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BURN BAN IN EFFECT, NO GROUND FIRES
by order of Presidio County

Water, building improvements hot topics at American Rescue Plan funds workshop

By SAM KARAS
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MARFA — The Presidio County Commissioners Court met in a special session last week to discuss the use of American Rescue Plan funds granted to the county by the federal government. The American Rescue Plan was greenlit by the Biden administration in March 2021 and is perhaps best known among taxpayers as the legislation responsible for those $1400 stimulus checks. Now, that stimulus is starting to roll out to local governments.

Presidio County was awarded $650,000 in stimulus to be used in fiscal year 2021-22 and anticipates another round of $650,000 stimulus in FY 2022-23 for a grand total of $1.3 million. That's a significant amount of extra cash for a county that — despite its massive size and bustling tourism economy — ranks among the state's poorest.

County Auditor Patricia Roach explained that the $1.3 million figure was derived from the county's revenue loss due to COVID-19 in 2020, calculated at $1.1 million. The White House's official ARP fact sheet explains that these funds are intended for "maintaining vital services" through the aftershocks of budget shortfalls caused by the pandemic.

Roach and Presidio County Attorney Rod Ponton were on hand to help commissioners brainstorm with a realistic understanding of what these federal funds could be used for. Precinct 2 Commissioner Eloy Aranda was quick to remind those present of a common refrain among Presidio County residents: "We pay our taxes, but our roads are in bad shape."

Roach and Ponton explained that the use of these funds for road maintenance within city limits would be a tough sell, as the funds are explicitly marked for county use. A grant commissioner would be appointed down the line to help the commissioners better access the funding.

Precinct 4 Commissioner Buddy Knight brought up the practical concerns of new roofing and climate-controlled storage for the county jail and courthouse, where the bulk of the county's records are kept. "It's our responsibility as a county to keep those records safe," he said.

County Clerk Florcita Zubia echoed his concerns. "Some of our books are just coming apart," she said. "And [these records] can

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The West Texan Media Group, LLC



Photo by Lynn Lane

Trombonist David Dove of Houston will be joined by eight other musicians on Saturday for the performance of Sounding untitled for the Self-guided Listener from 10 a.m. to 2 p.m. in all six buildings of the Dan Flavin installation. Read the story on David Dove and find more information on Chinati Weekend in the special section on page 13.

Local healthcare officials join forces to pursue $8.2 million grant for healthcare improvements in Presidio and Terlingua

By ABBIE PERRAULT
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PRESIDIO, TERLINGUA — A consortium of local entities are pursuing an ambitious $8.2 million project to grow healthcare access in Presidio and Terlingua. The Big Bend Regional Hospital District and Preventative Care Health Services are partnering, along with the City of Presidio and Terlingua Fire and EMS, in pursuit of a multimillion dollar United States Department of Agriculture impact grant to advance ideas and solutions for long-term sustainability of rural healthcare.

The project will request $6.6 million in grant funds and require a 25% match – meaning local entities will have to come up with $1.6 million to contribute, a hefty effort for the rural communities. Already, Presidio County commissioners threw their weight behind the project last week, committing $275,000 to the project over the next three years, should the grant funding come through.

BBRHD's executive director, JD Newsom, has taken a leading role in the grant writing application and in the formation of the project's goals. If the grant is given to the project, Newsom will also help seek support from area foundations to help alleviate the burden of the matching funds that will fall on the area's small, rural communities.

This week, Newsom explained the four-pronged plan, which begins with preventative healthcare. In Presidio, that means supporting PCHS' Presidio clinic during the day by adding a behavioral counselor to the clinic. In Terlingua, PCHS would begin operating a part-time clinic there for two days a week. Currently, there are no healthcare providers in Terlingua, forcing residents to drive hours to see a doctor.

The second prong is to extend clinic operations in Presidio to have after-hours care. When the clinics stop seeing patients at 3 p.m., Presidio residents have to rely on EMS for medical care, often resulting in long trips to see a physician at the hospital in Alpine, nearly 90 miles away. Hospital visits can be costly for patients, and the EMS department's ambulances wear down and break down quickly when making so many trips. To replace a single ambulance, the cities, counties and the hospital district end up footing a bill that can run over $300,000.

"The EMS providers oftentimes are not equipped to determine if somebody needs to go to the hospital or not, so the default is to go to the hospital, because they're not able to make that determination," said Newsom. By having a clinic open and available, hospital trips could

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Grant awarded to Big Bend Conservation Alliance and local groundwater districts

FAR WEST TEXAS — The Federal Bureau of Reclamation has awarded a WaterSMART Applied Science Grant to the Big Bend Conservation Alliance — in partnership with the groundwater conservation districts of Brewster, Culberson and Presidio Counties. The highly competitive WaterSMART program funds non-federal entities to develop tools and information to support and enhance water management and improve water supply reliability.

The $48,000 grant will fund 50 percent of a common data management platform that will enable the three districts to centralize data from ongoing monitoring programs, integrate historical data and provide the public with access. The project will also fund a shared data module, so that groundwater districts can form a more holistic picture of the health of shared aquifers that cross county boundaries. According to Summer Webb, general manager of both the Brewster and Culberson counties groundwater conservation districts, "Aquifers don't recognize political boundaries. Having the ability to look at our shared aquifers more holistically will drastically improve our ability to research, permit and plan for the future health of our aquifers and communities."

At the time of the application, the groundwater districts in Brewster, Culberson, Hudspeth, Jeff Davis and Presidio counties were in the final phase of a five-year cycle to define state-mandated "desired future conditions" for Groundwater Management Area 4. Also known as "DFCs," desired future conditions constitute agreements among districts concerning acceptable levels of drawdown in shared aquifers over a 50-year period. In reviewing the DFCs for final approval, some in the group had expressed reservations about the quality of the supporting data. Webb observed that, "It's been difficult to compile reliable datasets across the entire groundwater management area which has made decision-making tough when it comes to shared aquifers."

According to Trey Gerfers, Presidio County Underground Water Conservation District Board chairman, "The WaterSMART grant seemed like a perfect fit because our district had already implemented this kind of software with great success. If we could get the rest of the districts in our groundwater management area to implement

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Multi-agency rescue in Big Bend National Park

ALPINE — United States Border Patrol and its entities along with multiple local agencies under a unified command led by the National Park Service, rescued a lost hiker in Big Bend National Park.

Late in the afternoon of September 27, 2021, the National Park Service received information that a female hiker was overdue in Big Bend National Park. A hasty search did not result in any new information before dark. Favorable weather conditions in the park and the known experience level of the hiker did not necessitate an immediate overnight search that would put the rescuers at risk. Overnight, Border Patrol agents, Border Patrol Search, Trauma and Rescue (BORSTAR), National Park Service, Department of Public Safety, Customs and Border Protection Air and Marine Operations, United States Border Patrol horse and K9 units, and mobile technology were mobilized and deployed to the last known location of the hiker in the Chisos Basin.

After more than 16 hours of searching, agents assigned to the Border Patrol Horse Patrol Unit were able to successfully locate the footprints of the lost hiker and track them to a remote location in Juniper Canyon where an agent heard faint screaming. The hiker was found responsive and was immediately tended to by BORSTAR paramedics. She was then flown by a Customs and Border Protection Air and Marine Operations UH-60 Black Hawk helicopter to Big Bend Regional Medical Center in Alpine, Texas.

"The coordinated actions of all agencies involved led to the successful rescue of a lost hiker," said Big Bend Sector Chief Sean L. McGoffin. "This is a great example where multiple local agencies pooled their resources to work together to save a life. We appreciate the close working partnerships in the Big Bend region."

Big Bend Sector and the National Park Service remind everyone to remain vigilant, keep in contact with the other members of their party, and prepare for environmental changes when hiking.

MAC Building rental contracts light up city council; City of Marfa seeks new auditing firm

By SAM KARAS
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MARFA — Use of the Marfa Activities Center Building was a focal point for discussion at Thursday's Marfa City Council meeting — a return to regular council business after weeks of budget workshops and negotiations. Discussion centered around a tale of two tenants: the Rio Grande Council of Governments and the Marfa and Presidio County Museum Thrift Store.

In recent years, the City of Marfa has worked to convert old office space and city-owned buildings across town into rentals — an arrangement that has worked well for nonprofits struggling to afford expensive Marfa real estate.

Last fall, the Marfa and Presidio County Museum Thrift Store faced hardship when their previous lease on San Antonio Street ended and was not available for renewal. The council voted unanimously to carve up a section of the MAC Building that had once housed the health department. The new space, leased at $425 a month, seemed like a way to help get the nonprofit back on their feet. "We fought very hard to have them as our tenants," Mayor Manny Baeza said.

A few weeks later, the Rio Grande Council of Governments received funding for a rural regional coordinator to address the pandemic. RGCOG wanted office space for their new hire and for the locals who staff the organization part time. So the council decided to rent them space in the MAC Building too.

Fast forward a year to last week's meeting, and multiple members of the council expressed frustration with managing professional landlord-tenant relationships in a town as small as Marfa.

RGCOG, a government organization with headquarters in El Paso, paid promptly and managed their own electrical utility payments. But the thrift store — a Marfa institution of 35 years — had gone almost six months delinquent on rent in the midst of a contract dispute.

Councilmember Buck Johnston put it succinctly: "It's an awkward situation."

"I think we need to be smarter in the future," Councilmember Yoseff Ben-Yehuda said, citing the time City of Marfa staff had spent trying to collect the debt. "We need to be savvier as landlords, without being punitive."

Councilmember Raul Lara agreed. "This is not personal. This is business."

Council decided to increase both tenants' rent by $50 and to impose a $50 per day fee after two calendar days of late rent. Utilities were bundled in the lease renewals.

The MAC Building is also the center of a year-old lawsuit that finally saw steps toward resolution at last week's meeting. In the winter before the pandemic, Gregory Romeu of Devil's Advocate Armory had booked the MAC Building for a gun show in May 2020. In March, council voted to shutter city buildings indefinitely. Romeu alleged he was not notified of the closures until five days before the

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Healthcare improvements

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be reduced. "Hopefully with the after hours clinic the doctor or nurse could say it's an ankle sprain, we'll wrap it up for you and here's a plan. You don't need to go to the hospital by ambulance now," said Newsom. "It's about triage."

The grant funding would allow PCHS to extend their hours and provide after-hours care Monday through Friday from 3 p.m. to 11 p.m., adding eight more hours of local medical care. While 24/7 care is ideal, Newsom said that they see the most need during the 3 p.m. to 11 p.m. hours, and for now, the project is more cost effective to rely on the hospital for overnight care. The Presidio clinic would also be open five hours every other Saturday.

The third prong is a telemedicine component, broadening access to telemedicine in both Terlingua and Presidio by purchasing equipment so people can see specialists that are otherwise in far flung cities like El Paso or Odessa/Midland. In Terlingua and Presidio, where not everyone has internet access, providing telemedicine in the clinics opens up access where it wasn't before.

"The fourth prong, which I believe will be transformative and innovative, is around emergency medical services," Newsom said. "What we're proposing to do is establish a community paramedicine program in both the city of Presidio and with Terlingua Fire and EMS." Paramedics already working in the area would be trained and certified as community paramedics, who could visit local residents' homes to work one-on-one with people who need extra education and help managing their chronic medical conditions. Newsom said, "If we can help people manage their diabetes or blood pressure, we're reducing the number of transports or ER visits."

"We have a lot of elderly folks who have six, seven, eight prescriptions and need help understanding how to take those. Community paramedics are another layer of support for people who need that," explained Newsom.

In Presidio and Terlingua, many agree that the needs are huge. "I've been working with people at the City of Presidio for five years to try to come up with a workable healthcare solution for Presidio," said Presidio City Attorney Rod Ponton. "They don't have any doctor who lives there and the family practice health clinic is only there for preventative care, not acute care."

They've tried to come up ways to run a micro-hospital or bring in an outside El Paso company to open a facility for acute care, but "none of them would work," Ponton said, "because there isn't the money in the population to support a bigger effort such as a micro-hospital."

"This will allow Presidio residents for the first time, to receive the first class medical care that they deserve," Ponton said of the new project. "People in Alpine would not stand to have to drive 90 miles to Presidio to see a doctor, but that is what the reality has been for Presidio."

Sara Allen Colando, a Brewster County commissioner for Terlingua, said she is cautiously optimistic about the effort to bring a part-time clinic to her town. She said even for just two days a week, having a clinic would be "absolutely transformative" for Terlinguans.

Terlingua residents are currently forced to drive to Alpine or further to get medical care, or else forgo care altogether. "Currently, parents have to drive one to two hours each way to take their kids to routine medical appointments in other towns. Not only does one child miss a school day, but because they have no guarantee that they'll be back before the school day ends, parents may have to take all of their kids out of school for the whole day," Colando explained.

"Of course our older residents often have medical conditions that require routine treatment and/or monitoring, but since they can't get that simple care nearby they have to travel or simply ignore their medical needs, at their own risk," the commissioner said. "Too many Terlingua residents have died from diseases that could have been treated and managed, if only they'd had the routine care which would have spotted it early."

On top of improving healthcare access, the project will also add jobs in Presidio and Terlingua, areas where work can be hard to come by. The budget currently funds nurses, a nurse supervisor, a doctor, a nurse practitioner, a behavioral health specialist, an office manager, receptionist, medical records custodian and medical billing person. "They've got 16 positions in their budget," said Newsom of PCHS' requests from the project. "Some of those may not be new, maybe half of them are, and the other half are going to be supplementing or expanding current jobs."

The grant application is due early next week, and while the consortium had hoped to bring in Texas Tech University's Health Science Center in El Paso, the institution needed a minimum of 60 days to consider committing, and time was running out. Newsom said they would still be able to join in at a later point in the project.

The group is hoping to begin an EMS institute with Texas Tech's Health Science Center, which will provide support and capacity that Presidio and Terlingua wouldn't normally have access to. That includes training, continuing education, helping update Presidio and Terlingua's medical protocols and acting as medical directors for the Presidio EMS.

Once the grant application is submitted on October 12, Newsom said it's going to be "very competitive," with an estimated 10 to 15 applicants getting funded nationwide. "But looking at the scoring matrix, the demographics of Presidio, I think, are going to give us an advantage," said Newsom.

The USDA grant is part of the American Rescue Plan Act, where federal dollars are being allocated across the country to assist in COVID-19 recovery and improve healthcare access. If the Presidio and Terlingua application is successful, Newsom said, "We're going to infuse $8.2 million into improving access to healthcare in a large geographic area. That's going to be transformative."

Even if the funding doesn't arrive, Newsom said the concerted effort between each of the separate entities will lead to better outcomes going forward. "It's been really amazing that you've got folks who haven't sat down together in a long time, sitting down to talk about this issue," including the hospital, the two counties, the City of Presidio, Brewster County's emergency services district, Terlingua Fire and EMS and Texas Tech. "I think that that spirit is going to continue, as we continue to look for ways to bring resources to the region. I think it's especially important to figure out how we can leverage our local resources to bring in these federal dollars."

"I don't think that we can solve any of these problems by ourselves or as single entities," Newsom said. "I think it's going to take all of us coming together to solve these really big healthcare problems. There's grants and monies out there, and it's going to take all of us looking at those, evaluating and exploring those opportunities."

Big Bend Conservation Alliance

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the same platform, we felt that the quality and utility of the data could be improved substantially."

Big Bend Conservation Alliance worked with the three groundwater districts to write the grant and fund the shared data module. "As a former technologist, I've seen the transformative effect that systems and shared data can have in operations. We had already seen the benefits with Presidio County leading the way, so we had an excellent local model to take to the neighboring counties," said Shelley Bernstein, the organization's executive director.

The shared data module is being developed so that any groundwater district which is using the same software platform can freely adopt it for a small setup fee, helping make available and promote the benefits of shared data across Texas. Neighboring districts, including Middle Pecos and Reeves County groundwater conservation districts, are currently in the process of adopting the same software, moving the establishment of a common data platform across the entire region much closer to reality. Webb is excited about the new data platform because it "will also provide a much-needed end-user ability to look at the data in a friendly map-view that will help landowners make informed decisions."

The implementation of the data management software that this grant provides will also make these districts eligible to become data providers to the National Ground-Water Monitoring Network of the United States Geological Survey, which will unlock hundreds of thousands of dollars in future funding for water quality testing and additional infrastructure, such as monitoring wells. This increased federal funding is also a creative way for groundwater districts, such as Brewster and Presidio, whose budgets are funded almost entirely by county taxes, to fulfill their missions without any additional burden on the local tax base.

By the end of the next 5-year cycle for defining desired future conditions, Gerfers is confident that the supporting data will be much more robust. "A region-wide system to monitor groundwater quantity and quality is well within reach in the next two to five years. This can only be a positive in providing us with the data we need to conserve and protect the groundwater we all rely on. In an era of so much bad news, it's an encouraging sign of what's possible if we work together."

Flu season is coming, get your flu shot now

TEXAS — With flu season approaching and COVID-19 still spreading in Texas, now is the best time to get a flu shot. The Texas Department of State Health Services encourages everyone to protect themselves, their families and their communities against respiratory illness throughout the flu season by getting immunized as soon as possible.

People can get vaccinated for flu and COVID-19 at the same time. Getting vaccinated against flu will slow the circulation of the virus in Texas and keep people out of the hospital, conserving medical resources needed to care for COVID-19 patients.

"We have good reason to believe this flu season may be worse than last year's," said Dr. John Hellerstedt, DSHS commissioner. "For most of last flu season, we didn't have the COVID vaccine yet, and many Texans were practicing the same basic health protections and good hygiene that have proven to help stop any respiratory virus like COVID-19 and flu. For this upcoming flu season, we expect fewer people to be wearing masks and physically distancing now that we have effective vaccines for COVID-19."

Getting a flu shot is especially important for people at a higher risk for complications if they do get the flu, including those with chronic health conditions, pregnant women, young children and older adults. People who provide care to members of those groups should get a flu shot to protect themselves and to prevent spreading the flu to vulnerable people they care for in their families and communities.

Influenza is caused by a number of related viruses. Symptoms usually start suddenly and include fever, body aches, chills, a dry cough, sore throat, runny nose, headaches and extreme fatigue and can last a week or longer.

The same precautions Texans are already taking against COVID-19 — getting vaccinated, covering coughs and sneezes, physical distancing and hand hygiene — will help slow the spread of influenza.

DSHS encourages people to seek treatment promptly if they are experiencing flu symptoms. Antiviral drugs may help shorten the duration or lessen the severity of the flu if started within 48 hours of when symptoms begin.

The flu vaccines available in the United States this flu season will protect against four strains of the flu virus: two strains of influenza A and two of influenza B.

Marfa City Council

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event — at which point he says he spent considerable time, money and effort publicizing the event around the Big Bend.

In an executive session, the council authorized a settlement with Romeu. Members of the press and public are not permitted in executive session, so more details should emerge after Romeu responds to the settlement.

In other business, the council moved to seek out a new auditing firm. The city currently holds a contract with Cherry Bakaert, headquartered in Richmond, Virginia. While the council fretted about finding a new firm amidst industry-wide turnover and stress due to the pandemic, Mayor Baeza held firm. "The audits have been coming in late," he said.

In lean budget years, an audit can make all the difference between balanced books and heaping more debt on the city.

Council discussion centered around trying to find a CPA closer to home. The city moved to submit an RFP — a "request for proposals," which in the city's case would require a sealed bid — with an open period of October 1 to December 3, 2021, advertised online and in the newspaper.

Council also discussed, but did not take action on, a proposal to plant a series of trees near the corner of

Dean and West Dallas Street near the Get Go Grocery Store. The plan will be revisited at a future meeting, when more information about ADA accessibility and logistics of the grocery store's delivery schedule can be provided.

At Councilmember Lara's urging, the council also discussed the legality of golf carts on city streets. According to the state of Texas, carts are a feasible transportation option with a license plate and turn signals, but can only be driven on roads marked under 35 MPH. Because these laws are state directives, the council can't take action on potential golf cart traffic — and many members were quick to point out that the sub-35 MPH law excludes the road to the Marfa Golf Course.

Marfa City Council will convene next on Tuesday, October 12.

American Rescue Plan

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decide whether you get a loan or a house."

Discussion of water infrastructure took up the bulk of the meeting. County Judge Cinderela Guevara floated the idea of a storage tank for potable water, citing the problems navigated by rural communities like Candelaria, plagued by chronic water shortages.

