

# RUBY CITY

## RUBY CITY ANNOUNCES ITS INAUGURAL EXHIBITION *WAKING DREAM* AND ISAAC JULIEN: *PLAYTIME* OPENING OCTOBER 13, 2019

The first show to be held in the new building designed by Sir David Adjaye OBE features seminal works by contemporary artists including Do Ho Suh, Leonardo Drew, Teresita Fernández, Wangechi Mutu and Cornelia Parker. Also featuring *Jewels in the Concrete* at Studio, an auxiliary gallery part of Ruby City's campus.



Do Ho Suh, *Hub*, 3<sup>rd</sup> Floor, Union Wharf, 23 Wenlock Road, London N1 7ST, UK, 2016.  
Polyester fabric and stainless steel. 102.5 x 183 x 80 in. © Do Ho Suh, courtesy Lehmann Maupin, New York.  
Linda Pace Foundation Collection, Ruby City, San Antonio, Texas.

**April 22, 2019** – Ruby City is pleased to announce its inaugural exhibition *Waking Dream*, curated by Kathryn Kanjo, Linda Pace Foundation Trustee and the David C. Copley Director and CEO of the Museum of Contemporary Art San Diego (MCASD), opening October 13, 2019. Designed by Sir David Adjaye OBE, Ruby City is the architect's first building in Texas and is the only organization in San Antonio solely dedicated to the acquisition and presentation of contemporary art.

*Waking Dream* comprises more than 50 paintings, sculptures, installations, works on paper and videos by some of the most influential artists working today. *Waking Dream*, which will remain on view through 2022, includes significant works by Do Ho Suh, Leonardo Drew, Teresita Fernández, Wangechi Mutu and Cornelia Parker, as well as works by a number of San Antonio-based artists, including Ana Fernández, Cruz Ortiz, Chuck Ramirez and Ethel Shipton. Mirroring the interests and character of Pace herself, *Waking Dream* underscores several themes reflected in the Linda Pace Foundation Collection, including the creative self, notions of home, vulnerability and resilience.

"It is a tremendous privilege to curate Ruby City's inaugural exhibition, *Waking Dream*, from the complex and personal holdings of the Linda Pace Foundation Collection. This is a dream realized and a vision reflected," said Kanjo. "Linda spent her mature life creating, collecting and working to amplify

San Antonio's art scene. She would be very proud to see her grand idea come to life in this meaningful way.”

The eastern gallery features art works that reflect ideas of home and the everyday. Unexpected materials, distortions, and shifts in scale transform familiar images into gently surreal objects. Do Ho Suh's *Hub, 3<sup>rd</sup> Floor, Union Wharf, 23 Wenlock Road, London N1 7ST, UK* (2016) anchors the space. This sheer fabric structure—at once imposing and ineffable—recreates the artist's memory of his London apartment, illuminated as the glowing natural light spills into the galleries. Rachel Whiteread's ghostly *Untitled (Eight Shelves)* (1995–1996)—a negative cast of rows of books—offers another version of memory and absence. Chuck Ramirez's *White 1 and 2* (1998) are from a series of photographs featuring bagged garbage, considering ideas around ownership as well as the cycles of evolution and rebirth. Christian Marclay's outsized *Accordion* (1999), with its extended bellows, and Marina Abramović's *Chair for Man and His Spirit* (1993), which features a typical chair coupled with a towering perch for a "spirit," play with scale to a fantastic effect. The scale of these works nods to the uniqueness of the building's architecture, drawing viewers' attention not only to the sculptural figures but also to the volume of the cantilevered lens. Other artists on view nearby include: Maya Lin, Josiah McElheny and Linda Pace.

Another current of *Waking Dream* speaks to the human conditions of vulnerability and resilience. Cornelia Parker's apocalyptic sculpture *Heart of Darkness* (2004), suspends the charred fragments of a forest destroyed in a fire into a blackened cloud. Robyn O'Neil's ominous landscape, *Staring into the blankness, they fell in order to begin* (2008), suggests both portent and the possibility of rebirth. In Annette Messenger's *Protection* (1998), fragments of plush toys are reconfigured on the wall like a large sign which spells out the work's title. 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 *Stranger in the Village #11* (1998), simultaneously highlights and obscures James Baldwin's passage about race and difference. Other artists nearby include: Isa Genzken and Per Kirkeby.

