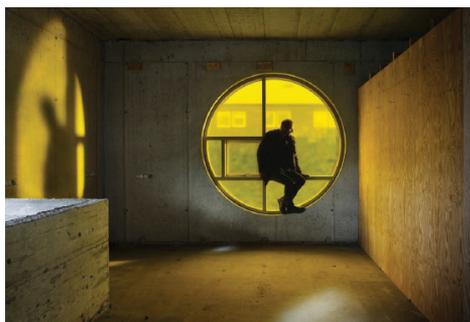


# CONTENTS



# 1

# 2



# 3

Visit Ruby City	2
Linda Pace	3
<b>1</b> <i>Waking Dream</i>	4
<b>2</b> <i>Isaac Julien: PLAYTIME</i>	12
<b>3</b> <i>Jewels in the Concrete</i>	14
Ruby City Building & Sir David Adjaye OBE	18
On View Outdoors	20
Campus Map	21
Works on View	22

# VISIT

## RUBY CITY & STUDIO

Thur 10am to 8pm  
Fri to Sun 10am to 6pm

## CHRIS PARK

Tue to Sun 9am to 6pm  
Thur 9am to 8pm

Photo by Dror Baldinger



Admission is always free.

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

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

For more information, contact us at **210.227.8400** or [info@rubycity.org](mailto:info@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.

# 1 — WAKING DREAM

10.13.2019  
— 2021

Installation view of *Waking Dream* (2019)





Drawn from complex and personal holdings of the Linda Pace Foundation Collection, the artworks in *Waking Dream* reflect themes and sensibilities surrounding notions of

home, the creative self, vulnerability and resilience. Imagery ranges from the banal to the cosmic — shelves of books and bags of trash, on the one hand, to depictions of the sun and moon, on the other. As in dreams, the images are recognizable, yet altered and amplified whether through a single color, an unexpected material, or a shift in scale. Such is the collection of **Linda Pace**: a resonant bridge between the prosaic and the profound and an invitation to reflect on the connections between the two.



At the heart of Ruby City is the commitment to preserve the legacy of Linda Pace. With a number of works by Pace featured in *Waking Dream*, viewers are able to see her artwork alongside many of her peers, understanding the strong ties Pace shared with the artists in the collection. Ruby City continues to maintain those close connections, frequently integrating select works by Pace into the galleries.

Upon arrival, visitors are welcomed by **Sylvie Fleury's** illuminating neon sculpture, which implores them to “be amazing.” Nearby, Linda Pace’s

# 1 —

mixed-media wall piece uses color to corral an unruly mess of souvenirs and tokens into a single field of personal associations. Alternately, **Diana Thater**, whose film and videos ruminate on the spectacle of the natural world, represents the sun's orb through the RGB palette of video light. **Joyce J. Scott's** blown-glass nativity presents a crimson figure, suggestive of both a seated Buddha and African sculpture, delivering forth a clear glass infant. The fantastic scene links the power of motherhood to spiritual and elemental references. Overhead, **Terry Adkins** fans a stack of cardboard sewing patterns, gathered from San Antonio's defunct Finesilver Manufacturing Company, into a circle—elevating the workers who sewed and wore the pants into a poetic, celestial body.



Upstairs, two artists offer different views of the night sky. In her work, **Maya Lin** often distills vast patterns of the natural world into evocative

sculptures; here, she renders phases of the moon in smooth, shaped beeswax. The glowing light of **Ana Fernandez's** painting of *Los Valles Taquería y Frutería* infuses a sense of significance to an otherwise ordinary scene of people gathering at a favored San Antonio eatery. Fernandez balances contrasts—of light and dark, work and rest, specific and general—to convey a mood of familiarity. Nearby, **Teresita Fernández** composes a wall relief of tinted, glass cubes that blurs its material form into an allusion of glowing light.