Commissioner Aranda brought in outside experts to discuss the possibility of using the funds to extend water infrastructure from the city of Presidio to Presidio-Lely Airport, which has been a headache for the county and city government for years. "We do so many lifesaving flights out of Presidio," said Presidio County Airport Manager Chase Snodgrass. "Right now we're just hauling water from the city, and it's not potable water. The airport, to fully function, is going to need water."

That would open up possibilities for a customs office to support more international traffic at the airport and a medical triage station to serve patients waiting for flights or long-distance ambulance journeys to medical care.

"The biggest expense is just the length," engineer Ramon Carrasco reminded the commissioners. The piping itself is one of the many products that saw its price balloon during the pandemic, and the existing water infrastructure is about 1.3 miles short of reaching the airport.

Trey Gerfers, chairman of the Presidio County Underground Water Conservation District, closed out the meeting by imploring commissioners to consider "big, bold projects" alongside overdue maintenance concerns. "These are once-in-a-lifetime funds coming at us," he said. "How can we be ready for these huge droughts that are coming our way?"

Gerfers offered up a few relatively inexpensive ideas, including an aquifer storage and recovery project that captures rainwater during heavy monsoon season storms and stores it underground. The system diverts rainwater from city streets, where it can cause massive damage before evaporating. "It's like a savings account, but for water," Gerfers explained.

> *"We want better water, cleaner water and more water well into the future."*

"We want better water, cleaner water and more water well into the future," he said.

No action was taken at the September 29 workshop, but Presidio County residents can expect these ideas to find their way into agenda meetings down the line as the county makes critical decisions about how to spend their federal windfall.

THE COMANCHE TRAIL



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FEATURING COMANCHE ARTIST AND HISTORIAN,
DR. ERIC TIPPECONNIC

FRIDAY, OCTOBER 8
- ARTIST'S OPENING RECEPTION
- COCKTAIL PARTY WITH ERIC TIPPECONNIC

SATURDAY, OCTOBER 9
- LECTURE SERIES
- BREAKFAST AND LUNCH PROVIDED
- DINNER AND DANCING AT THE GAGE GARDENS

SUNDAY, OCTOBER 10
- CHUCKWAGON BREAKFAST
- ACCLAIMED COWBOY POET JOEL NELSON

Dr. John Klingemann
San Angelo State University

JP Bryan
The Bryan Museum

Windy Goodloe
Seminole Negro Indian Scouts
Cemetery Association

Dr. Max Grossman
Professor at University of Texas at El Paso

Dr. Bryon Schroeder
Center for Big Bend Studies

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Texas has raised $54 million in private donations for its border wall plan. Almost all of it came from this one billionaire.

By JAMES BARRAGÁN and CARLA ASTUDILLO
The Texas Tribune



Photo by Miguel Gutierrez Jr./The Texas Tribune

A Wyoming-based billionaire is responsible for nearly all the donations to Gov. Greg Abbott's $54 million border wall fund.

TEXAS — An out-of-state billionaire who has previously bankrolled attempts to defend controversial immigration laws is responsible for nearly all the donations to Gov. Greg Abbott's $54 million border wall fund.

A member of one of America's richest family dynasties, Timothy Mellon, contributed nearly 98% of the fund's total donations when he donated $53.1 million in stock to the state in August, according to public records. Mellon is the 79-year-old Wyoming-based grandson of banking tycoon and former U.S. Treasury Secretary Andrew Mellon.

Before Mellon's donations, Abbott's private fundraising campaign had stalled at about $1.25 million around mid-August, two months after its launch — a drop in the bucket for a project with a price tag estimated in the billions of dollars. But on Aug. 27, a state website that tracks donations to the crowdfunding effort said the fund had jumped to nearly $19 million. By the end of the month, it had topped $54 million.

The donations have since stalled again.

Mellon did not respond to multiple requests for comment made to his company, New Hampshire-based Pan Am Systems, and a marketing firm that handled publicity for his 2015 autobiography.

Abbott declined to comment.

Mellon does not appear to have close ties to Texas. But he was a top donor to the reelection campaign of former President Donald Trump, who made building a border wall a top priority, and has previously donated money to defend legislation targeting immigrants.

In 2010, he gave an unsolicited $1.5 million to the legal defense of an Arizona law that required police to determine the immigration status of people suspected of being in the country illegally, according to The Washington Post. Critics said the law would lead to racial profiling. The law was challenged all the way to the U.S. Supreme Court, which struck down parts of it but left intact the section allowing officers to ask about immigration status.

Last year, Mellon gave $20 million to America First Action, the main super PAC supporting Trump's reelection. Since 2018, he's donated $30 million to the Congressional Leadership Fund, the House GOP super PAC, and he gave $30 million to the Senate Leadership Fund, which tries to elect Republicans to the U.S. Senate, in 2020.

Mellon has not donated to Abbott, but he gave $2,500 to Republican gubernatorial challenger Allen West when West ran for Congress in Florida in 2012. Mellon ramped up his political donations in 2018.

While he overwhelmingly supports conservative campaigns and Republicans, Mellon also gave to two Democrats: U.S. Rep. Alexandria Ocasio-Cortez of New York in 2018 and former U.S. Rep. Tulsi Gabbard of Hawaii for her bid for the 2020 Democratic presidential nomination. Ocasio-Cortez's campaign later said it did not solicit the donation and would return it.

Mellon has taken heat for using offensive stereotypes to describe Black Americans in his self-published autobiography.

In the 2015 book, Mellon wrote that after the Great Society programs of the 1960s, which were intended to tackle poverty and racial injustice, Black people "became even more belligerent and unwilling to pitch in to improve their own situations," according to The Washington Post.

He also called social safety net programs "slavery redux."

Mellon is the chair of Pan Am Systems, a privately held transportation and freight holding company. In the 1980s, he founded a rail company called Guilford Transportation Industries. In the 1990s, he rebranded the company after buying the brand of bankrupt Pan Am Airways.

Forbes estimated Mellon was worth almost $1 billion in 2014, and last year the magazine estimated the Mellon family was worth $11.5 billion.

ABBOTT'S CROWDSOURCED WALL

Abbott, a two-term Republican, has made border security his top priority this year as he seeks reelection next year and is fighting off challenges from his right. Abbott has blamed the Biden administration for an increase in migrants at the border.

In March, Abbott deployed state military and police resources to the border to help federal authorities enforce immigration law. In June, he announced a state of disaster in 34 counties that were seeing large increases in migrant crossings and he unveiled his plan to build a state-funded border wall, picking up where Trump left off.

The Texas Legislature has approved nearly $3 billion over the next two-year budget cycle toward border security, with about $1 billion going to the governor's office for grants, including $750 million dedicated to construction of a border wall.

Texas is already paying $25 million for a nearly 2-mile concrete barrier along State Loop 480 in Eagle Pass. Portions of the federal border wall started by the Trump administration, and put on hold by the Biden administration, ranged from $6 million per mile to $34 million per mile for construction. Abbott's office said it has identified 733 miles of border that may need some type of barrier.

While the state displays the aggregate of private donations to the border wall on its website, it does not readily provide the names of individual donors, despite a commitment from Abbott early on that the crowdfunding effort would have "transparency and accountability."

Outside of Mellon, the fund received more than 12,100 individual donations as of Sept. 14, totaling about $1.3 million. The median donation was $50.

That level of fundraising is more in line with a similar crowdfunding attempt by Arizona lawmakers 10 years ago to raise private money for constructing a fence on the Mexican border. That effort received about $270,000 in three years, according to The Arizona Republic.

During the Trump administration, a nonprofit called We Build The Wall, which included his former political adviser Steve Bannon as a board member, raised $25 million for a border wall. Bannon and Brian Kolfage, the group's leader, were accused by the federal government in August 2020 of looting the charity for personal gain. Bannon was later pardoned by Trump.

TAX BENEFIT

Tax experts say Mellon's decision to donate stock instead of cash could yield a tax benefit for the billionaire.

Normally, a person has to pay taxes on profits made on their investments when they are sold. But investors who donate stock to charity avoid paying a tax on the earnings on their investment and get a tax deduction for the full amount of stock.

"It's common to give stock that's increased in value because they can get rid of the gains and they can deduct the donations," said Lloyd Mayer, a professor at Notre Dame Law School.

Such donations are usually made to nonprofit organizations. But under the tax code, a charitable contribution to a state would likely be tax-deductible if it is "made exclusively for public purposes." Some people, for example, get tax deductions for donating money to cut the federal debt.

The only hurdle is ensuring the money is only used for public purposes.

"In the case of [a] border wall, presumably built upon public land, I think it'd be hard to argue there are private purposes," said Lisa De Simone, an accounting professor at the McCombs School of Business at the University of Texas at Austin.

But Mayer said such donations raise questions about undue influence by wealthy donors on governmental policymaking.

In June, Tennessee billionaire Willis Johnson offered South Dakota Gov. Kristi Noem $1 million to help pay for a state National Guard's deployment to the border to aid Texas' efforts to catch people crossing illegally. The state's soldiers were then sent to the Texas border.

"The thing that's controversial about these kinds of donations is whether they're distorting government priorities. If government collects money in taxes and the government — Legislature and governor — decide how to spend it, they're setting their priorities based on the political environment," Mayer said. "But if you open it up to donations, you're handing what the government should spend their money on to wealthy donors."

Disclosure: University of Texas at Austin's McCombs School of Business has been a financial supporter of The Texas Tribune, a nonprofit, nonpartisan news organization that is funded in part by donations from members, foundations and corporate sponsors. Financial supporters play no role in the Tribune's journalism. Find a complete list of them here.

Texas has raised $54 million in private donations for its border wall plan. Almost all of it came from this one billionaire." was first published by The Texas Tribune*, a nonprofit, nonpartisan media organization that informs Texans — and engages with them — about public policy, politics, government and statewide issues. https://www.texastribune.org/2021/10/06/timothy-mellon-texas-border-wall/.*

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CITY OF MARFA, TEXAS
MAYORAL PROCLAMATION FOR WORLD TEACHERS' DAY

MARFA TEACHERS' DAY RESOLUTION 2021-05

WHEREAS, Marfa's future strength depends on providing a high-quality education to all students; and

WHEREAS, teacher quality matters more to student achievement than any other school-related factor; and

WHEREAS, teachers spend countless hours preparing lesson plans and supporting students; and

WHEREAS, our MARFA ISD teachers have demonstrated great resilience, adaptability, and creativity during the COVID-19 crisis; and

WHEREAS, our community recognizes and supports its teachers in educating the children of this community; and

WHEREAS, #TeachersCan is a statewide movement supported by more than 125 partnering businesses and organizations committed to elevating the teaching profession and honoring the critical role teachers play in the success of Texas; and

NOW, THEREFORE, BE IT RESOLVED that the Marfa City Council joins #TeachersCan and its partnering entities across Texas in celebrating World Teachers' Day and proclaims October 5, 2021 to be MARFA Teachers' Day; and

BE IT FURTHER RESOLVED that the Marfa City Council encourages members of our community to personally express appreciation to our teachers and display a light blue ribbon outside your homes or businesses the week of October 5 as a symbol of support for our Marfa ISD educators.

Adopted this 30th day of September 2021

SIGNED:

Opinions

LETTERS TO THE EDITOR

Dear Editor,

As we head into the fall and winter growing seasons, I wanted to take a moment to recognize all those who have been participating in Marfa Harvest/Cosecha Marfa. This project is a partnership with Judd Foundation in collaboration with Marfa Food Pantry that helps get freshly-grown, free produce to town residents who need it to reduce food insecurity in our town.

The garden at Judd Foundation's The Block has been continuously gardened since Donald Judd's time. Lorina Naegele was an early gardener working for Judd and, over the years, Randy Sanchez and Rico Roman have planted and maintained this magical garden each season. This year, the garden is all the doing of Jesse Dominguez — all the veggies we've harvested at the Judd Garden and have been able to donate to the Food Pantry have come into the world because of Jesse's skill, love and care.

We are indebted to our partners at the Food Pantry, Elbert and Genevieve Bassham, who have embraced this project, helped us with communication to the Food Pantry clients, and given us encouragement throughout.

Peggy O'Brien and Kate Sterchi are the ones behind the marvelous garden that sits behind the Food Pantry. Peggy started this garden in 2019 with nine beds and drip irrigation. It has since expanded to 23 beds, an orchard with 24 fruit trees and a rainwater catchment system. It's the many volunteers who join Peggy and Kate on Wednesday evenings and Sunday mornings that help keep it going. Thank you — Melody Bowers, Gabe C, Keller Doss, Jennie Lyn Hamilton, Adrienne Humblet, Susan Kirr, Jean Landry, Joni Marginot, Darlene Marwitz, Scott May, Britt Mazurek, Faith, Edie and Mabel Melgaard, Mary Lou Saxon and the getting-things-rolling elbow grease of Elbert Bassham, Nina Dietzel, Will Juett, Jim Martinez, Christy Miller, Gaye Parise, Tomas Salgado and Sam Schonzeit.

Marfa Harvest works because so many in our community help contribute to the harvest with produce from their own home gardens. Thank you — Philip and Abby Boyd, Jim Fissel and Jim Martinez, Max Kabat, Susan Kirr, Bob Schwab and Leslie Wilkes and Lindy Thorsen. Special shoutout to Bob who grows like no other and has been donating produce to the Food Pantry for years.

We are grateful to Calletana Vargas who has been coordinating the project among all our partners, community gardeners and food pantry clients. Tana is an incredible connector with so many creative ideas about how to make this project better and better — we look forward to seeing these come to fruition in the next year.

Our heartfelt thanks to the Food Pantry clients who have picked up fresh produce, cheered us on, and shared your experiences with us.

Shelley Bernstein
Executive Director
Big Bend Conservation Alliance

• • •

Dear Editor,

On Friday, October 1, going to Alpine to get a prescription filled, I had a blow-out on my vehicle. I am very blessed to have assistance from two R&A persons of good will, who did not hesitate to stop and render aid.

Being 90 years old (and of course this happened at the dead spot for cell service), I do not want to think how long I could have been stranded.

These young men from the R&A got it together and got me and my daughter on our way in less than 30 minutes.

I want our community to realize what a wonderful place we live in and all of the beautiful persons that help each other.

Grateful citizen,
Robbie Fellows
Marfa

• • •

Dear Editor,

Regarding your article "Program will train UTEP, Sul Ross students to provide culturally competent mental healthcare" in the September 30 issue you quote, "What is significant about the grant is that it will build a behavioral health workforce in five rural, binational Texas counties."

The last time I looked, all counties in Texas, indeed, in the entire United States, were of ONE nation. I believe the term being looked for is "MULTICULTURAL Texas counties." I am offended by the term "binational," as I am quite sure we are still ONE nation, however made up of many cultures.

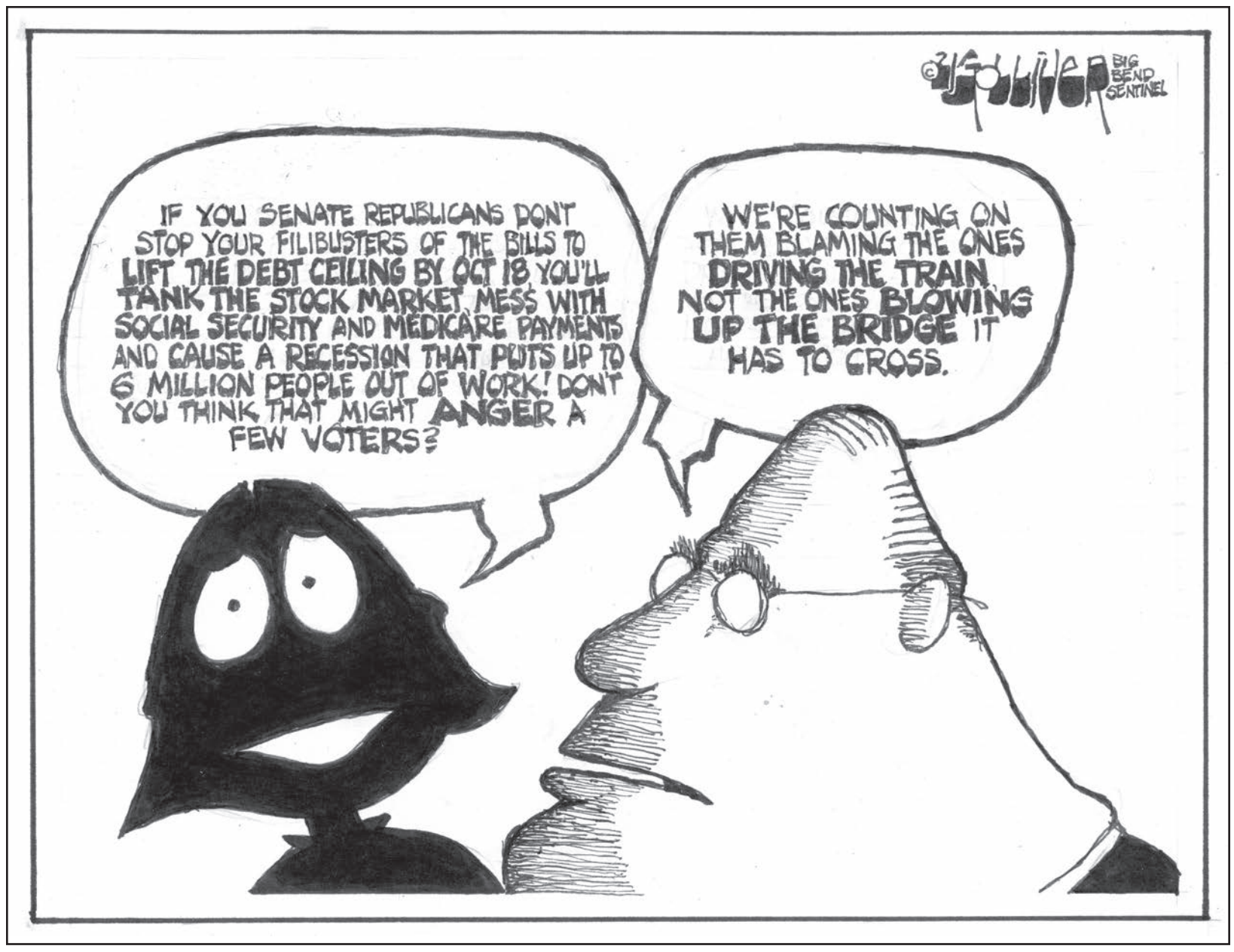
Speaking as a retired English teacher, and a graduate of the Sul Ross counseling program, I am well aware of how words can influence our perceptions. Let's not think of Texas as being "binational," but united in our multiculturalism.

Jan Woodward
Brewster County

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- We have limited staff capacity to fact check unsubstantiated claims, so letters that include those may be held or remain unpublished if information is not easily verifiable.
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- We reserve the right to hold or refrain from publishing a letter for any reason and we thank you for always sharing your letters with us.

- ***The Big Bend Sentinel Editorial Staff***



STUDIO VISIT

A studio visit with Ann Marie Nafziger

By INGRID SCHAFFNER

A creaky wooden staircase announced my arrival at Ann Marie Nafziger's studio on the second floor of a smartly renovated building in the historic center of downtown Marfa. "Lawyer," "Architect," "Therapist," "Motorcycle apparelist," read the shingles on the doors neighboring Nafziger's, which opened into that coveted piece of professional real estate: the corner office. It's a spacious rectangular room set up for the business of making art: three large work tables on wheels, shelves running below the window on one wall loaded with materials, a standing desk with a computer monitor at the far end, a comfortable chair, a flat file. There are plants and interesting stones arranged in front of one of the windows. The other corner looks out



Image courtesy Ann Marie Nafziger Studio

Ann Marie Nafziger

to the Hotel Paisano, with its picturesque sign an eternal reminder to the West Texas town where Giant was filmed: James Dean, Rock Hudson and Elizabeth Taylor slept here. Another firmament of stars glimmered from a stack of books on the floor of the studio with titles on artists Lee Bontecou, Joan Mitchell, Ruth Asawa and Vija Celmins.

The studio was extremely peaceful — perhaps weirdly so, because where was the art? The first time I visited Nafziger, the space was busy with paintings in process — on the walls, on the tables, leaning, stacked. Today, the walls especially looked denuded, with sets of nails hanging what were now the ghosts of working canvases, outlined by feathery remnants of colorful brushstrokes. Color is the property of Nafziger's art, as one may see by following the traces of her recent paintings in the studio to the current installation of a new body of work at Marfa Studio of Arts.

Of course, there remained plenty of art to see, and we looked through some of the works on paper that had previously left me with such vivid impressions of Nafziger's practice. We started with The Moves, a set of large drawings characterized by a few bold marks in pencil or paint — or, in one case, a slash of blue tape — on otherwise empty sheets of paper. On the back of each drawing is a number that records how many marks or moves went into making it. There is something almost sculptural about these very physical works, which Nafziger started making last spring to push her painting to new grounds. Perhaps it was the isolation of the pandemic that made the already solitary nature of her work seem like one space that she could open up with control.