An artist herself, Linda Pace deeply admired the working processes and risk taking of other artists. *Waking Dreams* highlights several works from the collection which emphasize act of creation and the image of the artist. Wangechi Mutu's *This second Dreamer* (2017) suggests a self-portrait which links African and modernist references, placing the artist within a global context. Cruz Ortiz's painted portrait of fellow Texas artist, Jesse Amado, links two generations of makers within the San Antonio community and beyond. Ideas of creation, portrayed in the form of motherhood are exemplified in Joyce J. Scott's glass sculpture, *Breathe* (2014). Natural images of light and regeneration also occur in works by Teresita Fernandez, Maya Lin and Lari Pittman.

In the Ruby City lobby, Sylvie Fleury's illuminating neon sculpture *Be Amazing* (1999) will greet visitors as they enter the building. Ruby City's Sculpture Garden will open to the public with a large-scale work, *5,000 lbs. of Sonny's Airplane Parts, Linda's Place, and 550 lbs. of Tire-Wire* (1997), by Nancy Rubins. Made especially for Linda and comprised of materials from the local Sonny Wulfe at Alamo Aircraft Supply, the sculpture transforms its industrial qualities into an impressive structure that encourages viewers to observe the work from all directions. Susan Philipsz's iconic and meditative sound installation, *Sunset Song* (2003), will also be on view in the Sculpture Garden, providing visitors with an elevated sensory experience as they walk through the garden.

*Waking Dream* will be complemented by two additional exhibitions. The first, *Isaac Julien: Playtime* (2014), is an immersive video installation addressing representations of global capital. Featuring actors James Franco, Maggie Cheung and Mercedes Cabral, each iteration of the film addresses

representation of how labor, information and the global capital circulate within society. On view within Ruby City, in a space dedicated to the acclaimed British artist's work, the show will run through August 2020. Julien is known for his unique poetic and visual language; themes in his work commonly address topics such as race, queer and transcultural identities and migration. During her lifetime, 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.

Lastly, *Jewels in the Concrete*, a presentation in Ruby City's auxiliary gallery, Studio, will be on view through April 2020. The title is derived 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. The exhibition centers on Isaac Julien's video installation *Stones Against Diamonds* (2015)—a work inspired by a letter written by the Brazilian curator and designer Lina Bo Bardi. Published in the anthology *Stones Against Diamonds*, Bo Bardi reflected on her preference for the organic beauty of natural stones to the allure of polished diamonds. The gallery will also highlight three large-scale sculptures, including Linda Pace's *Mirror Mirror* (2006), a reflective dome which literally mirrors the viewer and Dario Robleto's *Men Are The New Women* (2002), which comprises a female ribcage bone that has been ground to dust, recast and carved as a male ribcage bone. These works are complemented by photographs by Andrea Bowers and Marilyn Minter, both of which explore questions of identity and appropriation.

At the heart of Ruby City is the commitment to preserve the legacy of Linda Pace. Accompanying the over 900 objects in the collection, are a trove of over 150 works by Pace herself, which bring to life the ways in which she experienced the world. With a number of works by Pace featured in *Waking Dream*, viewers will be able to see her artwork alongside many of her peers, understanding the strong ties to which Pace shared with the artists part of the collection. Ruby City will continue to maintain those close connections, frequently integrating select works by Pace into the galleries.

### **About Ruby City**

[Ruby City](#) is a 14,472 sq. ft. contemporary art center in San Antonio, TX, dedicated to providing a space for the city's thriving creative community to experience works by both local and internationally-acclaimed artists. Envisioned in 2007 by the late collector, philanthropist and artist [Linda Pace](#), Ruby City presents works from the Linda Pace Foundation Collection of more than 900 paintings, sculptures, installations and video works. The new building, designed by renowned architect [Sir David Adjaye](#) OBE is part of a growing campus, which also includes [Chris Park](#), a one-acre public green space named in memory of Pace's son, and [Studio](#), an auxiliary exhibition space which presents curated shows and programming throughout the year. Ruby City is free and open to the public.

For more information visit [www.rubycity.org](http://www.rubycity.org)

### **About Linda Pace Foundation**

Linda Pace Foundation was founded in 2003 as the owner and steward of Pace's collection. Guided by its donor's conviction that contemporary art is essential to a dynamic society, Linda Pace Foundation fosters the creation, presentation and understanding of innovative expression through contemporary art. In addition to its exhibition spaces Ruby City and Studio, Linda Pace Foundation shares its collection through loans to museums and institutions around the world. The Foundation also

actively acquires new works each year, which, echoing the themes and character of Pace's own collecting, reflect a feminist perspective, engage social issues and consider aspects of spirituality and beauty.

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