Ideas of home and the everyday occur throughout *Waking Dream*. Often, formal distortions in material and scale transform familiar images into gently surreal objects. **Christian Marclay's** outsized



accordion with its extended bellows and **Marina Abramović's** interactive sculpture, which features a typical chair coupled with a towering perch for a "spirit," play with scale to a fantastic effect. **Do Ho Suh's** sheer fabric structure—at once imposing and ineffable—recreates the artist's memory of his London apartment. **Rachel Whiteread's** negative cast of rows of books offers another version of memory and absence. **Josiah McElheny's**



display drains the color from the designs of two noted modernists, Charlotte Perriand and Carlos Scarpa, to both highlight and rewrite history. **Alejandro Diaz's** life-sized depictions of stereotypes aimed at Mexican identity, likewise, evoke art history. Diaz updates Allen Jones's figurative art-furniture from the 1960s to imply the commodification of Mexican-American culture.

Accumulation and absence are evoked in multiple works.

**Chuck Ramirez's** photographs of stuffed garbage bags capture the evidence of life being discarded.

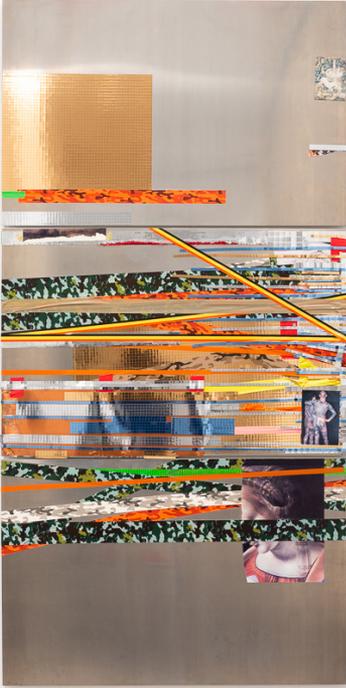
The translucent white of the plastic obscures the specific contents, creating a ghostly volume that suggests a cycle of resurrection. Rebirth and resilience are also indicated in **Leonardo Drew's** massive sculpture in which rusted, discarded materials are stacked into an unlikely rampart. Pace shapes countless decorative flowers into a single word: STAY. The artificial blooms, bright and saccharine, attempt to approximate and preserve the fleeting cycle of nature. Conversely, **Ethel Shipton's** screenprints depicting highway signposts reference movement and the passage through time and space. The sequence reminds that proximity to one place is simultaneously distance from another, and that every exit is also an entrance.

Another current of *Waking Dream* speaks to the human conditions of vulnerability and



# 1 —

Isa Genzken, *Untitled*, 2004



resilience. Portentous imagery, a flickering candle and broken sky, evoke themes of death and desire in **Lari Pittman's** complex composition. **Robyn O'Neil's** epic drawing depicts an ominous landscape that suggests both struggle and the possibility of rebirth. On a more intimate scale, **Kim Jones'** graphite marks camouflage the surface of a classic dollhouse handcrafted by the artist, effectively erasing the comforting image of family and play. **Glenn Ligon's** black text painting simultaneously highlights and obscures a passage from "Stranger in the Village," James Baldwin's essay about race and difference. **Isa Genzken's** collaged and reflective panel suggests a frenzy of urban and cultural overload, while **Per Kirkeby's** robust abstraction reflects the artist's connection to the land. Having completed a master's degree in arctic geology prior to studying art, the artist has used geological terms, such as "collapsing structures," to describe

his manner of composing canvases. **Cornelia Parker** fosters a tension between destruction and resurrection in her charred wood sculpture. Parker suspends multiple burnt fragments from a Florida wildfire, which began as a controlled burn, into a blackened cube, highlighting notions of chaos and order.