Nafziger is an abstract painter who makes color take form on canvas. Her palette is complex and alluring, as are the gestures that structure her compositions, like clouds. In works that have emerged over the past year, acid green and buttery yellow push together a storm of brush strokes in a nacreous haze; mauve, lavender and peach push around an irrepressible daub of green; pink blushes through caves of gray. On the wall in the studio, there are leftover brush marks of cerulean blue that I immediately connect to a painting in which that blue surfaces as a cool glaze over intemperate embers of orange and creeping dankness. Speaking of her work from the past year, Nafziger explains how she used the discipline of her recent drawings to slow down her painting process, to disrupt what had formerly been a flowing practice by forcing herself to stop, pause, walk away, and not return to a canvas until she knew she was ready to make her next move.

Speaking of moves, Nafziger often starts a painting session by limbering up with some contour drawing. Made from memory, these freehanded drawings outline (or contour) plants as expressive forms that Nafziger knows well from another of her daily practices: gardening. "Every garden-maker should be an artist along his own lines," wrote Vita Sackville-West, a poet and gardener whose masterpiece is Sissinghurst, a diverse complex of gardens that plant color and memory in season and space. A pale gray, white, and green garden was designed with the image in mind of a "great ghostly owl" swooping over it some evening. So, too, do Nafziger's paintings call forth the sense of events happening both slowly and suddenly at once that gardeners especially have an eye for. A day of painting typically ends with another drawing ritual. Using whatever paint is leftover on her palette, Nafziger dashes sketches on paper, ripped from a pad, clearing way the next day's moves.

Ann Marie Nafziger's new paintings are on view at Marfa Studio of rts with a closing reception on Saturday, October 9 from 4 to 6 p.m. Her work will be on view at MSA through October 16 and is also available on her website, annmarienafziger.com. Her studio in Marfa is open by appointment.

Ingrid Schaffner is a writer and the curator at Chinati Foundation.

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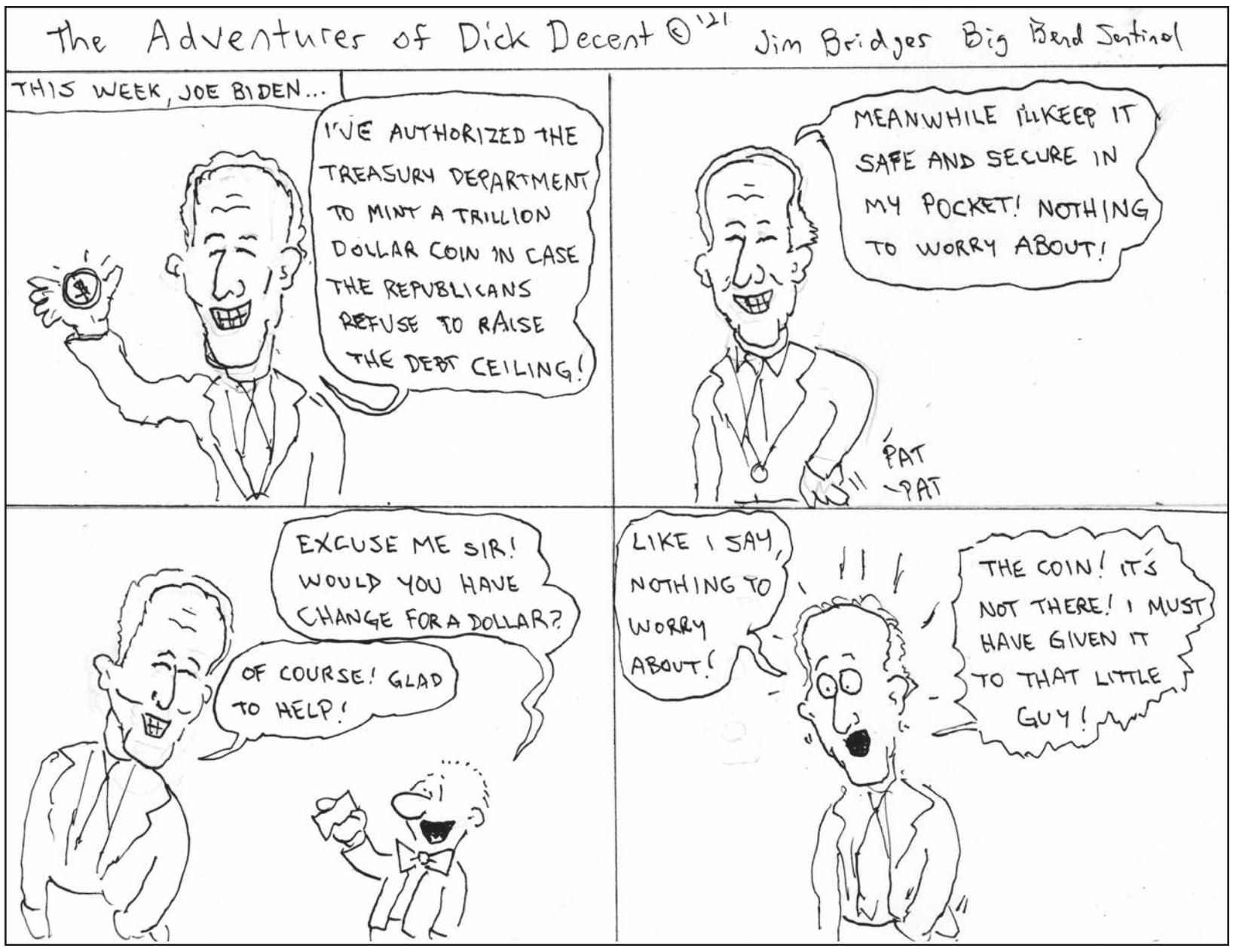

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HIGH DESERT SKETCHES

Personal liberty lets you die but not kill

By GEORGE A. COVINGTON



Joy boys and macho men assert their "personal liberty" when avoiding masks, vaccinations and social responsibility. Okay guys, let me recommend that your patron saint be Mary Mallon, better known as Typhoid Mary. The lady was an Irish-born immigrant cook who was the first person in the United States to demonstrate that you could carry and spread a dangerous disease without showing symptoms. She had to be confined twice on two different occasions for a total of 26 years because her "personal liberty" overruled her personal responsibility, and people died as a result.

While you are back there commiserating with your patron saint, you may notice that your governor is doing his best to spin the clock back to what your ilk considered a "golden age." That age flourished if you were rich or upper-middle-class and white — it wasn't much of a golden age for everyone else.

It was a time before the Civil Rights Act of 1964 and the Voter Rights Act of 1965. It was a time where the term abortion was paired with the term in "dark back alleys." The state's Senate would like to take the country back to the days when vigilante law ruled the country and a woman's right to vote was considered an outrageous suggestion. The so-called abortion heartbeat law will allow, or rather expect, your neighbors to spy upon you and receive an award from the state for $10,000 for ratting outabominable abortion-seeking neighbors. Not since the Nazis and Soviet Union have so many people been expected to spy on their neighbors. The Texas abortion bill has been attacked by the mainstream media and applauded by the rightwing press.

Combined with the "constitutional carry" law it will give the governor's base the opportunity for a lot of old white men the ability to personally overrule Roe v. Wade. These old cooters want to revert to the good old Wild West.

The rightwing branch of the United States Supreme Court has slowly eroded of the Civil Rights act of 1964 and Voter Rights Act of 1965 to a point where there is only a shadow of their once powerful past. When they voted not to give any injunctions stopping the vigilante abortion law from taking effect, Justice Sonia Sotomayor wrote, "You are burying your heads in the sand."

For my readers who would glimpse the future from the eyes of the governor, read Margaret Atwood's The Handmaid's Tale. That's the future he perceives for Texas women.

In the past, I have wondered why the governor seems to have created his "no mask, no mandate" and a careless disregard for COVID-19 and the scientific community. I have suddenly had a premonition — the governor's policy is a clear indication that he doesn't care if his fan base all catch COVID-19 and allow the delta variant to effectively wipe out this so-called base.

Could it be that the governor is not the far rightwing misty-minded political radical we all thought, but rather is the radical leader of a fifth column of subversive leftists? If you don't know what a fifth columnist is, look it up on Google. While most Muslim individuals bow to Mecca three times a day, liberals tend to bow to Hollywood in homage to the shallow people, their beauty and their money. You may remember the former Democrat governor of New York that got a little too hung up on the beauty part. As it appears that our good governor is having a rivalry with the governor of Florida, could it be that they're both part of this horrible cabal attempting to wipe out the elders in both their states? Why else would both be so eager to avoid anything that can possibly save the old white men who make up their radical right?

NO!! It can't possibly be the obvious because I've heard both the Texas governor and the Florida governor speak, and they both sound like the muddy-minded half-wits we have all known for so many years. If Lady Liberty gets pregnant she better not come to Texas.

George A. Covington has worked in the fields of law, education, journalism and disability rights. He considers himself retired from every one of them with the possible exception of journalism. He is a graduate of the University of Texas schools of Journalism and Law. He moved to West Texas – Alpine - in 1997 after a 20-year career in Washington, D.C. where he once served on the staff of the Speaker of the U.S. House of Representatives (Democrat) and shortly thereafter served as Special Assistant to the Vice President of the United States (Republican) 1989 to 1993.

Crowcrumbs is a Houston-based illustrator. Follow her on Instagram @crowcrumbs.

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Opinions

OP-EDS

To boost or not to boost: An immunological quandary

By BERNARD ARULANANDAM and NEAL GUENTZEL

The ongoing debate about COVID vaccine boosters reveals the dogma of immunological memory, which arises from the characteristics of learned or adaptive immunity, and raises questions on predictability of vaccine durability and correlates of vaccine-induced protection. The formation of immune memory is tightly choreographed and characterized by an array of diverse cellular interactions. In the case of antibody-mediated protection, besides the quantity of antibodies as seen by serum/plasma titers, the quality of antibodies are also based on such measures as avidity which is a measure of binding strength, specificity and neutralization capacity.

After each vaccination and/or viral exposure, B-cells, which are the source of antibodies, further learn, and become mature memory B-cells by a series of random mutations that refine the specificity and affinity of these cells. The net effect of this series of events produces a vast antibody repertoire that has the intrinsic capacity to neutralize SARS-CoV-2 variants.

The art of prime and boosts for vaccines is well documented for a variety of infectious microbes. One of the vaccines on the current schedule includes the Hepatitis B vaccine administered to newborns at birth, with subsequent doses administered at ages one to two months and six to eighteen months. This vaccination regimen induces significant long-term immunity against the Hepatitis B virus and ensuing liver disease. Additionally, through a series of priming and boost, a high degree of protection is seen against diphtheria, tetanus and whooping cough for children through adults with the DTaP and related Tdap/Td vaccines. Thus, for these three diseases, we normally think of a vaccine series given over time in children to get the immune response to a high level of protection, followed by a booster(s) given later as needed, as with dirty wounds, or with adults approximately every 10 years for protection against tetanus. There also are examples of lifelong immunity conferred to infections such as measles after a two-dose vaccination regimen.

In all cases, long-term immune memory requires the persistence of antibodies above protective thresholds and/or maintenance of immune memory cells that can be rapidly activated and expanded upon exposure to microbial insult. Any subsequent waning of antibody responses will result in diminished protective immunity. This is further complicated with RNA viruses that mutate in proportion to available, mostly unvaccinated, hosts to infect as well as degree of transmissibility of the respective virus, because viruses cannot replicate or mutate outside of living host cells. Thus, with the highly mutable influenza virus, seasonal vaccines with more limited efficacy are the common tool for control.

With SARS-CoV-2, a "proofreading" mechanism leads to less frequent mutations, but with 80 million eligible individuals in the U.S. and billions globally unvaccinated, the opportunity to mutate and produce more transmissible and deadly variants, such as delta, is a continuing reality. Thus, the questions become, among many others, (1) Should anticipated U.S. "booster" doses be distributed globally to increase the global vaccinated pool? (2) Should we consider the current two-dose regimen of the mRNA vaccines to be in reality part of a series actually requiring three doses, as with many vaccines, to raise a significant level of longer lived protection so that variants can be controlled until greater numbers can be immunized to reduce transmission, disease, death and the continuing creation of problematic variants? and (3) Can boosters to follow the two- or three-dose vaccine series be custom designed, using mRNA or other technology, to better enhance immunological efficacy and memory against future unknown variants? Regardless, as long as the virus continues to circulate and individuals refuse to mitigate transmission and creation of variants through mass immunization, additional shots whether they be called part of a vaccine series or boosters will be required.

In finality, the current COVID vaccine booster debate further fuels the need for additional research insights to identify the cellular and molecular determinants that predict vaccine durability, which integrate our current capabilities of mass biomolecular profiling coupled with computational machine-learning methods to profile predictive correlates at a systems level.

Bernard Arulanandam is an immunologist in the department of molecular microbiology & immunology and the vice president for research, economic development and knowledge enterprise at the University of Texas at San Antonio.

Neal Guentzel is a microbiologist in the department of molecular microbiology & immunology at the University of Texas at San Antonio.

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Texas still fails to recognize the history of all her people

By DANIEL O. HERNANDEZ



Daniel Hernandez

Some months ago, I experienced a rude awakening with what I understood to be "my history." Coming to a slow and oftentimes emotionally painful realization that the history of my ancestors, mi gente, is likely not rooted anywhere near the Thirteen Colonies has continually driven me towards the brink of an identity crisis.

How could I not have known — or moreover been afforded the opportunity to learn — that my ancestors were probably not those of the picturesque scenes of The Mayflower and Thanksgiving I learned about in school? That I'm probably more closely related to Native Americans who faced foreigners from a new land, not the other way around? I felt hoodwinked, deceived, failed in the cultivation of my education and, consequently, fixtures of my identity. I felt dumb.

This personal moment of reckoning inspired what's now a perpetually smoldering quest to learn more about where my history actually comes from. It prompted me to accept an invitation to join the Blackwell School Alliance Board of Directors. The organization has been actively engaged in efforts to designate the Blackwell School — the former de facto segregated school in Marfa — a National Historic Site run by the National Parks Service.

I also picked up a copy of Howard Zinn's work, A People's History of the United States, after hearing about it while watching John Leguizamo's Latin History for Morons. Even a few chapters in, I find myself enraptured in the collection of anecdotes and the fresh perspective on what I'd been taught to believe about history. It's emboldened me in my journey to learn more about my lineage, the people and places I'm connected to and, in turn, myself. It's been a long time coming.

Looking back, there's a small handful of moments I feel like I actually saw myself in the history I learned. Once was in seventh grade Texas history when my teacher mispronounced baile, which is like a big town party, as bale. "Vamos al baile" is something I heard a lot growing up in Marfa. So hearing my teacher mispronounce this word in class, and assuming I knew something my teacher didn't, felt kind of humorous. I remember grinning at a Spanish-speaking classmate who shot a glance at me at the same time, confirming my suspicion.

Looking back on this today, it feels more disheartening than it does funny. I think about the empowerment that's come with reading A People's History and I wonder what that empowerment might have meant to seventh grade me — and countless others like me in every corner of Texas.

In last week's edition of The Big Bend Sentinel, I read about the struggles of the Lipan Apache Tribe in their efforts to erect a historical marker commemorating a Lipan Apache cemetery in Presidio. According to the Texas Historical Commission website, the Undertold Markers program is intended to "address historical gaps, promote diversity of topics, and proactively document significant underrepresented subjects or untold stories."

Why, then, has it been so challenging for the Lipan Apache Tribe — inhabitants of this land long before Texas and its habitually oppressive government existed — to secure a modest plaque that tells a story of their ancestors that resonates with them?

This dilemma makes me feel the way I do when I think about that day in seventh grade Texas history, but with more angst and frustration. I wonder how many other frustrated Latinos, Chicanos, and Mexican Americans share my sentiments. I wonder more how many continue to live by the shortcomings of what they were taught, those who may never know their true history — whether due to complacency, oblivion, ignorance, or a lack of resources like access to education and language.

Learning about my history shouldn't have required me to take an "Innovative Course" that, by definition of the state, teaches students "knowledge, skills, and competencies not included in the essential knowledge and skills of the required curriculum." Frankly, it's insulting that my history is not considered essential knowledge in the eyes of the government that rules the place I call home. But I guess the fact that Mexican American studies — clinically dubbed Ethnic Studies: An Overview of Americans of Mexican Descent — didn't exist until 2018 says all you need to know about the narrow view of history Texas leaders think students should learn as "essential knowledge."

After all, if the state of Texas has held artistic license over the history lessons of generations of Texas children, what's stopping them from playing historical tug-of-war with centuries-old inhabitants of the Big Bend?

Apparently, nothing.

Daniel O. Hernandez is a public relations professional, former legislative staffer for the Texas Senate and House of Representatives, and a proud Marfa native. He currently lives in Austin.

NOTICE OF PUBLIC MEETING
RIO GRANDE COUNCIL OF GOVERNMENTS
Regional Solid Waste Management Plan (RSWMP)
Virtual Public Meeting

The Rio Grande Council of Governments (RGCOG) is updating the current Regional Solid Waste Management Plan 2002-2022 for the next twenty (20) years, as per Texas Commission on Environmental Quality (TCEQ) requirements. The plan addresses all solid waste activities within the region.

The public meeting is scheduled for Wednesday, October 13, 2021 at 9 am MDT via GoToMeetings
https://global.gotomeeting.com/join/842146805
You can also dial in using your phone
+1 (646) 749-3122
Access Code: 842-146-805

Written comments may be submitted via email to **cynthiam@riocog.org** and/or via mail to Cynthia Mendez, Rio Grande Council of Governments, 8037 Lockheed, Ste. 100, El Paso, TX 79925 and must be received no later than 4 p.m. MDT, November 15, 2021.

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Guided Tours of the work of Donald Judd
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Reservations are required and space is limited.
Tickets are timed.

Experience the connection between art, architecture, and the land unique to Chinati. The hour-long guided tour covers Judd's art and architecture, including the Artillery Sheds. The walking tour path follows along Judd's 15 untitled works in concrete, covers 1.6 miles, takes approximately 1½ hours to complete, and is best enjoyed wearing sturdy shoes.

Chinati Weekend
Everyone is invited to Chinati Weekend 2021,
Friday – Sunday October 8–10.
Chinati's entire permanent collection will be open to the public free of charge Saturday 10am–2pm, Sunday 9am–1pm.
Special programs and exhibitions throughout the weekend.
Free community dinner in the Arena,
Saturday night 6–10pm.

Chinati follows COVID-19 precautions. Masks and social distancing are required.

Visit chinati.org for more information and to book reservations.

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OUR WATER MATTERS

A groundwater mystery

By TREY GERFERS
trey.pcuwcd@gmail.com

Every year counties and cities around Texas hold workshops in July and August to prepare for the creation of their annual budgets, which are required by law to be passed by the end of September. In my capacity as board chairman of the Presidio County Underground Water Conservation District, I attended a workshop on July 29 to answer any questions about our budget request. In what I had expected to be a straightforward meeting, I found myself engulfed in a bizarre groundwater mystery.

When I joined the meeting on Zoom, Rod Ponton was addressing the commissioners in his role as city attorney for Presidio. Mr. Ponton also serves as the Presidio County Attorney. He spoke at length about a clinic that he said the hospital district wanted to open in the City of Presidio and urged the commissioners to include $100,000 for the clinic in next year's budget.

Judge Guevara asked Mr. Ponton if he could present a business plan or a budget for the new clinic. Mr. Ponton replied that he could not, but that the commissioners should go ahead and allocate the money anyway. He then interjected – acting now in his capacity as Presidio County Attorney – that he had found two attorney general opinions stating that it was illegal for the county to fund the groundwater district. He went on to say that this would save the county a good amount of money.

After an awkward pause, Commissioner Buddy Knight asked how much money the district was getting, to which I replied, "A whopping $47,000, Sir." I then asked Mr. Ponton why, in his capacity as county attorney, he hadn't provided the groundwater district with these legal opinions ahead of the budget workshop. He said that he had meant to but that he hadn't had a chance. When Abbie Perrault of The Big Bend Sentinel asked him later about how he had found the attorney general opinions, Mr. Ponton stated that "someone" in the county had given them to him. But he couldn't recall who that person was.

