

Paisley, Scotland; lives

London, England)

I still can't remember when

or how I lost my way, 2014

Limestone, sandstone

45 x 45 x 45 in.

Lay my head, 2014

Lavignes (striped), Mount

Ashen, Texas Cream, black

granite, green chert

50 3/4 x 55 x 47 in.

Give me your tomorrow, 2014

Blue vein mocha, Texas Cream,

Massangis, Mount Ashen,

Salmon Quartz

51 x 55 x 47 in.

Gifts of the artist and BLUM

Los Angeles, Tokyo, New York,

2023.8.1, 2023.8.4, 2023.8.5

Faith Gay (b. 1970, Port

Arthur, TX; lives Marfa, TX)

Untitled, 2005

Plastic

Dimensions variable

2007.1.140

Katy Grannan (b. 1969,

Arlington, MA; lives

Berkeley, CA)

Joshi, Mystic Lake,

Medford, MA, 2002

Chromogenic print

48 x 60 in.

2007.1.155

Mona Hatoum (b. 1952, Beirut, Lebanon; lives London, England)
So Much I Want to Say, 1983
Single-channel video,
4 minutes, 47 seconds
2007.1.160

Emily Jacir (b. 1972, Bethlehem, Palestine; lives Rome, Italy, and Bethlehem, Palestine)
Hana from Where We Come From, 2001–3
Chromogenic print and wall text
Photograph: 14 x 19 in.;
text: 8 1/2 x 10 7/8 in.
Gift of Alice and Marvin
Kosmin, 2023.5.4 a, b

Annette Lawrence (b. 1965, Rockville Center, NY; lives Pine Lake, GA, and Chapel Hill, SC)
April, 1994
Ink, menstrual blood on paper
30 x 21 in.
Commissioned and produced
by Artpace San Antonio
2007.1.256
October, 1994
Ink on paper
23 x 17 in.
Commissioned and produced
by Artpace San Antonio
2007.1.257

Tala Madani (b. 1981, Tehran, Iran; lives Los Angeles, CA)
Young Medusa, 2017
Oil on linen
20 1/4 x 17 in.
2017.4

Annette Messenger (b. 1943, Berck-sur-Mer, France; lives Malakoff, France)
7 Dissections, 1996
Dissected plush toys, string
130 x 84 in.
2007.1.302

Tracey Moffatt (b. 1960, Brisbane, Australia; lives Sydney, Australia)
Doll Birth, 1972 from
Scarred for Life, 1994
Mother's Day, 1975 from
Scarred for Life, 1994
The Wizard of Oz, 1956
from *Scarred for Life*, 1994
Offset lithographs
31 x 23 in.
2007.1.311-13

Wangechi Mutu (b. 1972, Nairobi, Kenya; lives Brooklyn, NY, and Nairobi, Kenya)
Histology of the Different Classes of Uterine Tumors, 2005–6
Collaged digital print;
printer's proof; suite of 12
22 7/8 x 16 7/8 in.
Gift of Janet Lennie Flohr
and Hare & Hound Press,
2014.1.37a-l

Katie Pell (b. 1965, Wilmington, DE; d. 2019, San Antonio, TX)
All the Animals of the Forest Adore You from *Adoration Drawing Series*, 2008
Charcoal, pastel on paper
with mirrored frame
50 x 36 in.
Gift of George and Heather
Schroeder, 2021.04

Aïda Ruilova (b. 1974, Wheeling, WV; lives New York, NY)
Oh No, 1999
Single-channel video,
42 seconds; edition 1 of 5
2007.1.421

Shahzia Sikander (b. 1969, Lahore, Pakistan; lives New York, NY)
Played Ground, 2003
Gouache on paper
18 x 10 in.
2007.01.446

Trish Simonite (b. 1949, Norwich, England; lives San Antonio, TX)
Calla Lillies Collage Number 3, 1995
Hand-colored photograph
16 x 19 7/8 in.
2007.1.447

Kiki Smith (b. 1954, Nuremberg, Germany; lives New York, NY)
Las Animas, 1997
Photogravure; edition 24 of 47
60 x 49 1/4 in.
2007.1.450

Anthony Sonnenberg (b. 1986, Graham, TX; lives Fayetteville, AR)
Dying Gaul (Self-Portrait Sandbag), 2014
Found vintage cushion
cover, pyrite, hematite,
freshwater pearls, crystal
beads, 100 lbs. of sand
34 x 10 x 25 in.
Gift of Guillermo Nicolas
& Jim Foster, 2026.3.5

Ezequiel Suárez (b. 1967, Havana, Cuba; lives Havana, Cuba)
Cuba Embroidery, 2002
Cuba Embroidery, 2002
Cuba Embroidery, 2002
Embroidery thread on
sandpaper
10 3/4 x 9 in., each
2007.1.473.a-c

Wu Tsang (b. 1982, Worcester, MA; lives Zurich, Switzerland, and London, England)
Self-Inscription, 2016
Photogravure; printer's proof
28 x 22 in.
Rage AKA Fucking Angry, 2016
Lithograph with flocking;
printer's proof
17 x 38 in.

The Luscious Land of God is Sinking, 2016
Lithograph with flocking;
printer's proof
17 x 38 in.

Commissioned and produced
by Artpace San Antonio
Gifts of Janet Lennie Flohr
and Hare & Hound Press, 2018.1.23;
2018.1.26; 2018.1.27

Bettie Ward (b. 1947, San Antonio, TX; lives Santa Fe, NM)
Always Knowing, 2006
Needlepoint on fabric
17 1/8 x 18 1/2 in.
2007.1.507

Carrie Mae Weems (b. 1953, Portland, OR; lives Syracuse, NY)
When and Where I Enter, The British Museum from The Rivington Place Portfolio, 2006
Digital print; edition 6 of 50
30 x 20 in.
Gift of Lee Anthony and J. Travis
Capps, Jr., 2022.05.06

Sue Williams (b. 1954, Chicago Heights, IL; lives Brooklyn, NY)
The Sun Also Rises, 1990
Acrylic on canvas
58 1/8 x 58 1/8 in.
Gift of Alice and Marvin
Kosmin, 2023.12.10

Miwa Yanagi (b. 1967, Kobe, Japan; lives Kyoto, Japan)
Yuka from My Grandmothers, 2000
Chromogenic print mounted
on aluminum and wall text;
edition 4 of 7
63 x 63 in.
2007.1.519

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