Linda Pace deeply admired the working processes and risk taking of other artists. *Waking Dream* highlights several artworks, which emphasize acts of creation and the image of the artist. **Wangechi Mutu's** bronze sculpture suggests a self-portrait which combines African and modernist references, placing the artist within a global context. **Cruz Ortiz's** painted



Kim Jones, *Untitled*, 1974-2013

portrait of fellow Texas artist, **Jesse Amado**, links two generations of makers within the San Antonio community and beyond. Nearby, Amado's felt circles are at once bold, minimal forms and outsized allusions to the ubiquity and lure of prescription medications. **Gillian Wearing** restages snapshots of her youthful self as an aspiring artist. Wearing literally resituates herself within her former context, bending time from the exact place where, thirty years prior, she perhaps dreamed she would be.



**Kathryn Kanjo**  
*President, Linda Pace Foundation*





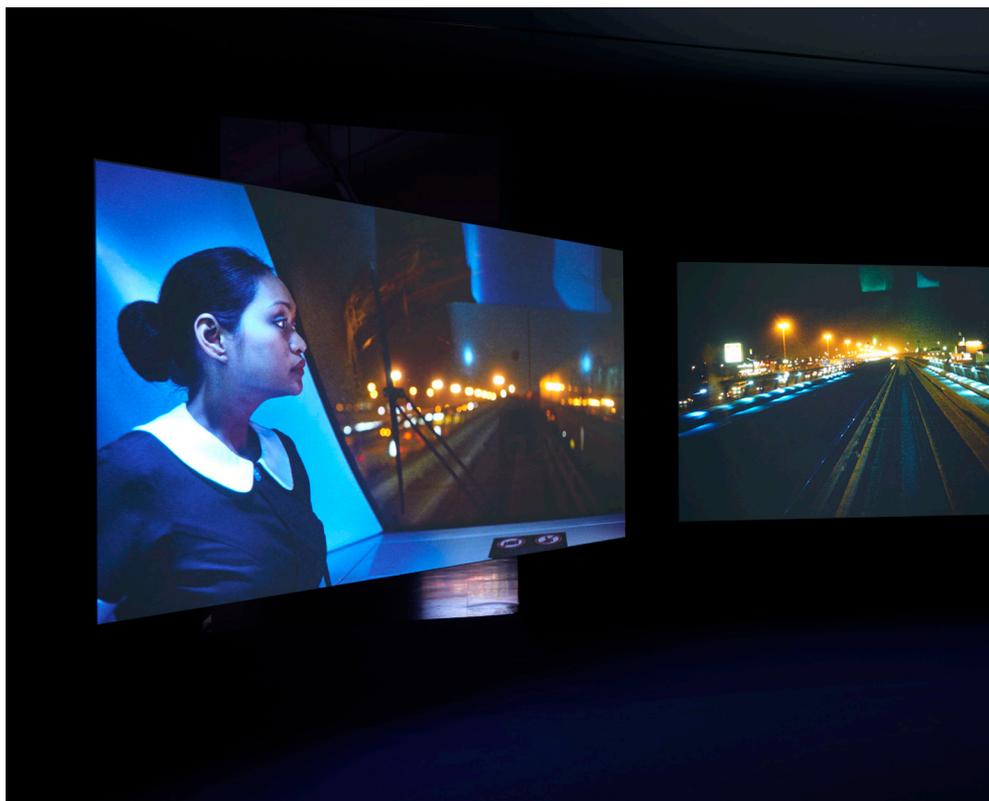
Installation view of *Waking Dream* (2019)



# 2 — ISAAC JULIEN: PLAYTIME

10.13.2019  
— 8.2020

Isaac Julien, PLAYTIME, 2014



Known for his unique poetic and visual language, **Isaac Julien** often focuses on themes such as race, queer, and transcultural identities, and migration in his films. *PLAYTIME*, an immersive installation featuring actors James Franco, Maggie Cheung and Mercedes Cabra, addresses representations of how labor, information, and global capital circulate within society.

During her lifetime, Linda Pace was a dedicated supporter of Julien's practice, acquiring more than 50 works for her permanent collection. Today, the Linda Pace Foundation maintains the largest holdings of the artist's work worldwide.