When attempting to discern exactly who Mr. Ponton is working for, confusion can quickly set in. The man receives five or six paychecks from the public purse, including an annual salary of $64,230.40 as Presidio County attorney, and he also operates his own law practice. At the budget workshop, he was asking for money from one of his clients, Presidio County, on behalf of another of his clients, the City of Presidio, and then turned around and told his client, Presidio County, to defund the groundwater district, which serves the exact same constituents that he is supposedly serving in his capacity as county attorney.

The question we should be asking is this: Why is the county attorney suddenly demanding the defunding of the groundwater district? But first, a little history:

The PCUWCD was created in 1993 by House Bill 2817. This law, which is also called "enabling legislation," states that the PCUWCD "may not levy or collect taxes on property in the district at a rate greater than five cents on the $100 assessed valuation." Voters eventually received the opportunity to approve the creation of the PCUWCD in 1999. But the ballot measure made no mention of taxing authority, meaning that the groundwater district was created without a funding source. In the ensuing decades, the PCUWCD has always been funded by the county.

Since I became chairman in 2018, the district has received grants totaling upwards of $80,000 with the option to access hundreds of thousands more in our capacity as a data provider to the National Ground-Water Monitoring Network of the United States Geological Survey. We are likely the only county entity with the potential to bring in more grant money than we spend in county funding. Even so, Presidio County Underground Water Conservation District remains one of the most poorly funded groundwater districts in the state, giving it little to work with to conserve groundwater and protect private property rights.

And yet even this modest level of funding is intolerable to the county attorney. The result is a taxing election that the district will be forced to hold in November 2022.

Groundwater districts with taxing authority are always better funded than non-taxing districts. But the county attorney's ultimatum could not come at a worse time for Presidio County. In a time of deep uncertainty, with a global pandemic, the return of inflation, a record number of valuation disputes at the County Appraisal District and property taxes more onerous than ever, the idea of asking the voters to increase their taxes would seem to most people like a death wish.

So the question becomes: Is someone trying to eliminate the groundwater district?

Before the voters decide between taxing themselves even more or watching their groundwater district disappear, they need to know why Mr. Ponton is suddenly forcing this tax election in the first place. Is somebody pulling his strings? Is there some kind of deal in the works that needs the groundwater district out of the way? The most obvious way to get to the bottom of this is for Mr. Ponton to simply disclose the name of the person that provided him with the legal opinions in support of the defunding of the groundwater district. It should be clear from emails and other records.

Anyone with information that could shed light on this mystery is encouraged to contact me at the email address above. Stay tuned to future issues of Our Water Matters to see how this story unfolds…

Trey Gerfers is a San Antonio native and serves as board chairman of the Presidio County Underground Water Conservation District. He earns his living as a translator of technical documents from German to English for the German and Swiss pharmaceutical and medical-science industries. Trey has lived in Marfa since 2013

Analysis: Texas government won't represent the state's population unless its political maps do

By ROSS RAMSEY
The Texas Tribune

TEXAS — In a state where more than 60% of the residents are people of color, the Texas Legislature is proposing maps where white people have voting majorities in 50% of the congressional districts.

That's not representative.

Texas grew 15.9% over the last decade, according to the 2020 census. There are just about 4 million more people in the state now than there were 10 years ago, and 95% of that growth is attributable to people of color.

White people now account for 39.8% of the state population. Hispanic people are just about as numerous — 39.3% — and demographers expect that part of the population to be the largest part within a year or two. Black Texans, Asian Texans and others make up the remaining fifth of the population.

There is no majority, in other words, and the plurality is about to flip to Hispanics.

You wouldn't be able to prove any of that by looking at the political maps the Texas Legislature is drawing right now.

A Senate committee has already approved (on a straight party-line vote) a new map that has 12 districts with white majorities and another four where the majority of the voting age population — adults — are white people. The Hispanic population is about the same size in the state, but not in the plans of the Texas Senate; the map has seven seats where Hispanic residents make up the majority.

Four more districts in that new Senate map have majorities of people of color if you add their Black residents and their Hispanic residents together.

The remaining four districts don't have white majorities, Hispanic majorities or Hispanic-plus-Black majorities. They don't look exactly like the state of Texas, but they're more like the rest of the state than the other 27 districts.

The Senate map is just an example; all of the new maps revealed so far were designed with similar disparities between the makeup of the population and the cartographic and political machinations of the state's officeholders.

It's not just demography. The Texas Legislative Council — a state agency that draws maps, drafts bills and does other legal work for the Legislature, generates reports on how each district would have voted in the 2020 election.

That doesn't look like Texas, either.

Overall, Republican Donald Trump beat Democrat Joe Biden 52% to 45.5%. Trump would have won in 19 of the proposed Senate districts, or 61.3%. Biden would have won in 12, or 38.7%.

That's not representative.

Sometime during the Legislature's ongoing special session on redistricting, someone will compare the proposed maps to the current maps — either in a way that makes the new maps look more fair, or in a way that makes them look like a step backward. Remember, though, that the current maps were contested for many of the same reasons.

This time, 95% of the state's growth was attributed to people of color. Ten years ago, the U.S. census attributed 89% of the state's growth to people of color. Both times, the increase in Hispanic population in Texas was the main driver. Texas has been growing rapidly for a long time; the 2010 census revealed the population increased 20.6%; the 2020 census found 15.9%.

The Legislature that convened in 2011 had the same goals, more or less, that this year's Legislature has: draw new political districts that reflect the overall growth of the state and the geographic changes in the population. But they had the same biases, too. The Republican majorities wanted to preserve their hold on state government, which is, after all, what political majorities do. And they were more interested in communities and districts of Republicans than they were in communities of color.

They were focused, then as now, on winning, and not on that other word — the one that indicates every Texan is fairly accounted for and has the same political power.

Representation.

"Analysis: Texas government won't represent the state's population unless its political maps do" was first published by The Texas Tribune*, a nonprofit, nonpartisan media organization that informs Texans — and engages with them — about public policy, politics, government and statewide issues. This article originally appeared in* The Texas Tribune *at https://www.texastribune.org/2021/09/30/texas-legislature-redistricting-population/.*

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NOW HIRING

Annual conference of the DMTPHA to be held this weekend

FORT DAVIS — The 32nd annual conference and meeting of the membership of the Davis Mountains Trans-Pecos Heritage Association will be held at the Kelly Pavilion in Fort Davis on Saturday, October 9.

Registration for the conference is from 1 p.m. – 2 p.m. Hors d'oeuvres will be provided by Harvard Bar & Grill. The cost is $35. The conference will begin at 2 p.m. with Joel Nelson providing entertainment. The meeting will start after the entertainment with a presentation of the issues that DMTPHA has discussed and monitored during 2021. At the meeting, board members will be presented to the membership for a vote. The board of directors will meet to elect officers for 2021-2022.

The Davis Mountains Trans-Pecos Heritage Association is a 501(c) (3) Texas nonprofit corporation dedicated to the protection of private property rights, agricultural and economic development, and the culture and heritage of Texas and the Trans-Pecos region. They support ownership and responsible stewardship of natural resources as well as profitable enterprises which conserve the land, environment, plants, wildlife and livestock on private lands. Their mission includes education, communication and representation of the Trans-Pecos region of Texas.

This meeting is open to all who are interested in private property rights and maintaining the culture and heritage of Texas and the Trans-Pecos region.

Texas Historical Records Advisory Board names Melleta Bell as award recipient

TEXAS — The Texas Historical Records Advisory Board (THRAB) has selected senior archivist at Archives of the Big Bend, Melleta Bell, as the recipient of the Advocacy for Archives Award.

Advocacy for Archives Award recipient Melleta Bell has become well known in the Far West Texas area for preserving and promoting regional history through her post at Archives of the Big Bend at Sul Ross University. Bell has devoted her career to connecting archives to local history and has served as an advocate in the community. Bell has raised the profile of her collections through media opportunities and by adding materials to the Portal of Texas History.

Bell will be recognized at the Texas Historical Records Advisory Board's October meeting. Awards are announced annually in conjunction with Texas Archives Month.

THRAB serves as an advisory body for historical records planning and supports efforts to preserve and provide access to archival collections throughout the state. For more information on the Archival Awards or other THRAB activities visit www.thrab.org.

Community raises funds for Marfa photographer's cancer battle



Photo by Fer Juaristi

Lesley Villarreal and husband, Junie, celebrating their wedding in 2015. Villarreal received a breast cancer diagnosis last month, and in the past week, members of the community have fundraised over $20,000 to support the couple as Villarreal seeks treatment.

By ABBIE PERRAULT
abbie@bigbendsentinel.com

MARFA — Last month, Lesley Villarreal received the difficult diagnosis of stage three invasive ductal carcinoma. Along with battling the illness, a steadily growing pile of medical bills threatened to add stress to the Marfa resident's cancer fight.

Like many from the area who receive a diagnosis that calls for specialized care, getting help means traveling hundreds of miles to get the proper treatments. Tests, scans, surgeries and rounds of chemotherapy in El Paso, hundreds of miles from home, await Villarreal as she battles breast cancer.

In response to the news that Villarreal would begin treatment, the Marfa community swiftly rose to action. In just one week's time, friends, family and community members have donated over $20,000 to help the Villarreals. In town, performances by Jess Williamson and Sam Walker for the Marfa Open Art Festival at Building 98 added contributions to the medical fund, and others have events in the works to continue raising funds.

On the GoFundMe, donors wished her a quick recovery, hoping to see her behind the camera lens and on the dance floor again soon. The Marfa resident and photographer has documented weddings, engagements, pet portraits, landscapes, COVID-era family photos and countless Marfa events in her 10 years living in Marfa with her husband Junie Villarreal. She has deejayed Halloween parties and thrown '90s proms, becoming a regular on the dance floors of Marfa.

After a round of scans in late September, Villarreal's doctors moved her treatments up by a month to begin fighting the illness. Last Tuesday, she began her first session of chemotherapy. Though the fight has just begun, the medical bills have already risen to almost $10,000 between the scans and chemotherapy session. While she has insurance, it isn't covering much of the treatment, and the family isn't sure how high the costs will ultimately rise.

Villarreal said on the fundraising page, "The outpouring of love we have received from our Marfa family and beyond is incredible. Junie and I are touched. We appreciate you all so much and have been in tears for days. I am going to kick the shit out of cancer." To donate toward Villarreal's costs as she fights cancer, visit https://gofund.me/649b591b.

Did you know families with children in the local school discricts can qualify to save $50 on monthly broadband bills?

All families with children in Alpine, Marathon, Marfa and Presidio school districts qualify for the Emergency Broadband Benefit Program. EBBP is a FCC Program that provides a temporary discount of up to $50 on monthly broadband bills and a one-time device credit of $100 for the purchase of a FireHD10 Tablet with a $15 customer co-pay.

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BBT



Credit: Sean Berry / Red Bull Content Pool

Payson McElveen and Colin Strickland ride their bikes during Red Bull Rio Grande Gravel at Lajitas Airport trails near Terlingua last March.

'Rio Grande Gravel' brings gravel racing to the Big Bend

By SAM KARAS
sam@bigbendsentinel.com

MARFA — On November 13, cyclists will descend on Cibolo Creek Ranch for Rio Grande Gravel, an event billed as "the hardest 100-mile gravel race on the planet." The event, hosted by Redbull, was designed by Payson McElveen and Colin Strickland, two rising stars in the up-and-coming sport.

Gravel racing combines multiple cycling disciplines for thrill seekers who want to combine the speed of road racing, the unpredictable terrain of mountain biking and the physical endurance expected of triathletes. Interest in the sport started to heat up in the early 2000s as a 200-mile race called Unbound Gravel attracted athletes from all over the cycling world.

"My favorite aspect of gravel riding, as opposed to road riding, is the ability to go explore the countryside," Strickland explainedin a promotionalvideo for Red Bull.

Strickland — who hails from Johnson City in Central Texas — is no stranger to the countryside of Presidio County, having once scouted a route along Pinto Canyon Road. In November, Rio Grande Gravel competitors will have a chance to explore the Chinati Mountains from another angle along the backroads of the Cibolo Creek Ranch, a luxury resort about halfway between Marfa and Presidio.

The remoteness, elevation extremes and relative inaccessibility of Cibolo Creek to the general public provides a dramatic backdrop for athletes hoping to put their skills and equipment to the test. The race will consist of a series of 10-20 mile loops that require over 10,000 feet of elevation gain, all in the unpredictable late-fall climate of the high Chinatis. For more information and to register, visit https://www.redbull.com/us-en/events/rio-grande-gravel/.

Cochineal evolves its model, launching weekday tapas menu

By ABBIE PERRAULT
abbie@bigbendsetinel.com

MARFA — Chef Alexandra Gates has launched a new cuisine at her restaurant Cochineal, now serving a menu of small-bite Spanish tapas on Tuesdays and Wednesdays in Marfa.

Gates, a James Beard award nominee, has owned Cochineal since 2017, and in that time, she's had to evolve her business many times over in order to survive.

When the pandemic hit in March of 2020, Gates closed her doors, made sure her employees were able to collect unemployment and then, she got to work. In part, she relied on survival instincts in order to switch gears, she said.

"We were closed and I felt like my staff was taken care of," she said. "I kind of had a lot of time on my hands, so I played a lot with food." That play led to Gates, her husband and her daughter running to-go only food out of the restaurant as the pandemic swept the country. "The pandemic forcibly slowed me down," she said, and gave her an opportunity to spend time with her family before her daughter left for college.

When COVID numbers declined last fall, Gates evolved again, moving her restaurant to outdoor-only service with minimal, spaced out tables and a pre-fixe menu, where customers receive a predetermined menu and number of courses at a set price. "It's gone over really well," Gates said, and the restaurant will keep that dining style for the weekends.

But local faces were mostly coming into Cochineal only for special occasions, marking birthdays, anniversaries or engagements, "which I love," Gates said, "but I wanted to do something a little more accessible." Meanwhile, some of her employees were eager to take on more hours of work than the restaurant could offer with its pared down hours.

Prior to her venture of taking over Cochineal in Marfa, Gates ran La Tasca, a Spanish tapas food truck in Austin. Pulling recipes from her past, the restaurateur is posing her restaurant's latest evolution as "high-brow weekends, low-brow during the week," she said. "But it's not really low-brow food. It's still Cochineal, it's still our food."

Tapas, Spanish small-bite foods, are on the menu, ranging from cheese plates and olives to empanadas and meatballs, each served a la carte. "My upbringing is Swiss, so there's the influence of French, Italian and German," Gates said of the menu, and of course, her use of local ingredients lends a Texas flair to the plates. "I always like the meatballs, because I can play around with them." Though traditionally cooked in wine, sometimes Gates will add a Texas whiskey into the almond broth, or grind smoked bacon into Texas akaushi beef or wild boar.



Photo by Johnny Autry, food styling by Charlotte Autry, photo courtesy of Garden & Gun

Cochineal's new weeknight tapas menu boasts a beef and smoked bacon meatball dish, one of chef Alexandra Gates' favorite offerings.

Whether guests want to go out for a cocktail and have a snack or make a meal from the menu, Gates hopes it can make the restaurant more accessible to Marfa residents. "If you just want to come in and have a little snack and a glass of wine or sangria, that's affordable," she said, "and if you want to have a full dinner, you can piece it together however you like."

At their soft opening, the restaurant had a line snaking out the front gate and quickly sold out of food, something Gates didn't see coming. "I don't know if it's going to be like this forever, but I feel like the pandemic made everybody ask, 'Okay, now what do we do?'" For now, the restaurant will offer its tapas menu Tuesdays and Wednesdays from 5 p.m. to 9 p.m.

Marfa Film Shop looks to spark interest in film photography with cameras, film and eventually film developing

By ABBIE PERRAULT
abbie@bigbendsentinel.com

MARFA — For years, Sara Button dreamed of having a film and camera shop. Button was spending "a lot of money" to ship off rolls of film to have her photos developed — so much that when she mused to a friend "I wish I could get my film developed closer," they responded, "You should just open a film shop."

Button and her family moved from Denton to Marfa in 2019, and she was busy with a full-time remote job and the task of homeschooling her two nephews. Nevertheless, her film shop dream persisted. Soon she was handing in her two weeks notice at work and signing a lease on a storefront on San Antonio Street.

In a 125-square-foot building on Marfa's main east-west thoroughfare, Button will open the Marfa Film Shop on Thursday, October 7, at 10:30 a.m. with mimosas, music and a ribbon cutting with Marfa's Chamber of Commerce.

Her job didn't accept the resignation, instead working with her needs in order to keep her on board. Juggling work, homeschooling and putting together a shop has kept Button's plate full, but on the Tuesday before her opening, she was finishing her last touches and already selling some of her wares.

Button has been busy stocking lots of film, some 35mm, 120mm and 110mm cameras, film-developing materials and accessories, and Marfa Film Shop T-shirts on the store's shelves. When she spoke with The Big Bend Sentinel this week, she was preparing an order for a customer to pick up some Portra brand film. Since she opened online ordering last month, she's already getting to know her customer base.

Film, cameras and developing accessories are all available on her website, but for local pickup only, "so the community can have their share of film in stock," she explains. She's decided not to ship film out of town in order to preserve her stock and have it readily available to locals instead. Out-of-town shoppers can get branded T-shirts, but have to come into the store in order to get the majority of her offerings.

By saving most of her shop's stock for locals, she aims to stoke and grow the film photography community in the area. "I hope it sparks something within the community and area that encourages people to pick up a camera and start shooting," says Button.



Photo by Rowdy Dugan

Marfa resident Sara Button will officially open the Marfa Film Shop on Thursday, October 7, at 10:30 a.m. with mimosas, music and a ribbon cutting with Marfa's Chamber of Commerce.

Her own love of film dates back decades. "I've been shooting film for as long as I can remember," she says. On a sixth grade trip to Washington D.C. from her hometown of Lufkin, she borrowed her parents' 35mm Minolta camera and shot film, loading and unloading rolls as her friends all snapped disposable cameras in the U.S. capital. "The thing I like about film the most is you really never know what you're going to get," she says. "There's something special and timeless about film; I like being able to hold a tangible product instead of an iPhone shot." By high school, Button's love of photography had her helping with the yearbook, where she learned to develop film.

Along with retail and camera services, Button plans to use her skills to offer film processing, beginning early next year. She also has a stock of vintage cameras that she's going to be refurbishing and selling once the store has gotten off the ground.

In an era of online shopping, Button is hoping to subvert the trend away from brick-and-mortar shops by offering something that online retail giants can't: "Communication from a person," she says. "If you wanted to bring an old camera in and ask questions about it or have a specific question about how to load or unload a roll of film from a camera, I'll give that kind of help and service. If anybody wants to develop their own film or learn how to, I would love to help aid in that."

Marfa Film Shop's regular hours will be Friday through Sunday, 10 a.m. to 6 p.m. at 902 West San Antonio Street.

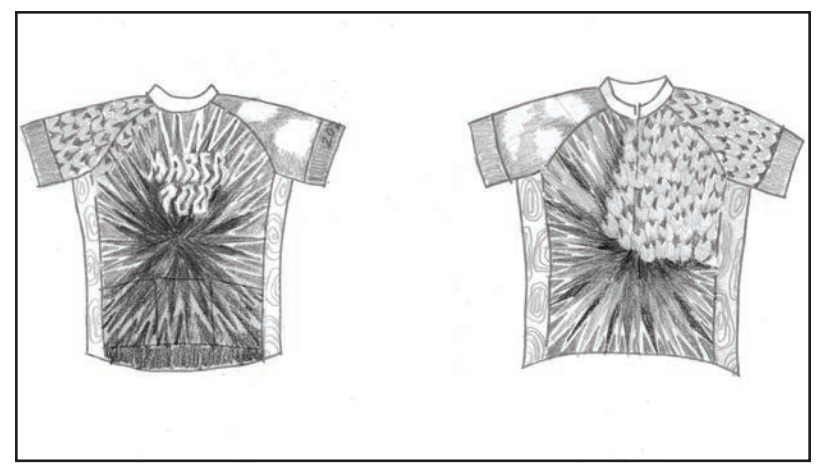
Marfa100 bike race returns after 2020's 'virtual ride'

By SAM KARAS
sam@bigbendsentinel.com

MARFA — The Marfa100 bike race is returning to Pinto Canyon Road this year after 2020's "virtual ride." 2019 brought big things for the charitable race: it was the biggest year for registration yet with 111 participants, and marked a shift in leadership from Joey Benton and Faith Gay to Zeke Raney and Elizabeth Farrell. Cyclists from all over the country came to Presidio County to test their mettle and enjoy the local scenery in a low-key but competitive atmosphere.

Then the pandemic hit. There was a major shift in the cycling world as gyms shuttered and flights ground to a halt. Everyone — including the Tour de France — went online.

