

Linda Pace Foundation Announces “Reclaimed,” an All-Female Exhibition Featuring Works by Laura Aguilar, Judy Dater, Lorraine O’Grady, Annette Messenger and Lara Schmitger, Among Others

Spanning more than 30 years, this timely show illuminates complex themes surrounding nature, the human body and representations of feminism and personal identity in contemporary art.



Lorraine O’Grady, *The Fir-Palm*, 1991/2012. Silver gelatin print, edition 1/8, 50 x 40 in.
© Lorraine O’Grady. Linda Pace Foundation Collection.

Space Gallery: 111 Camp St. San Antonio, TX 78204
March 10, 2018 – January 26, 2019
Public Opening: Friday, March 9, 2018 | 7:30-9:30pm

San Antonio, TX (January 29, 2018) – Today the **Linda Pace Foundation** announces its 2018 exhibition, *Reclaimed*, a presentation of 25 monochromatic works by some of the most influential contemporary female artists working today, all drawn from the Foundation’s diverse collection. Artists include **Laura Aguilar, Dorothy Cross, Judy Dater, Annette Messenger, Lorraine O’Grady, Robyn O’Neil, Linda Pace, Tracey Rose, Lara Schmitger** and **Kiki Smith**, with works spanning 1975 through 2009.

As the title implies, the exhibition addresses the concept of ownership—both literally and figuratively—and the notion of “reclaiming” what’s ours, from our lands and governments to our physical bodies and basic human rights. Central to each of the works on view are themes of nature, identity and the female form, often times as a depiction of non-traditional feminine ideals. For instance, in Mexican-American photographer Laura Aguilar’s self-portrait series, *Stillness*, the artist displays her large, naked body against the natural landscape. By fusing the

cracked earth, bulbous rocks and knotted tree trunks of the San Antonio wilderness with the curvatures and folds of her own unconventional shape, Aguilar asserts her beauty as an extension of nature.

Other artists in the exhibition address these themes by exploring the decentralization of the human body. In Annette Messenger's sculptural installation *Mes vœux sous filets*, dozens of photographs, each containing a single foot, mouth, ear, nose, breast, etc. hang beneath a layer of netting. Inspired by religious relics historically hung from church ceilings, Messenger employs these symbols as a commentary on blurred gender binaries and the widespread objectification of the physical form.

Similarly, in *Landscape (Western Hemisphere)*, a single channel video installation, Lorraine O'Grady's hair serves as the primary subject. Filmed at an extreme close-up and presented without context, the gently-blowing strands are reminiscent of a dense forest, and by drawing this comparison between African American femininity and the western world, O'Grady points to the fraught history of colonization and its continued effects on racial equality today.

Throughout the exhibition, the color palette—or lack thereof—and focus on photography, film, cast sculpture and works on paper, underscores the seriousness of the subject matter and harkens back to more traditional methods of artistic production. A departure from the Foundation's typical spotlight on experimental and new media works, this unexpected selection provides insight into the depth and variedness of the permanent collection.

About Linda Pace Foundation

Linda Pace Foundation is committed to the charitable vision of its founder. Guided by the 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.

Linda Pace Foundation publicly exhibits its collection through loans to museums and Space Gallery, its public exhibition gallery. Free and open to the public Wednesday through Saturday, 12 noon – 5pm, Space Gallery showcases the collection of late philanthropist and artist Linda Pace, as well as related contemporary art exhibitions on an ongoing basis. Visitors enter through Chris Park to access Space Gallery, experiencing the meandering beauty of another of Linda Pace's creations.

Since 2007, the Foundation has loaned hundreds of works to institutions such as: Pulitzer Arts Center in St. Louis, Missouri, Gwangju Biennale in South Korea, Tate in London, MASS MoCA in North Adams, Mass., Brooklyn Museum in New York, Louisiana Museum of Modern Art in Denmark, and Museo de Arte Contemporáneo de Monterrey - MARCO in Mexico and others.

The Foundation fulfills Linda Pace's vision of supporting the work of international contemporary artists. Acquisitions typically echo the themes and character of Pace's own collecting, which favored works that reflected a feminist perspective, engaged social issues and considered aspects of spirituality and beauty.

Since Linda Pace's death in 2007, the Foundation has steadfastly worked towards realizing her vision, in fact her mandate – to create a contemporary art center for the community, artists and the world to experience contemporary art. Sir David Adjaye has designed a building, which will open to the public in 2019 in San Antonio, Texas. The building will exhibit the Foundation's growing collection and serve as a destination for visitors to contemplate and experience adventurous artwork from the recent past.

For more information visit <http://www.lindapacefoundation.org>

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