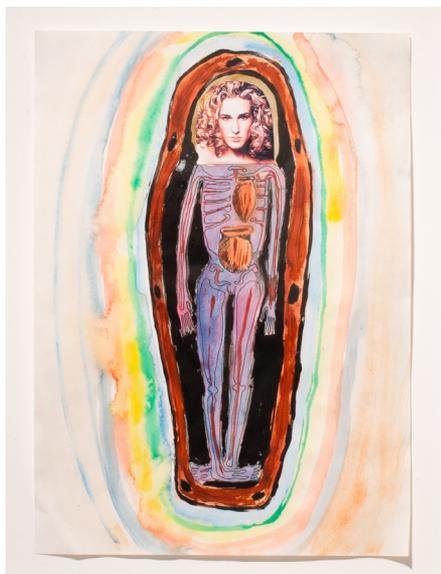


# 3 — JEWELS IN THE CONCRETE

10.13.2019  
— 4.2020



Isaac Julien, *Stones Against Diamonds*, 2015



On view in Ruby City's auxiliary gallery, Studio, *Jewels in the Concrete* derives its title from a dream Linda Pace recounts in her biography, *Dreaming Red: Creating Artpace* and, here, references the content and imagery of several of the included works. **Isaac Julien's** video installation *Stones Against Diamonds*

was inspired by the writings of Brazilian curator and designer Lina Bo Bardi, who reflected on her preference for the organic beauty of natural stones to the allure of polished diamonds. Within the gallery space, **Olafur Eliasson's** mirror uses colored dichromatic glass panels to split the viewer's reflection and distorts their image as they move around the piece.

Across, **Grayson Perry's** watercolor collage pairs the radiant sexuality of a pop culture icon with the nakedness of mortality. **John Torreano's** plywood sculpture embedded with sparkling jewels hangs above. Near the center of the gallery resides Linda Pace's mirror dome,



3 — which radiates light throughout the space and invites viewers to experience the reflective nature of the work by entering the sculpture. **Dario Robleto's** work is comprised of a female ribcage bone that has been ground to dust, recast and carved as a male ribcage bone. Commanding photographs by **Andrea Bowers** and **Marilyn Minter** explore questions of identity and appropriation. **Teresita Fernández's** etched stainless steel plates elegantly engage themes of reflection and conceptions of beauty.



Andrea Bowers. *Your Whole Fucking Culture Alienates Me*, 2006



# RUBY CITY ARCHITECTURE SIR DAVID ADJAYE OBE

Linda Pace, *Ruby City*, 2007



**Ruby City** is a contemporary art center dedicated to providing a space for San Antonio'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, pictured above, would become the conception of Ruby City, which she later shared with world-renowned architect David Adjaye.

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.

“Linda is here now forever. She kinda transitioned into the forever for us. We can never leave our memories and we hope a forever for generations of people who come to see this, this jewel she’s given the city and given the art world.” – David Adjaye

## ABOUT SIR DAVID ADJAYE OBE

David Adjaye 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’s 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

## ON VIEW OUTDOORS

Sculpture  
Garden

**Susan Philipasz**, *Sunset Song*, 2003  
**Nancy Rubins**, *5,000 lbs. of Sonny's Airplane Parts*,  
*Linda's Place*, and *550 lbs. of Tire-Wire*, 1997

Studio

**Daniel Joseph Martinez**, *Beauty...it rubs against one's tongue it hangs there hurting one insisting its own existence finally it gets so one cannot stand the pain then one must have beauty extracted*, 2006  
**Daniel Joseph Martinez**, *A Meditation on the Possibility of Romantic Love; or, Where You Goin' with That Gun in Your Hand: Bobby Seale and Huey Newton Discuss the Relationships between Expressionism and Social Reality Present in Hitler's Paintings*, 2005

Chris Park

**Teresita Fernández**, *Starfield*, 2005  
**Teresita Fernández**, *Wednesday's Child*, 2005  
**Teresita Fernández**, *Journal Benches*, 2005  
**Linda Pace**, *Jewels in the Concrete*, 2006



Chris Park