This year, Marfa100 competitors have options. "Most races went virtual last year, ours did as well," said co-organizer Zeke Raney. "This year we decided to leave the option to race virtually because people really enjoyed it!"



Credit: drawing by Elizabeth Farrell

The official jersey for this year's Marfa100 bike race, produced by Scudopro, celebrates the yuccas that bloom along the race route.

Slots for the full 100K and 50K "fun rides" have been filled up, but anyone can sign up for the virtual race. The in-person races come with commemorative swag, a meal ticket and "a beer of your choice." The online race — completed through RunSignUp — offers a T-shirt and awards for the fastest male and female individual times.

You can find more information or register online at: https://www.bikesignup.com/Race/TX/Marfa/Marfa100. For local discounts, contact marfa100k@gmail.com.

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Community

MISD sports update

VOLLEYBALL

The Lady Shorthorns volleyball program continues to make tremendous strides under new head coach and Marfa native, Priscila Serrano. Serrano, a standout MISD athlete and former member of the Sul Ross State University volleyball program, has revamped the Shorthorn volleyball program.

After a one-year playoff hiatus, the Lady Horns find themselves contending for the district title and hope to make a hard push as they enter the final round of district play. After defeating Balmorhea (3-0), Marathon (3-0), Sierra Blanca (3-1) and Van Horn (3-2), Marfa dropped a home game against Fort Davis (0-3); moving them into the second place district slot.

A veteran roster is the key to this season's success for the Lady Horns. Standout senior and outside hitter, Brianna Sanchez, and setter, Odalys Chacon, continue to provide the team with offensive production and vocal leadership this season. The pair are four-year varsity members and were part of Marfa's 2017 and 2018 regional qualifying teams.

Size and speed are the core of Marfa's junior class members, which include Lesly Torres, Charlize Martinez, Ummi Chanez and Alexis Gonzalez. The four compose Marfa's outside hitters and middle blockers. Fellow junior, Aundrea Garcia, cleans up the defense as the team's libero, and Emily Hernandez sets up the team's offense as the secondary setter. Rounding out the roster are outside hitters, Desiree Campos, Annalise Marquez, Annaka Salcido, Maryfer Martinez and setter Loretta Rivera.

Dropping their final two matches of the first round slowed Marfa's momentum, but the team looks forward to bouncing back with wins the remainder of the season. The Lady Horns will host their final home game on Friday, October 8, against Sierra Blanca at the Marfa Shorthorn Gym at 4 p.m.

FOOTBALL

The Shorthorn Stampede has put forth strong offensive numbers this season with lopsided victories over Holy Cross Catholic High School and West Texas Home School. Marfa's losses have come against Grandfalls, Sierra Blanca, and Balmorhea to put the squad under .500 at the early stages of the season.

With first year senior quarterbacks Cristian Ontiveros and Juan Avila at the helm, the Horns have worked their way into strong home performances at Martin Field with workhorse running backs Uriel Torres, Adrian Catano and Derrick Campos. Helping the Horns' long game is senior wideout Ian Marquez, who leads the team in receiving yards.

Linemen Nathan Pena, Christopher Conners and Tristen Conners not only continue to provide protection for Marfa's running and passing game, but have become dual threats in Marfa's offensive game. Jayden Nunez, Diegeo Estrada and Zach Wilson have provided offensive and defensive sparks for the Shorthorns, while Luis Solis continues to bulldoze opponents into loss yardage situations.

The Shorthorns will host Texas Leadership Charter Academy on Friday, October 8, with a 7:30 p.m. kickoff time.

CROSS-COUNTRY

The more they run, the more they improve. The Lady Shorthorns cross-country team tries to close the time gap as they approach the district and regional meets in October. Veteran state qualifiers Ummi Chanez (2x state qualifier) and Aundrea Garcia (1x state qualifier) lead the way as fellow teammates Emily Hernandez, Lesly Torres, Soraya Vallez and Liani Salcido continue to shave seconds off their team times in hopes of qualifying as a team to the state cross-country meet in November.

Head coach Edgar Ramirez sees the commitment of these runners throughout their 6 a.m. workouts and hopes the discipline and conditioning of the team will help them qualify for the state competition. The team will compete in Odessa Thursday, October 7, at their final meet before the district meet.

JUNIOR HIGH SPORTS

Marfa's junior high teams continue to win on the field and on the court. The JH Horns football team has defeated Balmorhea, Sierra Blanca and Sanderson all by mercy rule and the Shorthorn volleyball squad capped off their recent outing by winning the District Tournament Championship game in Van Horn 2 sets to1.

MISD honor roll and perfect attendance for first grading period

MARFA — Marfa ISD is proud to announce the following students earned a place on the A Honor Roll, A-B Honor Roll, or Perfect attendance for the first grading period of the year.

A HONOR ROLL

3rd grade: Matthieu Bejaran, Fatima Floresvillar, Aiden Salgado, Jonathan Torres, Adiel Zubia
4th Grade: MAricarmen Avila, Sienna Barton, Juliet Hinojos
5th Grade: Mikayla Bentley
6th Grade: Lily Aguero, Alyssa Harden, Gavin Van
7th Grade: Joshua Kelly, Mateo Meza
8th Grade: Ava Flores, Amaya Gomez, Messiah Licon
9th Grade: Francisco Rosas
10th Grade: Tristan Kelly, Annalsie Marquez
11th Grade: Aubrie Aguilar, Ummi Chanez, Emily Hernandez, Dimetrey Stewart
12th Grade: Odalys Chacon, Cristain Onitveros

A-B HONOR ROLL

3rd Grade: Aubrey Ceniceros, Lillian Estor, Dania Fernandez, Nyla Gonzalez, Crixus Kelly, Matthew Marquez, Allan Martinez, Jade Martinez, Aubrianna Medrano, Landin Salcido
4th Grade: Aiden Daughtery, Ian Harden, Diego Labrado, Fabian Marquez, Logan Pippen, Alexia Ramos, Mariela Rojas, Adrian Salgado-Tarr, Giovanni Van Etten, Alayna Vasquez
5th Grade: Adeline Marquez, Eric Morin, Mckenna Perez, Jerika Rodriguez
6th Grade: Austin McGary, Terrence Resendiz, Diego Sanchez Bravo, Zoe Tolliver, John Anthony Van Etten
7th Grade: Ayden Alvarez, Vanessa Diaz, Christopher Garcia, Jose Munoz- Bueno, Zoey Salgado, Belen Soto Torres, Asael Zubia
8th Grade: Dylan Ibarra, Taryn Klockman, Ricardo Ramos, Kayla Vasquez
9th Grade: Diego Jurado
10th Grade: Samantha Martinez, Isaac Nunez, Zaley Porter, Jaidan Villa
11th Grade: Juan Bautista, Alexis Gonzales, Samuel Salgado, Lesly Torres, Victoria Torres
12th Grade: Juan Avila, Febi Brimhall, Christopher Conners, Brianna Ramos, Brianna Sanchez, Evelyn Sanchez Bravo, Fernanda Udave, Soraya Vallez

PERFECT ATTENDANCE

Pre-K: Emma Corralez, Braxton Stigler, Axel Trevino
Kindergarten: Damien Estrada, Amina Gonzalez, asher Kelly, Kaiah Leos, Pachara Pipatchaisiri, Victoria Pippen, Noah Skelton, Victoria Urrutia
1st Grade: Alika Flores, Emma Van Etten
2nd Grade: Brody Corralezm Elena Guillen, Elijah Mackie, Nayemi Ortalejo, Lucilla Pippen, Brises Valenzuela
3rd Grade: Dania Fernandez, Crixus Kelly, Allan Martinez, Landin Salcido, Aiden Salgado
4th Grade: Logan Pippen, Malenny Quezada, Nathaniel Ramos, Rayleeah Rodriguez, Axel Urritia Jaimes, Giovanni Van Etten
5th Grade: Ulises Estrada, Adeline Marquez, Mckenna Perez, Jerika Rodriguez, Tayvian Valenzuela
6th Grade: Adonise Lujan, Austin McGary, Terrence Resendiz, Alberto Salgado, Diego Sanchez Bravo, John Anthony Van Etten, Gavin Vana
7th Grade: Ayden Alvarez, Claudina Gonzalez, Zoey Salgado, Flavio Udave
8th Grade: Amaya Gomez, Raven Martinez, Ayven Pippen, Alejandro Rodriguez
9th Grade: Diego Jurado, Janayah Villa
10th Grade: Diego Estrada, Annalise Marquez, Isaac Nunez, Vincenzo Quintana
11th Grade: Aundrea Garcia, Alexis Gonzales, Nathan Pena, Charlize Martinez
12th Grade: Brianna Sanchez, Evelyn Sanchez Bravo, Olivia Vandergiessen





Photo courtesy of visitalpinetx.com

Alpine's downtown murals received one of the four Texas Travel Awards won by Visit Alpine, Texas in September.

Alpine named among best travel destinations in Texas Travel Awards

ALPINE — Visit Alpine, Texas brought home four awards in the inaugural Texas Travel Awards. Launched by the publishers of Austin Monthly, San Antonio Magazine and Texas Music, the awards set out to celebrate the top travel destinations and attractions across the Lone Star State in a year when the travel industry is working hard to bounce back after significant impacts from the COVID-19 pandemic.

Despite travel coming to a halt in spring 2020, convention and visitors' bureaus and tourism-related businesses found innovative ways to continue engaging with the community last year and happily welcomed travelers back as Texans once again began to explore and enjoy this great state. The Texas Travel Awards recognized that creativity along with tried and true favorites from every region with its first class of winners in 42 categories, divided into statewide competition and by population.

Alpine made four entries into the small market categories, and came away with all four awards: Museum of the Big Bend won Best Museum/Cultural Institution, Alpine's downtown murals won Best Public Art Display, Viva Big Bend won Best Music Festival and Visit Alpine, Texas won Best Destination Social Media Account for their Facebook and Instagram feeds.

"It's been a great year for travel awards in the Big Bend, and it's wonderful to see our communities' efforts being recognized," said Chris Ruggia, Alpine's Director of Tourism. "It's no surprise to the folks living here that we have a first-class museum, that Viva Big Bend is an incredible live music experience, and that all the new mural activity downtown is something special – but of course it feels great to have that acknowledged at the state level."

"I was also thrilled to see Fort Davis winning the Best Fourth of July Celebration," Ruggia continued, "and that was a statewide award, not broken out by population. They were competing against the big cities as well, so kudos to Melissa Henderson at the Fort Davis Chamber and everyone working with her."

All winners were announced in a virtual awards ceremony, held in September and available to view on texastravelawards.com. The winners will also be announced in the November issues of Austin Monthly and San Antonio Magazine and featured in a special digital publication, launching Nov. 1 on texastravelawards.com.

Come worship with us



First United Methodist Church

Do not fear, for I am with you,
do not be afraid,
for I am your God;
I will strengthen you,
I will help you,
I will uphold you with my
victorious right hand.
Isaiah 41:10

Sundays 9 am
Pastor Stephen White
110 W Washington Steet
Marfa 432-729-4534

Sudoku & Crossword puzzles:

UNIVERSAL Sudoku Puzzle

Complete the grid so that every row, column and 3x3 box contains every digit from 1 to 9 inclusively.

					8		4	
		8	5	1				9
9			3	4				8
4	5	1		8		6		
	6			7			8	
		7		6		1	9	5
8				5	1			2
5				2	4	9		
	1		6					

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DIFFICULTY RATING: ★★☆☆☆

Solution from last week's puzzle:

SOLUTION:

4	2	9	7	1	5	3	6	8
8	6	5	4	9	3	2	1	7
3	1	7	2	8	6	9	4	5
5	4	6	9	3	1	7	8	2
7	9	2	6	4	8	1	5	3
1	3	8	5	7	2	6	9	4
9	8	1	3	2	4	5	7	6
6	7	3	8	5	9	4	2	1
2	5	4	1	6	7	8	3	9

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Universal Crossword

Edited by David Steinberg September 20, 2021

ACROSS
1 Is in the past?
4 Rouse, as an appetite
8 Introductory musical passage
12 Addams family cousin
13 Expresses discontent for
15 Berry in a bowl
16 Like a queen
18 First in line
19 Sets one's booty down
20 Parrots and ferrets
22 Tater ___
23 "Jaywalking" comedian
24 TV watchdog org.
27 Guevara in Cuban history
29 Peas, for a peashooter
31 Outback maker
33 Possessed
34 Witherspoon on "Big Little Lies"
36 Movie parts
37 Up to one's ears
39 Peach State airport: Abbr.
40 Loafs
41 Like a shabby sweater
42 Fixtures that may contain "lava"
44 Double ___ (extra-boozy brew)
45 Noxious atmosphere
47 Basis
48 WaPo rival
49 Bro, maybe
50 Four-award achievement, for short
52 "Auld ___ Syne"
54 Old Russian ruler
55 Hit the slopes with a canopy
58 Often-baked pasta
61 They twirl batons
63 Representative symbol
64 Latin list ender
65 Munched on
66 Repressed, with "up"
67 Cupid's counterpart
68 Spheres on a sushi roll

DOWN
1 Thin lock of hair
2 Lead in to "boy" or "girl"
3 *Handed over one's card at the bar
4 "Alas!"
5 Joy Reid, for "The ReidOut"
6 Lawyerly letters
7 Color named for a mole
8 Movers' vehicles
9 ___ Hardware
10 Min.'s counterpart
11 Center of an olive
13 *"I Know What You Want" rapper
14 Awkward years, often
17 MMA match ending
21 *One primarily attracts vacationers
23 *Calligraphy, say
24 Meteor, and a hint to the word that descends in the starred clues' answers ... and this puzzle's grid
25 ___-crawly
26 Bombard with colorful language
27 Bracelet trinkets
28 Obama's birth state
30 A square one is said to be healthy
32 Word with "dad" or "beach"
35 Muppet who hosts "The Not-Too-Late Show"
38 Canonized people: Abbr.
43 Guiding night light?
46 One's best, to a coach
51 Give a stump speech
53 ___ King Cole
54 Slight coloring
55 Response to "Marco!"
56 Diet with fat bombs
57 "Got it"
58 Close, like jeans
59 Much of Greenland, ironically
60 Whale's weight unit
62 Container for tips

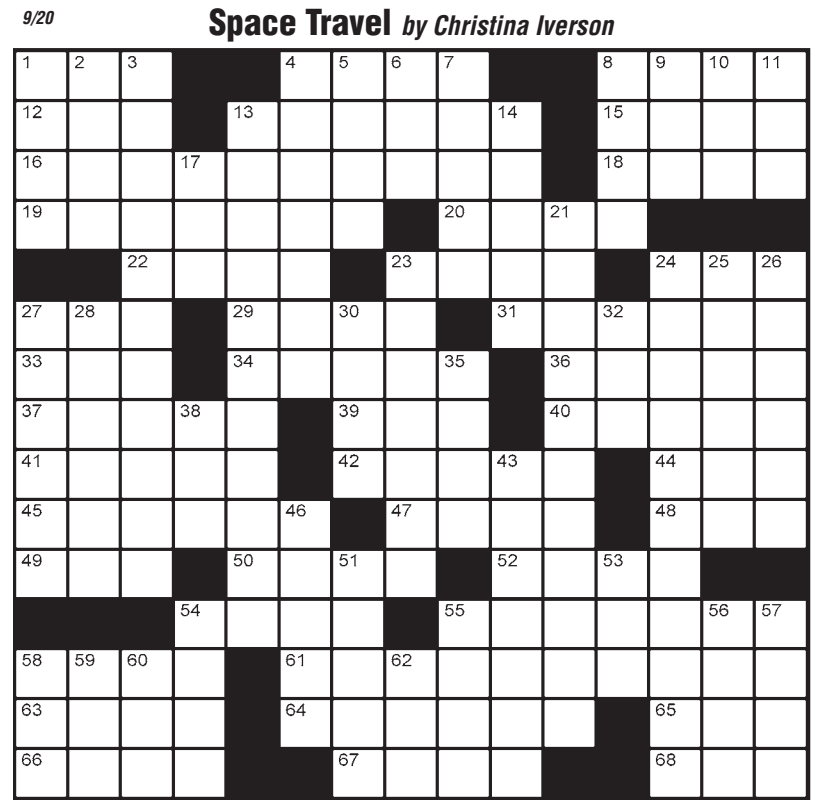
PREVIOUS PUZZLE ANSWER

O	M	I	T		F	A	N	S			B	E	E	P
P	A	T	H		I	C	E	E		M	A	U	V	E
A	G	E	R		N	I	N	A		A	D	R	E	P
L	I	M	I	T	E	D	E	D	I	T	I	O	N	
			L	O	T			O	N	C	D			
B	E	L	L	Y	U	P	T	O	T	H	E	B	A	R
E	N	Y	A		N	O	R			E	A	R	L	Y
A	L	I		L	E	G	A	L	I	D		O	L	D
S	A	N	T	A			P	E	N		F	O	I	E
T	I	G	H	T	R	O	P	E	W	A	L	K	E	R
			R	E	A	M			A	R	E			
	S	T	U	F	F	E	D	A	N	I	M	A	L	S
B	L	A	S	E		G	I	S	T		I	S	E	E
L	A	T	T	E		A	M	M	O		S	I	N	S
U	T	E	S			S	E	R	F		H	A	S	H

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9/20

Space Travel *by Christina Iverson*



Presidio County youth celebrate 4-H this week

MARFA — Millions of youth, parents, volunteers and alumni across the country are celebrating National 4-H Week this week. This year's theme, "Find Your Spark," is a campaign that encourages kids to find what interests them in 4-H, empowering them with the skills they need to succeed in life and career.

Throughout National 4-H Week, Presidio County 4-H is showcasing the many ways 4-H helps youth find their spark through hands-on learning experiences, as well as highlighting the remarkable 4-H youth in the community who work each day to make a positive impact on those around them.

4-H was founded on the belief that when kids are empowered to pursue their passions and chart their own course, their unique skills grow and take shape, helping them to become true leaders in their lives, careers and communities.

"Marfa 4-H is celebrating National 4-H Week by placing pink ribbons throughout downtown Marfa to bring awareness to Breast Cancer Awareness Month. The Rio Grande 4-H Club in Presidio will be working alongside Meals on Wheels and will be donating canned goods to the food pantry in Presidio for the month of October," said Texas A&M Agrilife Extension Agent for Presidio County Matlin Sain.

The most popular program that Presidio County 4-H offers is the archery project, according to Sain. "Unfortunately, we do not have an archery coach at this time, but are hoping to find two archery coaches to lead the archery program in Marfa and Presidio," she said.

If you want to be an archery coach, you must attend a Texas 4-H shooting sports coaches training. The next training will be on October 23-24 in Monahans, Texas.

Sain emphasized that 4-H alumni around the country are always the first to acknowledge the significant positive impact that 4-H had on them as young people. In Presidio County, more than 20 youth and 10 volunteers from the community are involved in 4-H.

TPWF selects first Women in Conservation Science Scholarship winner

TEXAS — Texas Parks and Wildlife Foundation has selected Hondo native Leanne "Lilly" Morin as the first recipient of the Women in Conservation Science Scholarship. The scholarship fund was established to encourage and support young women who are pursuing careers in conservation. Morin is a grad student at the Borderlands Research Institute at Sul Ross State University in Alpine, Texas.

"I aspire to be a wildlife biologist in Texas and am one year away from earning my master's degree in range and wildlife management," said Morin. "I want to research native threatened and endangered species to help us more thoroughly discern their habitat and life requirements, so scientists and stakeholders can take management actions to help them thrive. In the future, I hope to share what I've learned with others through outdoor outreach and education. I am thrilled to be the first recipient of this scholarship and am so grateful for the support."

Morin grew up in Hondo, near San Antonio, and is a first-generation Latina college graduate. She earned a Bachelor of Science degree in agriculture, range and wildlife management from Texas A&M Kingsville. As a graduate student at Sul Ross, she is studying pronghorn, which is a North American native ungulate found in semi-arid landscapes, including the Trans-Pecos in West Texas. Pronghorn populations have drastically declined in recent decades, and university researchers, wildlife biologists and nonprofit partners, including Texas Parks and Wildlife Foundation, are working to restore their numbers in Texas. For her thesis project, Morin is researching the links between pronghorn nutrition and seasonality and the response of forb communities to livestock grazing systems. She hopes her research will help land managers and biologists to better assess habitats for future pronghorn restoration efforts.

TPWF's Women in Conservation Science Scholarship advances conservation by encouraging and supporting female undergraduate and graduate students pursuing studies related to natural resource conservation. The scholarship is open to female students who are interested in a career in the fields of range science, forestry, biology, botany, earth science, wildlife management and other majors related to conservation science. The application period for next year's scholarship will open on April 1, 2022.

The scholarship was set up thanks to a planned gift to TPWF by a retired Texas Parks and Wildlife Department employee and his wife. Steve Boles and Vicki Giere hope the scholarship will result in more women in the ranks of conservation agencies and organizations.

"We hope this scholarship will help more young women achieve master's degrees in conservation," said Boles. "We need more advocates for the environment, and we hope future scholarship winners will use their education and their skills and knowledge to help further conservation of fish, wildlife and natural habitats."

SRSU Baseball to hold annual Pink vs. Purple series this weekend

ALPINE — Sul Ross Baseball will hold its annual Pink vs. Purple series October 8-10 at Kokernot Field. First pitch will take place at 6 p.m. each of the three nights.

The 2022 Lobos will split into Team Pink and Team Purple. Players will don the colors of their respective team in honor of and to raise awareness for Breast Cancer and Domestic Violence Awareness months.

"We have always done a fall series," said Head Coach Bobby Mesker. "This is the fifth time that we have done it as Pink vs. Purple."

Domestic Violence Awareness Month was launched nationwide in October 1987 as a way to connect and unite individuals and organizations working on domestic violence issues while raising awareness for those issues.

Breast Cancer Awareness Month began in 1985 as a partnership between the American Cancer Society and the pharmaceutical division of Imperial Chemical Industries.

"I was raised by and lived with women and domestic violence was a regular occurrence," said Mesker. "At times having to live in protected places. I've always been aware, but the number of domestic violence incidents are far more than I ever imagined. Bringing DV awareness to a community is important, but I also have 40-plus young men each year that get a chance to become aware of the issue. As for breast cancer awareness, the same applies. Breast cancer affects so many around the country and bringing awareness each October helps to continue the fight against it."

Admission is free to the public.

The Lobos will be raffling a team hat, shirt and jersey. All proceeds of the event will go to benefit the Family Crisis Center of the Big Bend.

☺ MARFA SCHOOL LUNCH MENU ☺

OCT	Thu, Oct 7	Fri, Oct 8	Mon, Oct 11	Tue, Oct 12	Wed, Oct 13
BREAKFAST	BREAKFAST ROUND, YOGURT	MUFFIN, YOGURT	HOLIDAY	PANCAKE WRAP, CHEESE STICK	FRENCH TOAST, YOGURT
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THU, OCT 7: Cross Country in Odessa
THU, OCT 7: JH Football vs. Fort Davis in Marfa, 5:30 pm
SAT, OCT 9: V Volleyball vs. Sierra Blanca, 12:00 pm & 1:00 pm
SAT, OCT 9: V Football vs. TLC-Midland, 7:30 pm;
WED, OCT 13: Cross Country, Marfa District Meet in Marfa

OBITUARY



Vega

Romulo Vega, 81, a long-life resident of Alpine, Texas, passed away, September 9, 2021, in Alpine.

Praying of the Most Holy Rosary will be held at 10 a.m., at Our Lady of Peace Catholic Church, on Saturday, October 9, with a memorial Mass of Christian Burial with Father Victorino officiating. Burial will follow at Holy Angel Cemetery.

Those serving as pallbearers will be Caleb Vega, Jesse Vega Jr., Danny Vega, David "Gis" Vega, Sammy Acosta and Cornelio "Cony" Vega.

Romulo Vega was born in Terlingua to Luciana "Chana" and Tomas Vega on February 17, 1940. He attended Centennial School and married Susana Rodriguez on May 16, 1957, in Alpine. He was a Catholic and worked at the local service station. He was an Alpine volunteer firefighter.

Romulo is preceded in death by his parents, Luciana "Chana" and Tomas Vega; wife, Susana Rodriguez Vega; brothers, Albert "Beto" Vega, Tomas "Tongi" Vega and Joe "Lichi" Vega; sisters Hermina "Mini" Covarrubias, Corina Muniz and Virginia Vega.

Romulo was a great and loving man. He loved his family completely and would do anything for his family and friends. He was an excellent father and grandfather. Romulo is survived by his daughter, Virginia "Tona" Vega; Marla Fuentez; stepson Kannon Houston; and grandson Caleb Vega.

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October 9, 2021
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9 am: Presentation of Jaime's life journey
10 am: Rosary & Mass
Burial: Merced Cemetery

We will be gathering to share some of our favorite memories and stories, to laugh, to cry, and remember a wonderful person who is greatly missed.

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DRAWING OF THE WEEK



Amber Hinojos
Sharpie
9th grade

The Presidio County Appraisal District is searching for anyone interested in serving the taxpayers of Presidio County as an Appraisal Review Board Member for a 2-year term (2022-2023). If interested, please contact the Presidio CAD office at 107 E. Texas St. (432) 729-3431 or info@presidiocad.org. Application and Questionnaire for Appointment are available at the Presidio CAD or our website presidiocad.org, Applications must be submitted to the Presidio CAD by November 1, 2021.

PUBLIC NOTICE

The Presidio County Appraisal District is seeking proposals for Bank Financial Depository for 2022-2023 fiscal years. Any and all interested Financial Institutions, please submit Depository Collateral Agreement Proposals to the Presidio CAD office at 107 E. Texas, PO Box 879, Marfa, Texas, (432)729-3431. All proposals must be received by October 18, 2021. The Board of Directors of the Presidio CAD reserves the right to accept or reject any proposal.

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The City of Marfa is seeking proposals for professional auditing services.

The Request for Proposals can be found online at **https://cityofmarfa.com/bids**

For more information call City Hall at **432.729.4315**

MARFA 12 STEP MEETINGS

Go to zoom.us or download the app:
- **AA - Mon 6 PM** https://tinyurl.com/y25rsguo (online only)
- **AA - Mon, Wed 6 PM** St. Paul's Episcopal Church (in person)
- **ACA - Thur 5:30 PM** https://tinyurl.com/y7qyghga (online)
- **Al-Anon, Thur 6 PM,** https://tinyurl.com/kaef22a6
- **AA - Sat 12 Noon** hybrid meeting: in person Marfa Public Library courtyard and online at https://tinyurl.com/y686nnw2

*Please note, you can find online meetings at any time at https://aa-intergroup.org/oiaa/meetings/

LEGAL NOTICE

Application has been made with the Texas Alcoholic Beverage Commission for a Mixed Beverage Permit by CAMP MARFA, LLC d/b/a PLANET MARFA, to be located at 200 South Abbott Street, Marfa, Presidio County, Texas. Officer of said Limited Liability Company is Colby Martin, Manager.

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Interested individuals should fill out the application found online at http://www.co.jeff-davis.tx.us/page/jeffdavis.County.Attorney and submit it along with a resume and letter of interest to Teresa.Todd@co.jeff-davis.tx.us. Position open until filled. Salary for 35 hours is $25,837 with additional $3,500 compensation possible for working 40 hours per week.

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Separate sealed BIDS for the Renovation and Minor Alteration of 3,800 S.F. of Outpatient Medical Clinic space in an existing building located at 1707 North 4th Street in Alpine, Texas will be received by Presidio County Health Services, Inc. at the Administrative Offices of PCHS, Inc. until 3:00 PM, Central Daylight Savings Time, October 19, 2021, and then at said office publicly opened and read aloud.

The CONTRACT DOCUMENTS may be examined at the following locations:
Thomas Greenwood Architect, PLLC
305 South Cockrell Street
Alpine, Texas 79830-6403
(432)837-9419

and

Presidio County Health Services, Inc.
1605 North Fort Davis Highway, Suite B
Alpine, Texas 79830
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Electronic copies of the CONTRACT DOCUMENTS may be obtained by contacting the office of Thomas Greenwood Architect, PLLC located at 305 South Cockrell Street, Alpine, Texas, 79830-6403, (432)837-9419

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David Dove's trombone brings music to first ever performance in the Dan Flavin light installation

By MARY ETHERINGTON

MARFA — Thoughtful, careful and precise with his words, trombonist David Dove of Houston, composer of the musical performance on Saturday at Chinati Open House, arrived in Marfa Monday,

He was then joined by eight musicians from Texas, Philadelphia, Massachusetts and Mexico. Tuesday they met, some for the first time, and talked about Dove's piece, although no music was played. Wednesday each musician had solo time in the Flavin installation spaces, experiencing their instruments in the particular quality of the space and began exploring what each of them will bring to the composition.

Today, they begin together to follow the score for the first time, or not entirely; for improvisation, the score is map and guide, not solid instruction. Friday Dove will complete the score, giving credence to all his fellow musicians and how their discoveries inform the work, and Saturday, they will perform *Sounding untitled for the Self-guided Listener* from 10 a.m. until 2 p.m. in the U-shaped buildings of Dan Flavin's *untitled* (Marfa Project), 1966. This, the premiere musical performance in the spaces, allowed and sanctioned with special permission from the estate of Dan Flavin, certainly a cause for celebration.

As Dove points out, musicians create the piece together and the public creates the composition. Musicians provide content. The public provides the form. Since silence marks the beginning and end of a piece, the listener will create that for themselves as they enter and exit the spaces. The piece begins in the first building and attendees are instructed to proceed through the buildings in order, one through six, at their own pace, attending any part of the hours-long performance. Just as the light changes depending on where a person stands in the installation, so will the sound as the individual explores each space and experiences the different musicians. No one musician will play continuously for four hours; they will shift throughout. How that will be executed is part of the mystery of how this composition unfolds that Dove is not willing to yet share. Discover how they accomplish this feat in real time given the very real restraints of time and place by attending at least some part of the performance.

Dove first came to Marfa in 2005 for a performance *Inlets,* a John Cage composition at Ballroom Marfa, part of the show *Treading Water*. The ensemble needed someone who could play and hold a very long note on a conch shell using circular breathing. Dove was that person. Since that performance he has visited Marfa as a tourist over the years until the invitation by Chinati to compose this piece, spending time in the Flavin installation over several days this summer to begin to think about the conversation his composition would have with the space, light, people passing through, and a four-hour long continuous performance. He ponders out loud what will happen if the wind kicks up since the doors will be propped open during the performance and the interesting dimension that might bring, which strikes close to the heart of improvisation and the variables inherent in each performance.

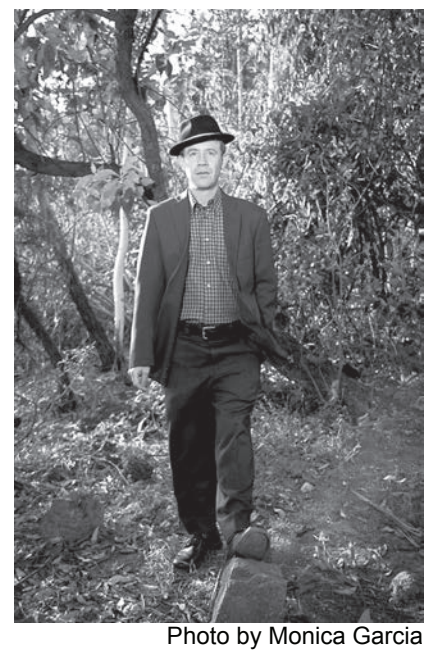


Photo by Monica Garcia

David Dove

As a traditional music student in high school band, jazz band and marching band, it wasn't until Dove started playing bass in a punk band that he found the creative outlet and inspiration that improvisation allowed — something that the music he was previously taught had lacked. Dove fell under the influence of his mentor Pauline Oliveros, composer and accordionist, who investigated new ways to focus attention on music, including her concept of "deep listening" and performances in resonant or reverberant spaces like caves and cathedrals. A fast connection was formed between the two musicians. One of Oliveros' deeply held beliefs was to free music from elite players

(Continued on page 16)

Chinati's latest special exhibition is a conversation of Eastern abstraction and Western minimalism

By ABBIE PERRAULT
abbie@bigbendsentinel.com

MARFA — It's an early fall day, and three works by Korean artist Yun Hyong-keun have emerged from storage at the Chinati Foundation to be hung in the special exhibition building. The latest show, opening for Chinati Weekend, invites visitors to see Yun's work, spare and naturalistic, alongside an installation of plywood boxes by Donald Judd.

Inside one of the barracks of the decommissioned Fort DA Russell that Donald Judd purchased in Marfa lies the special exhibition room. While six of the barracks house Dan Flavin's *untitled (Marfa project), 1996*, this building is reserved for rotating special exhibitions at a compound most known for its permanent installations.

To Chinati Foundation Curator Ingrid Schaffner, the exhibition space is a way to bring out works of art in the foundation's collection and "see them anew." Last Friday, she walked the halls of the U-shaped building, talking about the plywood boxes as a prefiguration of Judd's aluminum and concrete work and about the addition of Yun's paintings to the space.

Donald Judd's *untitled works in plywood, 1978* have been installed in the building since 2019, where visitors can see 16 plywood boxes, all identical in their exterior measurements but completely unique in their interior forms.



Donald Judd, 16 untitled wall works in plywood, 1978. Photo by Yoseff Ben Yehuda, courtesy of the Chinati Foundation. Donald Judd Art © 2021 Judd Foundation / Artists Rights Society (ARS), New York.

Prior to this show, they hadn't been exhibited at Chinati for 20 years, and their current run was extended because the pandemic shuttered access to the works for many months. Breathing new life into the exhibit, Chinati Foundation chose to install Yun's art alongside it for the 2021 Chinati Weekend.

The three newly installed works made by Yun in 1993 are hung in the midpoint between the plywood installation, at the bottom of the U-shaped building. Since viewers approach them from either the left or right, "You see the canvas edge wrapped around the stretchers, where paint is dripping down the sides," Schaffner pointed out, revealing some of Yun's process. Looking straight on at the works, she points to what's almost "a negative tide," she said, where Yun's deeply layered strokes have pushed up on each other.

From the middle of the U-shaped building, viewers can shift their gaze from the raw linen and darkly painted fields of oil of Yun's work, to the plywood grain of the wood in Judd's untitled piece. Following that line of sight out the window, viewers can see the broader evolution of Judd's works at Chinati.

Schaffner stood in the special exhibition and pointed toward the windows of the barrack, where visitors can see Judd's plywood piece in the foreground, and, out the window, Judd's *100 untitled works in*

(Continued on page 16)

Dan Flavin installation at Chinati opens after extensive renovation

By KATHLEEN SHAFER

MARFA — This year marks the 21st anniversary of the Dan Flavin installation at the Chinati Foundation, *untitled (Marfa project)*, and the museum has just completed an extensive renovation of the work. While the museum planned on celebrating the 20th anniversary last year, the COVID-19 outbreak forced the museum to conduct a virtual Open House, the first in its history.

After being commissioned by the Dia Foundation in 1979, the work was not realized until 2000. Neither Dan Flavin nor Donald Judd were alive to see its completion (Judd died in 1994, Flavin in 1996). The work takes up six of the Chinati Foundation's 11 U-shaped barracks. Each barrack is divided into two parts, so that a visitor enters and exits 12 spaces in order to view the work in its entirety.

The work is composed of 336 fluorescent lamps in four colors: pink, green, yellow and blue. In each space, the colors and placement of the lamps change, creating 12 different lighting environments. Whereas in some rooms, the long fluorescent lamps are immediately visible, in others they are offset in the shorter "U" of the room so that just the light is visible from the entrance. Each barrack has two windows at the south end of each arm, allowing limited natural light into the space. Visitors walk down the long arm of the "U" and can see through the lamps into the adjoining room but cannot pass through the corridor.

The renovation involved replacing all of the electrical components of the fluorescent lamps, including replacing all of the ballasts, fixtures as well as the lamps themselves, said Jenny Moore, director of the Chinati Foundation.

The perhaps ironic thing about the Flavin work is that when he was creating his pieces in his lifetime, his



Photo by Rowdy Dugan

Matt Scobey repairs a window as part of an extensive renovation of the Dan Flavin installation at the Chinati Foundation.

chosen materials were readily available in any hardware store. Today, however, that's no longer the case. The museum, as well as other institutions around the world

(Continued on page 16)

Chinati Open House dinner pivots from previous years, open to all

By KATHLEEN SHAFER

MARFA — When the Chinati Foundation reopens to the public this week to celebrate its 34th Open House weekend, it will be doing a lot of things differently than in previous years.

Besides the CDC-recommended protocols in place to keep people outdoors and socially distanced, the Open House dinner on Saturday will be free and open to the public. Long-term residents of Marfa will remember the earlier years of the annual October celebration, when Highland Avenue was shut down and tables were set up in the middle of the street. It was a memorable event with music, food and community.

"I do have fond memories of the outdoor Highland dinner," says artist Valerie Arber, "because it was cool to sit in the middle of the street, and it was really nice with the lights hung up across the street." Guests enjoyed Texas fare such as enchiladas or BBQ and were entertained by mariachi music.

From asking various residents about the transition from a closed-Highland Avenue to a ticketed Arena dinner, where Chinati has historically done a lot of fundraising, the anecdotal stories say one thing: the year that Sonic Youth played in Marfa, in 2007 was the year that "broke" the town. It's not clear that this singular event forced Chinati to cease its downtown dinner locale, but it certainly did not help. Sterry Butcher, a former reporter for the paper, remarked in the issue preceding that weekend, "this is perhaps the most ambitious in terms of programming, logistics, and the number of people who are expected to arrive."

The Chinati Foundation, the Judd Foundation, Ballroom Marfa, and Charles Attal — a board member of Ballroom and founder of C3 Presents — hosted the illustrious concert, held at what is now the Capri. And Marfa was not the Airbnb-infused town that it is today. The Hotel Saint George did not exist. Eager folks from Austin, San Antonio and Houston slept in cars by necessity, thrilled to see Sonic Youth play in such a unique venue. Chinati's dinner was earlier in the evening at 6:30 p.m. on Highland Avenue and the band's performance began at 10 p.m. The concert, remembers Arber, "brought in every college kid in Texas. It taxed the whole town."

After that year's chaos, Chinati had, until the pandemic, introduced its springtime Community Day in 2008, where food and entertainment were provided by the museum in the Arena. This allowed the museum to celebrate the local community during a separate event from the fall fundraiser.

This year the donor-focused events will happen apart from Saturday's free dinner, with tickets ranging from a discounted $600 for tri-county residents and existing Chinati members to $25,000 for a Presenting Sponsorship. All tickets and sponsorships are sold out.

Jenny Moore of the Chinati Foundation is "open to everything always," when asked about the fluidity of the annual event. And whereas in previous years, the Marfa Lights Festival and Chinati Open House were often the only big tourism draws, "so many events have developed in that time." Additions to the annual calendar include Trans-Pecos Festival of Music + Love, the Agave Festival, the Marfa Open Art Festival, Marfa Invitational and Viva Big Bend.

The Open House weekend is Chinati's largest fundraising event, says its development director, Sarah Atwood. The fall, says Atwood, is "a long season of connecting with individuals," resulting in generous contributions.

(Continued on page 17)

The Big Bend Sentinel's guide to Made in Marfa

By SAM KARAS
sam@bigbendsentinel.com

MARFA — Chinati Weekend is returning in person this year after 2020's pandemic-induced virtual affair. Many local artists and shop owners will be hosting special events and hours for Made in Marfa, the Chinati Foundation's celebration of local creativity.

In previous years, Made in Marfa meant — at least for this reporter — wandering the streets in search of free wine, snacks and the next local talent. Festivities will be a little more subdued this year as locals contemplate what it means to return to business as usual after a global pandemic.

For those who started galleries and shops during COVID, it's a kind of Marfa debut. Erin Baker of Marfa Art Supply purchased the shop from its first owner in January 2021 and had the great misfortune of opening during the massive winter storm that February. "It has been an eventful first year of life," she said. "We're a relatively new business and it's just been so great to see all the support from the community.

On the opposite end of the spectrum, Blackwell School Alliance hopes to use the weekend's foot traffic to educate people about Marfa's history — before the second weekend of October meant art lovers and bagpipe processions. The Blackwell School, up for a designation as a National Historic Site, highlights the history of racial segregation in local schools.

"In my experience, many of the out-of-town visitors who come here during these big weekends do have an interest in the history of the area," said volunteer coordinator Natalie Melendez. "Blackwell School provides insight into a less-visible aspect of that history and by providing access to it, we are adding depth to the character of this town."

Below is a list of galleries and makers who had announced public Chinati Weekend events by press time. A comprehensive listing will be available on Chinati's website on Friday morning.

A gentle reminder to Made in Marfa attendees that many of these spaces require or encourage a face covering — please pack accordingly.



Photo by Thomas Long

Glassblower Thomas Long will debut his colorful pieces this weekend at his new Marfa space, RayOSun Gallery.

MADE IN MARFA FIRST-TIMERS:

Amema – *401 S Highland Ave* – Zak Ziebell and collaborator Jacquelin Zazueta will be debuting 3-D works Friday, October 8, from 3 p.m. to 10 p.m. and Sunday, October 10, from 10 a.m. to 3 p.m. Saturday viewings can be arranged by appointment.

Do Right Hall – *110 W Dallas St* – This new exhibition space in the old home of the Wrong Store will feature *The Same Mistake*, a show of paintings and drawings by local jack-of-all-trades Pat Keesey. The show will be open for viewing Saturday and Sunday from 1 p.m. to 4 p.m.

Hey I Like It Here – *inside the Hotel Saint George, 105 S Highland Ave* – Exhibition of works by Shea Carley, Elizabeth Hohimer, Josh Jones and Sandra Harper — familiar names to those who follow up-and-coming fiber artists and painters in the Marfa scene. The shop is open daily until 8 p.m.

JEFF – *107 S Dean St* – JEFF's inaugural show, *Straight on Till Morning*, features New Yorker Agnes Barley and longtime Marfans Tina Hejtmanek and Sam Schonzeit. Their paintings will be on view Thursday through Monday, 11 a.m. to 6 p.m.

LTK Enterprises – *903 W. San Antonio St* – New gallery LTK Enterprises, helmed by Lauren Klotzman, will feature an exhibition by video artist and poet Shireen Alia Ahmed and TABLOID Press. The exhibition will be held Friday from 7 to 9 p.m.

Lumpware by Colin Waters – *405 S Highland Ave* – Waters' cheerful ceramic work will be on offer at a pop-up at Cactus Liquors this weekend, where shoppers can peruse a selection of dishes and cups in bright pastels and calm earth tones. For more information, you can find Waters on Instagram @lumpware.

Marfa Coffee Co. – *317 W. San Antonio Street* – The small batch roastery will offer high quality beans from around the world this weekend 9 a.m. to 4 p.m. from their shop in a converted garage.

Marfa Open Arts @ Building 98 – *Near the corner of Bonnie & Hill Street* – The former officer's club at Fort D.A. Russell serves as a dramatic backdrop for this collaboration with local Marfa artists and Austin's Mangus Art Collective.

Marfa Spirit Co. – *320 W. El Paso* – The tasting room and bar will be open all weekend for the new kids across from The Block, Marfa Spirit Co. The artisanal liquor company, housed in the former Godbold Feed Building, produces sotol in collaboration with Sotol don Celso in Janus, Mexico.

Nino Mier Gallery – *218 N Highland Avenue* – Nino Mier, a gallery with locations in Los Angeles, Brussels, Cologne, and Marfa, presents an exhibition by Ethan Cook, a New York-based artist who combines woven canvas and handmade paper to create his work. His solo exhibition *Landscapes* will debut Thursday at Nino Mier's Marfa space.

RayOSun Gallery – *105 N Russell Street* – The grand opening of RayOSun Gallery will feature work by Thomas Long, who specializes in blown glass. The gallery and open studio will be held Friday through Sunday, noon to 8 p.m.

RETURNING MADE IN MARFA PARTICIPANTS:

Ann Marie Nafziger – *106 E San Antonio St* – Painter and former Mayor Ann Marie Nafziger has her show *New Paintings* on display at the Marfa Studio of Arts, a nonprofit dedicated to arts education in Marfa. Nafziger's closing party will be held at the gallery on Saturday, October 9, from 4 to 6 p.m.

Ballroom Marfa – *108 E San Antonio St* – Ballroom will be open during regular hours (noon to 6 p.m. Wednesday-Saturday) for those who wish to see Donna Huanca's *Espejo Quemada*, a show that engages "color, texture, sound, and scent to enliven the senses" in the wake of the pandemic.

The Blackwell School Alliance – *501 S Abbott St* – The schoolhouse, built in 1909, highlights the complicated history of race in Marfa by educating the public about the town's Mexican American elementary school, where Hispanic students were segregated until 1965. Blackwell School will be open Saturday and Sunday, noon to 4 p.m.

The Capri – *603 W San Antonio St* – Though the venerated restaurant and cocktail bar remains closed, Ballroom Marfa will host a pop-up for fashion designer Carla Fernandez in the space Thursday through Saturday, 11 a.m. to 9 p.m., and again on Sunday, 11 a.m. to 5 p.m. Fernandez collaborates and splits profits with Nahuatl artisans in Mexico to create clothing from indigenous practices and materials.

CMG Knives – *317 W San Antonio St* – "Handmade knives by a real person." Open shop 10 a.m. to 4 p.m.

Cochineal Marfa – *107 W San Antonio St* – On Friday night, Cochineal's prix fixe plates will pair with Landry Distillery spirits, "the first whiskey born from the spirit of the American Quarter Horse."

Desert Veil – *111 S Dean St* – The Marfa-based clothing brand is known for its linen caftans and ponchos —"elegant shade & shield." Their boutique will be open Thursday through Sunday, 11 a.m. to 6 p.m.

El Cosmico Provision Co. – *802 S Highland Ave* – This not-your-average-gift-shop at not-your-average-hotel is offering 15% off in-store shopping during Chinati Weekend. Typical wares include books, artwork, housewares and those hats you see everyone wearing.

Craig Schowengerdt – *108 East El Paso St* – Schowengerdt's "artistic expressions in wood, steel and paint" will be on view in his gallery Friday, October 8, 5 to 8 p.m. and by appointment.

Eugene Binder – *218 N Highland Ave* – Longtime Marfa gallerist and local art tour guide Eugene Binder will have paintings by Jeff Elrod, Paul Kremer and Johnathan Lasker on view by appointment only (432-729-3900). The space will be partially open on Friday until 9 p.m. so passers-by can view the work from outside.

Freda X Marfa Books – *207 S Highland Ave* – The new collaboration between jewelry boutique Freda and local literary institution Marfa Book Co. will present an exhibition of new paintings by local artist Anthony DeSimone on Friday from 5 to 8 p.m.

Garza Marfa – *124 N Highland Ave* – The furniture showroom's fresh Main Street location will host a selection of new work by local Meghan Gerety. Open studio will be held Saturday from noon to 4 p.m.

Laszlo Thorsen-Nagel – *124 E. El Paso Street* – Longtime local Laszlo Thorsen-Nagel will open his painting studio to the public Friday, 5 to 7 p.m. and Saturday, 2 to 5 p.m. Thorsen-Nagel's introspective line work derives from the tradition of sumi-e ink painting and other artists who came to call Marfa home.

Maintenant – *1900 Rabbits Road* – Outdoor art space Maintenant Marfa, the brainchild of Jeff Matheis and Sabrina Lejeanvre, has brought large-scale installations to Antelope HIlls. Maintenant will host an opening for *Watershed* by Rob Mazurek on Thursday, sunset to 11 p.m., with wine provided by Miraval. The show will also be open on Friday and Saturday, 8 p.m. to 10 p.m. Don't rely on GPS to get there — you can find a map on Instagram @maintenantmarfa.

Marfa Art Supply – *120 N Austin St / in the alley behind Frama* – Marfa Art Supply will be open for their normal hours — 10 a.m. to 5 p.m. — through Chinati Weekend. As a promotion, they are offering travel-sized watercolor sets, so if you make it to Marfa for Made in Marfa, you can make art in Marfa.



Photo by Colin Waters

Colin Waters' Lumpware project features playful ceramics, including these crates, a favorite of the artist.

Marfa Wine Co. – *303 E El Paso St* – The local wine purveyors are opening up their new space at Pure Joy Towers in time for Chinati Weekend and celebrating with a free tasting. They're partnering with Kin Euphorics, makers of "non-alcoholic adult drinks."

Ocotillo Botánica – *115 N Highland Ave* – The local home for all things plant magic — from bruise balms and muscle salves to incense and tarot decks— will be open for Chinati Weekend shoppers daily from 10 a.m. to 6 p.m.

The Sentinel – *209 W El Paso St* – Home to *The Big Bend Sentinel* newspaper, it's also a coffee shop, restaurant, bar and retail shop with proceeds supporting the publication. Works by West Virginia artist Fort Guerin will be on view daily 7:30 a.m. to midnight. Guerin draws inspiration from 1940s and 1950s cowboy comic books and western movie posters and adopted a black-and-white palette for this show in homage to the newspaper.

Veldt – *119 N Highland Ave* – The gallery will be hosting an exhibition by LéAna Clifton all Chinati Weekend from 9 a.m. to 5 p.m. Friday and Saturday, and by appointment anytime. In recent years, Clifton's work has been heavily inspired by freight trains that barrel through the West Texas desert.

Wrong – *110 N Highland Ave* – Wrong store will be hosting an opening for *Out There*, a collection of "bold and massive" drawings by Masha Sha, a Russian artist. The festivities will be held Friday, 5 to 7 p.m.

October 9, 2021

Open Hours

Judd Foundation invites everyone to Open Hours at La Mansana de Chinati/ The Block, Donald Judd's living and working spaces.

La Fundación Judd invita a todos a la jornada de puertas abiertas en La Mansana de Chinati, los espacios de vida y taller de Donald Judd.

Saturday, October 9
10:00am-1:00pm
400 West El Paso Street

For the safety of everyone, masks are required for all visitors regardless of vaccine status.

Visits during Open Hours are self-guided and free to the public. Open Hours are hosted in conjunction with Chinati Weekend 2021.

Judd Foundation guided visits are available throughout the weekend and must be reserved in advance. For more information, please contact: marfa@juddfoundation.org

Sábado, 9 Octubre
10:00am-1:00pm
400 West El Paso Street

Para la seguridad de todos, se requieren máscaras para todos los visitantes independientemente del estado de la vacuna.

Las visitas durante el horario de apertura son autoguiadas y gratuitas para el público. El programa se realiza junto con Chinati Weekend 2021.

Las visitas guiadas de la Fundación están disponibles durante el fin de semana y deben reservarse con anticipación. Para obtener más información, póngase en contacto: marfa@juddfoundation.org

This program has been made possible through the generous support of the Brown Foundation, Inc. and a grant from the Texas Commission on the Arts. This project has been supported in part by an award from the National Endowment for the Arts.

Este programa ha sido posible gracias al apoyo de la Fundación Brown, Inc. y una subvención de la Comisión de Texas sobre las artes. Este proyecto ha sido apoyado en parte por un premio del National Endowment para las artes.

JUDD · Texas Commission on the Arts · NATIONAL ENDOWMENT for the ARTS arts.gov



Steve Bernal : Energies
Roaster Gallery at 510 W. San Antonio St., Marfa
Opening Friday October 8th

Chinati Artist in Residence Alan Ruiz balances studio practice with research, writing

By KATHLEEN SHAFER



Photo by Kathleen Shafer

Alan Ruiz in his studio in Marfa. Ruiz's Open Studio is on Friday, October 8, at the Locker Plant from 6 p.m. to 8 p.m.

MARFA — Alan Ruiz applied to the artist in residence program at Chinati "on a whim" during the height of the COVID-19 outbreak. He had been through Marfa a number of years ago, on a road trip, and recalls how the Dan Flavin installation at the Chinati Foundation, *untitled (Marfa project),* left a lasting impression. "I knew I always wanted to come back," Ruiz said.

Born in Mexico City, his family moved to New York, where he currently lives and works. Ruiz studied painting at Pratt Institute and then Yale University, but it was at Yale that he became more interested in architecture and its relationship to social and cultural systems.

"My work has always had a kind of discursive relationship to minimalism," says Ruiz. "I feel like my practice is indebted to those histories and I am often critical of those histories, and also try to work with them in a way, but I have a deep love and [Marfa] felt like a special place to come back to, to think about inhabiting or living alongside that work, which is one of the most amazing parts of the residency — seeing work in a way that I might not necessarily have access to as a visitor."

Ruiz is the first researcher to be on the grounds since the archive has been fully processed, says Hannah Marshall, the archivist for the Chinati Foundation. Chinati had never had an archivist on staff, adds Marshall, but there have been various people working with the archive throughout the years, with some attempts to "impose order" on it.

The Big Bend Sentinel previously reported on the Chinati Foundation's receipt of a Mellon Foundation grant of $525,000 in 2018 in order to organize the archive. This work was completed in April of this year, and allowed the museum to hire an archivist. While the museum has remained largely closed for the duration of COVID-19, it has proven a good time to work through the processing of the archive.

"Now the emphasis is on digitization as much as we can," adds Marshall, "so we can handle the physical material less and share it more broadly."

Ruiz has been focused on the Flavin materials in the archive, which in his words account for "a lot of diagrams … and organizational correspondence between Marianne Stockebrand and Steve Morse, and technical drawings." Stockebrand, the former director of the museum, worked for many years with Morse, conservator for the Dan Flavin Studio, in order to bring this vision of the museum to fruition.

Ruiz believes that *untitled (Marfa project)* is one of Flavin's best works, "in terms of the system that it creates through memory." The installation is the only one at the museum that is artificially lighted, utilizing fluorescent lamps, a trademark material for Flavin.

In his studio practice, like Flavin, Ruiz is interested in ready-made materials and has been working mostly with new corrugated metal while in residence. The pieces are on tracks, and visitors will be able to move them around. He views them as prototypes because of their smaller size and imagines creating them on a much larger scale at some point.

"It's a test," says Ruiz. "I've never made something that required some kind of participation." Because the pieces are moveable, no one position is privileged.

Ruiz has focused on utilizing standardized materials and "how those materials index a kind of politics or index a social dynamic." He has used electrical conduits, LED safety lamps, plywood, plexiglass, MDF, stainless steel, aluminum, glass and rubber in previous works. His work is often site specific and in relation to the surrounding architecture.

Ruiz is also interested in the relationship between art and development, and Marfa is no stranger to either. He has been especially interested in the "adobe tax" and what he refers to as the "aesthetics of gentrification."

"I think it's public or common knowledge at this point that Marfa is changing," says Ruiz, who is interested in applying what he has done with his previous work in New York to a place like Marfa. "It's really more about the question of global cities and their repeatability."

As part of his residency and the Chinati Open House weekend, Ruiz will speak about his research in the archive. The talk, "In a New Light," will allow Ruiz to "read Flavin's work through the context of systems." Fans of both Dan Flavin and Donald Judd might readily cite a particular simplicity in the work, using materials that one would have been able to procure at any hardware store, but Ruiz is interested in not only encountering the work in its pure form; there are other dynamics at play, including larger public and privatized infrastructures. Since the Flavin piece at Chinati is run on electricity, Ruiz would argue that it's tied to this larger electrical grid and system.

> *"It's a test, I've never made something that required some kind of participation."*

"I'm very interested in social systems, and in particular group relations, and I think Flavin's work lends itself to that kind of thinking."

For Ruiz, it's important to bring historic work into the present in order to keep it fresh and relevant, and to ask new questions. "If we rehearse the same narrative around these artists they're bound to kind of not be relevant to our social lives in this way."

Ruiz's Open Studio is on Friday, October 8, at the Locker Plant from 6 p.m. to 8 p.m., and his talk is on Saturday, October 9, at 3 p.m. behind the USO Building, where CDC-recommended protocols will be observed.



Special exhibition

(Continued from page 13)

mill aluminum, 1982–1986 in the artillery shed and his *15 untitled works in concrete, 1980–1984* in a nearby grassy field. The boxy shapes, iterative forms and use of material evolves and grows in size as his work progresses forward in time.

Within the U-shaped barrack, eight plywood boxes line each of the sides of the U, with Yun's work offering a brief pause in between. The artist's use of natural materials are well suited alongside the bare plywood grain of Judd's boxes.

Yun's artistic style derives from a scene of a felled tree that is decaying back into its mountainous landscape, its roots already dissolved, he explained in an early Chinati Newsletter from 1997. In making the work, his raw linen canvases were laid on the floor and the artist applied layers of glazes of pigment – burnt umber or ultramarine blue – to his linen surface.

"I choose to record every possible moment of life, to leave evidence of my existence so long as I breathe," Yun wrote in the second volume of Chinati's annual newsletter, published in 1997. "Nature always remains simple and fresh. And I wish, above all, that my paintings could communicate that simplicity and freshness."

The results are muted, organic paintings, reminiscent of American painter Mark Rothko in the intensity of the brush strokes and depth of the color fields. But Schaffner is hesitant to try to fit Yun's work within the confines of American minimalism.

"I relate them to Rothko or abstractions I know, but also knowing there's so much about other traditions of abstraction they relate to and reference and pull forth that one may want to learn about," Schaffner said. In Korea, Yun was a part of the Dansaekhwa movement, where a major tenant of the movement was the manipulation of materials for painting.

By the 1990s, Judd was an artist and writer, cementing his legacy with the formation of his Chinati Foundation, and Yun was honing his practice into something like a diary, documenting his life in his work. At the same time, both were shrugging off the labels that the art world was eager to adhere to them. Regardless of the artists' attempts to reject definition, Judd was squarely placed in the center of minimalism, while Yun was considered a leader of the Dansaekhwa movement.

When the pair met in Korea during Judd's exhibition with Inkong Gallery in 1991, a relationship began that would last through the final years of Judd's life. Judd praised Yun's work, inviting him to exhibit it at 101 Spring Street in New York (now Judd Foundation) in 1993, and he planned an exhibition at Chinati Foundation for the following year. By the time it was installed in Marfa in 1994, Judd had passed away. In the wake of Judd's death, Yun donated three of his works to the Chinati Foundation, and he kept art by Judd on the walls of his studio until his own passing in 2007.

Judd's *untitled works in plywood, 1978* and the three works by Yun are on view at Chinati Foundation through summer of 2022.



Yun Hyong-keun (left) and Donald Judd (right) at Yun's solo exhibition held in 101 Spring Street in New York, now Judd Foundation, New York, November 14, 1993. Photo © Yun Seong-ryeol. Courtesy of the Estate of Yun Hyong-keun.

David Dove

(Continued from page 13)

and provide access to all, regardless of experience or ability. That lesson landed squarely with Dove who founded "Nameless Sound," a Houston nonprofit that brings new methods of music instruction to young musicians and students with no musical exposure.

The important and influential work Dove does with teenagers and concerts through his nonprofit brings that creativity he craved as a music student until he found punk music to teens with no experience as well as accomplished, trained students headed for a conservatory. For those with no musical experience or exposure, they discover something they can immediately call their own.

The far-reaching impact of his devoted work will be a part of this week's performance as Juan Garcia, the double bass player from Mexico City and internationally known performer, was once a student of Dove's. Other performers include two vocalists, oboe, soprano saxophone, two percussionists and Dove with his trombone. For all the seriousness and intense focus of his current music endeavors and composition, Dove has retained that signature of punk, an impressive mop of hair good for flinging to headbanging or improvisational music.

Dan Flavin

(Continued from page 13)

that own Flavin works, must go to the one maker of these colored fluorescent lamps, whose sole purpose is to make replacement lamps for Flavin works. The company, Light & Energy Management Group, is based in New York.

"They shut down the factory," says Moore, "clean, produce one color, then start the process over," until all four colors have been made. Newer lamps are brighter than older ones, so in the years between complete restoration, conservators must selectively replace and move lamps in order to create a steady amount of light.

Peter Stanley, director of planning and preservation at the museum, estimates that each year two or three dozen lamps must be replaced, but since they decided to do an overhaul of the entire work this year, it was an impetus to do more. The last time every lamp was replaced at once was in 2013.

Besides an overhaul of the lamps and fixtures, conservators and facilities staff had to address the rest of the space. It's "the subtle things," said Moore, "that make a great impact." The windows were originally hung 21 years ago and had never been worked on since that time.

Stanley said it was "no small feat" to repair the windows. They are traditional wood sash windows, double hung. Each sash was removed, sanded, painted, the glass was removed and re-paned, then resealed. The windows are an important part of the work, because they allow for an exchange between natural and artificial light for the viewer.

Army barracks were not necessarily intended to last, but the ones at Chinati have held up surprisingly well, according to Moore. Chinati's current artist in residence, Alan Ruiz, accessed the Flavin archives at the museum in order to research the Flavin work, and part of what he was delighted to uncover was the attention to drywall and the need for the museum to find a drywall specialist. "That work in particular relies on a very precise framing," said Ruiz.

During the Open House weekend, visitors will also be able to experience an aural component to the Flavin piece. Musician David Dove will be conducting a site-specific performance that is a response to the Flavin work. Dove and eight other musicians will be dispersed over the six barracks while visitors are free to view the work. "It's not a traditional concert," adds Moore.

In addition to the restoration and the Dove concert, there will also be a new exhibition of Flavin's *untitled (in memory of my father, D. Nicholas Flavin)*. The Chinati Foundation will be open to the public and free of charge on Saturday between 10 a.m. and 2 p.m.

After these months in a new kind of world I am grateful that this gallery, exhibitions2d, is still here, now in year eighteen.
We are thankful for the long-term clients and collectors who value and support genuine, thoughtful artists.
From opening in 2003, when visitors were often art Pilgrims, through the shift to kewl Marfa, gallery focus has remained steady.
To that end the exhibition remains open to those who actively seek it.

For an appointment, to visit, please message @exhibitions2d on Instagram or email: x2dmarfa@gmail









Guests take part in the food and music of the Chinati benefit dinner inside the Arena in 2012.

Dinner

(Continued from page 13)

The other fundraising events this year will allow all of the public programming to take place. Individuals could purchase a ticket, at the various donor levels, or sponsor a specific event.

While last year's event had to be moved to an online platform, it proved to be a welcome addition to the way Chinati programs. Atwood recalls hearing from visitors from around the world who have never been able to make the journey to Marfa but were excited to be able to be a part of the online programming.

This year, she's excited to have people back in Marfa. "Every year we see familiar and longtime visitors, donors and supporters," says Atwood, "but every year we get many people that have never been to Marfa."

Although Atwood and Moore do not know when the museum will be able to reopen officially, this weekend will allow visitors to again tour the interior spaces. The museum had previously reopened in May for self-guided outdoor walking tours only.

"Chinati was meant for public viewing and that is our ultimate goal," adds Atwood. The museum will remain flexible and continue to adapt as it has had to over the past 18 months. "I'm excited to get back on the sidewalk."

The Open House dinner takes place on Saturday at the Arena between 6 p.m. and 10 p.m. There will be inside and outside seating available. Texas fare will be served and there will be mariachi music played throughout the evening. Everyone in the community is invited to attend this free dinner.

The Marfa Spirit Co. launches first product and opens Marfa tasting room

MARFA — Marfa's one and only distillery is launching its first product, Chihuahuan Desert Sotol today, promising a liquor with earthy, crisp, herbaceous and bright flavors and hints of white pepper. On Friday, the distillery will also open the doors to its tasting room in Marfa for the first time.

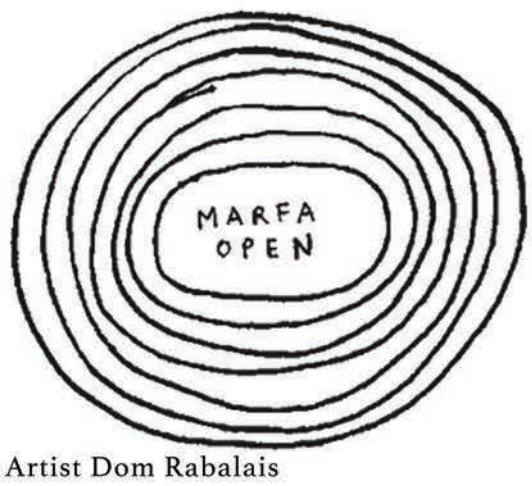
Chihuahuan Desert Sotol is distilled in Mexico and then processed and bottled inside Marfa's 1920s-era Godbold Feed Mill-turned-distillery, the same building that holds the company's tasting room on West El Paso Street. The debut sotol was made in collaboration with Sotol Don Celso and Master Sotolero Jacobo Jacquez in Janos, Mexico, and the distillery aims to bring broader awareness to the spirit of sotol in America.

Founded by entrepreneurs Josh Shepard, Seth Siegel-Gardner and Morgan Weber, the brand's collection of products will pay homage to the storied past of the distillery's hometown and celebrate the traditions of the team's many partners beyond the border.

Distilled from a plant growing wild in both forest and desert climates throughout Mexico and Western United States, sotol can be uniquely diverse and regionally specific. With each plant's tasting notes wildly affected by the climate and region (similar to the way terroir influences wine), each sotol plant takes 10 to 15 years to mature and yields roughly one single bottle.

The Marfa Spirit Co.'s project aims to carry on the legacy of this spirit through complex sustainability practices to ensure the plant is around for years to come, and through long-standing relationships with *sotoleros* in Mexico. With sustainability in mind, the Marfa Spirit Co. has implemented harvesting practices alongside the agricultural teams at Texas A&M and Autonomous University of Chihuahua.





-By Artist Dom Rabalais

FRIDAY October 8th:
Gallery Opening at Marfa Open
102 South Plateau Street (Behind DQ)

7PM New Works by Artist in Residence Dom Rabalais
*(masks required in gallery)
OUTDOORS at MARFA OPEN GALLERY
9PM Ommmg, Risen From The Dead, A live performance with Lisa Cameron, Raquel Bell, Jared Marshall, Jonathan Horne, John Kennedy, and Dom Rabalais
10 PM Galecstasy
11 PM Lurkmoth

FRIDAY October 8th:
Marfa Open at Building 98 across from Chinati open 11pm-7pm
705 West Bonnie Street



-Galecstasy live

SATURDAY October 9th:
Outdoors at Marfa Open
9PM-1AM American Video Channel presents video entertainment and screenings such as Crystal Cat & Endless Bummer with art viewing in the gallery and open bar courtesy of Goodnight Loving Vodka and Chateau Wright

SATURDAY October 9th:
Marfa Open at Building 98 across from Chinati open 11pm-7pm
705 West Bonnie Street

SUNDAY October 10th:
Marfa Open at Building 98 across from Chinati open 11pm-5pm
705 West Bonnie Street

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Border issues at forefront of 'Ranchland' radio play

By J.D. GARCIA



Photo by J.D. Garcia

Martha Annette Mendoza of Marfa has her radio play, Ranchland, debut with a Marfa Live Arts online production during Made in Marfa Chinati Open House weekend.

MARFA — Marfa Live Arts will premiere *Ranchland*, a radio play by Martha Annette Mendoza, on KMKB 98.8FM Marfa and KMKB.org on Friday, October 8, and Saturday, October 9.

Ranchland is the winner of the Marfa Live Arts Short Playwriting Contest which was held in Presidio County and Ojinaga, Mexico, earlier this year. The play, which was described as "bold and over-seasoned in a good way," by playwright jurist Raul Garza, focuses on border issues and attitudes.

"I've never written a play before," said Mendoza of her work. "Writing helped me process my feelings about conversations, events and experiences I had since moving to Marfa before and during the pandemic. Writers write from the fabric of their lives, and I was sure everyone was going to write about the pandemic, so I just thought, 'What else is there?'"

Mendoza, an El Paso native who has lived in Marfa and worked as a paraprofessional in the Montessori pre-K, took the chance to look beyond the pandemic and focus on the border, citing the mid-pandemic issue in Van Horn in which the morgues became filled with bodies of migrants that were found deceased in the desert.

"When people think of Van Horn, they think of Blue Origin, but it's also a high-volume crossing point for migrants," she explained. "Governor Abbott used it as 'case in point' of an inundation of immigration and used it to raise support— like a disaster — for more funding for the border. The bodies were kept in the morgue until they could reach the next of kin, and they were just looking at the space being used, but why wasn't anyone saying anything about the immigrants?"

Mendoza also utilized conversations she has overheard, citing one particular scene in which two cowboys are complaining about immigrants. "It was shocking to me, thinking that there would be people having that conversation," she said. "My intention isn't to embarrass anyone but hoping to raise people's awareness and open them up to have compassion and help others. Everyone can share a smile or wave.

> *"The story is really about unrequited love. The love of a life in the United States, the love of the American Dream, the love of any promise of a future."*

That could brighten someone's day. And acts of kindness help everyone. Just like giving a bottle of water can save a life."

The story, Mendoza continued, looks at not only on the attitudes of some people toward undocumented immigration, but at why migrants would want to make such an expensive, potentially deadly, trek. "The story is really about unrequited love. The love of a life in the United States, the love of the American Dream, the love of any promise of a future," she said.

Though *Ranchland* has been her debut short play, Mendoza said she looks forward to exploring the written word more. "I think it's done a lot of good for me. I've spent time recently thinking I have some more stories to tell about the area and about social justice," said Mendoza, adding that she also volunteers for Marfa Food Pantry and other local charitable organizations. "It is easier to volunteer and help in other ways, but I encourage everyone to put pen to paper."

Ranchland airs on 98.8 KMKB and KMKB.org at 6 p.m., 7 p.m., 8 p.m., and 9 p.m. on Friday, October 8, and Saturday, October 9, in community partnership with Chinati Open House Made in Marfa events.

The play's cast includes Georgina Escobar, Gary Oliver, Rosario Chacón, Omar Coronel, Pam Breithaupt, Sam Walker and Nick Bustillos, with special guests Primo Carrasco and Giselle De La Rosa. Marfa Live Arts would also like to congratulate the Playwriting Contest runners up Ramón Vega Navarro of Ojinaga, Chihuahua, Mexico (*Doble Nacionalidad*), and Trisha Runyon of Presidio (*Mama, Please Hold Me Tightly and Say You Love Me*).

The production of *Ranchland* was made possible by sponsors The Cynthia and George Mitchell Foundation and the National Endowments for the Arts. Marfa Live Arts' ongoing series Radio Plays In The Time of Corona is available on Spotify and iTunes. For more information and to get involved go to: marfalivearts.org

Friends of the Marfa Public Library invites you to an

Open House

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October 8, 2021

5:30 to 7:30pm

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Marfa, TX 79843

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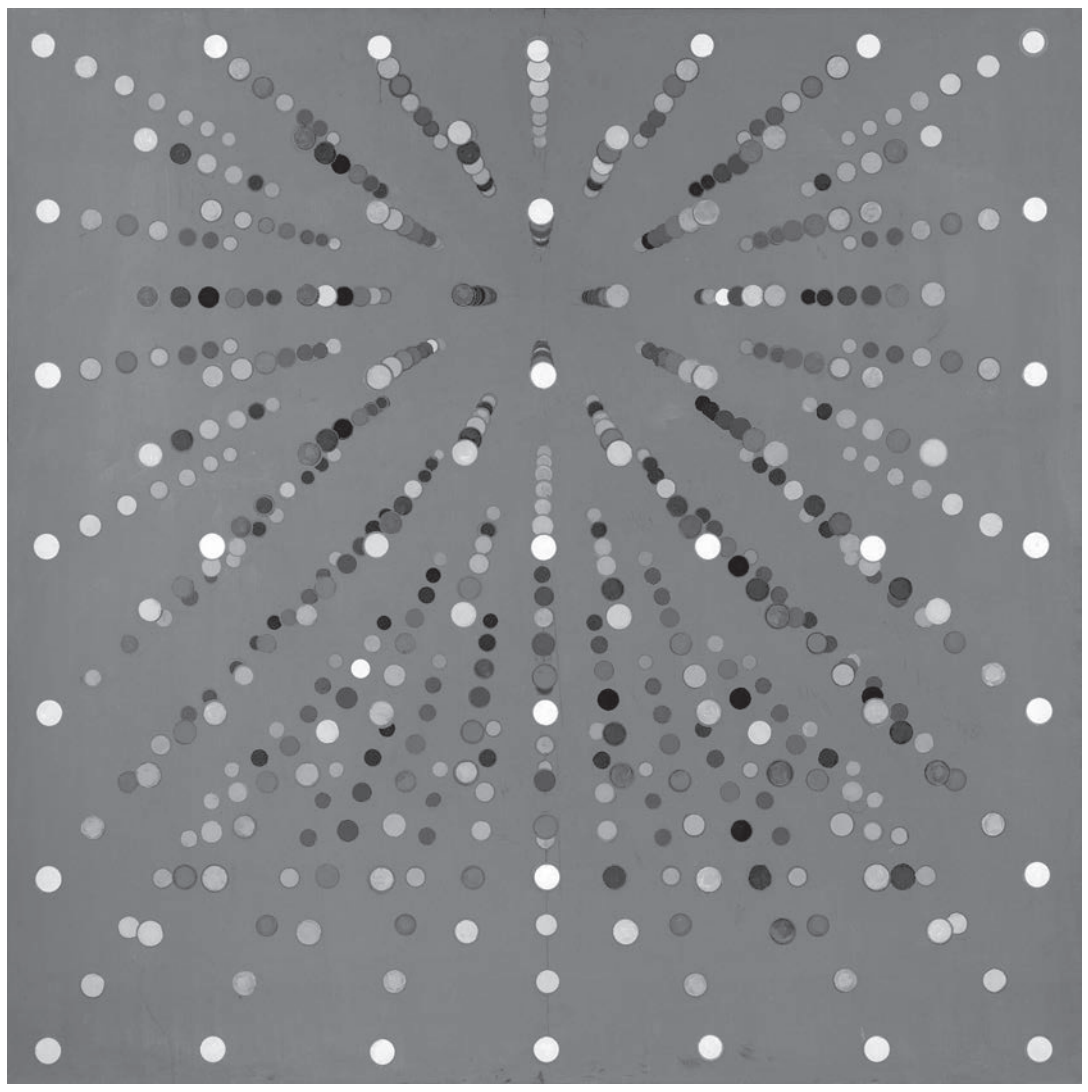
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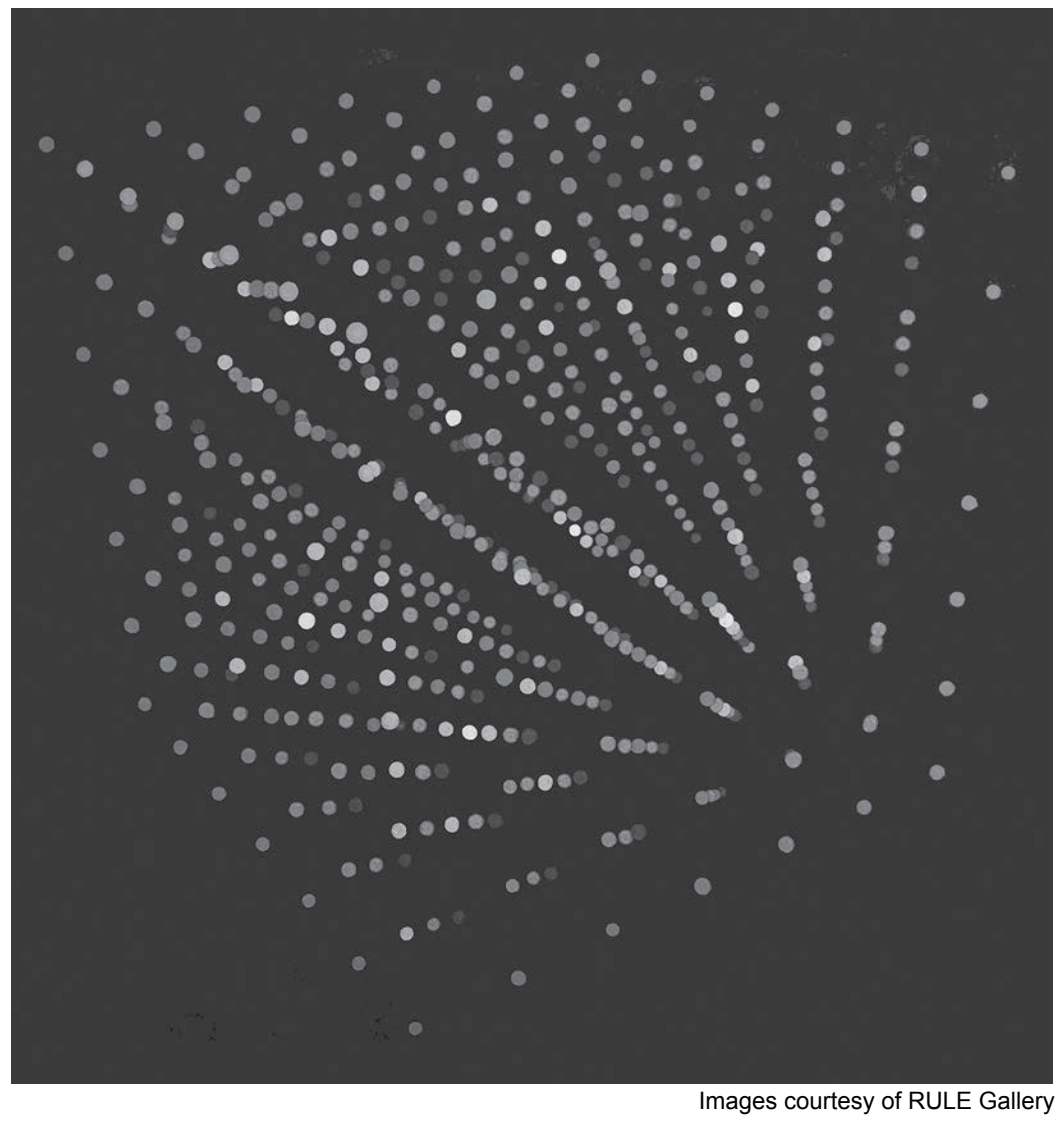
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RULE Gallery presents 'Z-Space'



Clark Richert, BCC 1 Point Perspective, 2021, acrylic on canvas, 60 by 60 inches



Images courtesy of RULE Gallery

Clark Richert, BCC 3 Point Perspective, 2021, acrylic on canvas, 60 by 60 inches

MARFA — RULE Gallery presents *Z-Space*, an exhibition of work by Clark Richert at their Marfa gallery with an opening reception on Friday, October 8, from 6-8 p.m. with masks required. This will be the artist's fifth solo with RULE, but his first at the Marfa location.

Throughout a career spanning over half a century, artist Clark Richert has worked to celebrate the underlying beauty of the universe and explore big ideas about existence through art. His latest exhibition, *Z-Space*, continues this practice, using Richert's personal theory of the makeup of space itself along with fundamental structures of crystals to create a three-dimensional reinterpretation of the venerated periodic table of elements. For Richert, *Z-Space* takes the familiar idea that space is infinite and expands on it by considering the optimal ways it can be filled, both structurally and aesthetically. In doing so, he has found an evocative correlation between the way a body-centered cubic lattice grows and how chemists and other scientists organize and group the basic elements of the universe. The exhibition itself is composed of foundational drawings Richert made when first exploring these ideas, along with models, sculptures and video that flesh out and clarify his concepts. At the center are several paintings and prints where he brings it all to life, from seemingly simple works that reveal the beauty of parallel lines to complex paintings that provide a 3D rendering of a reimagined periodic table. Throughout, Richert brings together art and science in unexpected ways, taking ideas as old as those espoused by Pythagoras in the 6th century B.C.E. and giving them new vitality through the context of contemporary art.

Clark Richert is one of four founding members of Drop City (Trinidad, Colorado, 1965), which is considered the first counterculture artist's community in the U.S. Their strategic use of mutated geodesic dome structures drew the attention of Bucky Fuller for which they received the first Dymaxion Award in 1966. Subsequently, Richert went on to co-found the artists' movement known as *Criss Cross* in Boulder, Colorado, which continued the original concepts of Drop City.

Over the past 50 years, Richert has exhibited widely in galleries and institutions across the world, including the Walker Art Center of Minneapolis; The Denver Art Museum; Museum of Contemporary Art, Denver; the Scottsdale Museum of Contemporary Art, Arizona; The Kirkland Museum, Denver; The Museum of Modern Art, Vienna, Austria; Yellowstone Art Center, Billings, Montana; The Biennial of the Americas, Denver; Berkeley Art Museum, California; RedLine Contemporary Art Center, Denver; the Cranbrook Art Museum, Michigan; Museum of Friends, Walsenburg, Colorado; among many others.

In 2019, Richert was given a dual career retrospective, staged at the Museum of Contemporary Art, Denver and the Boulder Museum of Contemporary Art. Richert recently unveiled two public artworks, *Quadrivium*, a 14-foot, lighted aluminum triacontahedron structure in 2020; and *Four Color Intertwine*, both in Denver. In addition to public and corporate commissions, his work can be found in the collections of the Smithsonian Museum, Nelson-Atkins Museum, Wichita Art Museum, Denver Art Museum, Kirkland Museum, University of Colorado, Boulder, Amoco, Container Corporation of America as well as many prominent private collections.

RULE Gallery, founded in 1991, has locations in Denver, Colorado, and Marfa. RULE represents emerging and mid-career contemporary artists and artist estates, with a focus on fostering investigative art practices while developing artists' long-term careers. Outside their robust in-house exhibition schedule, RULE coordinates programming in prominent institutions and nontraditional settings, expanding community engagement with the work. In addition, the gallery actively endeavors to bring greater recognition of the region's historic art movements to a broader audience.





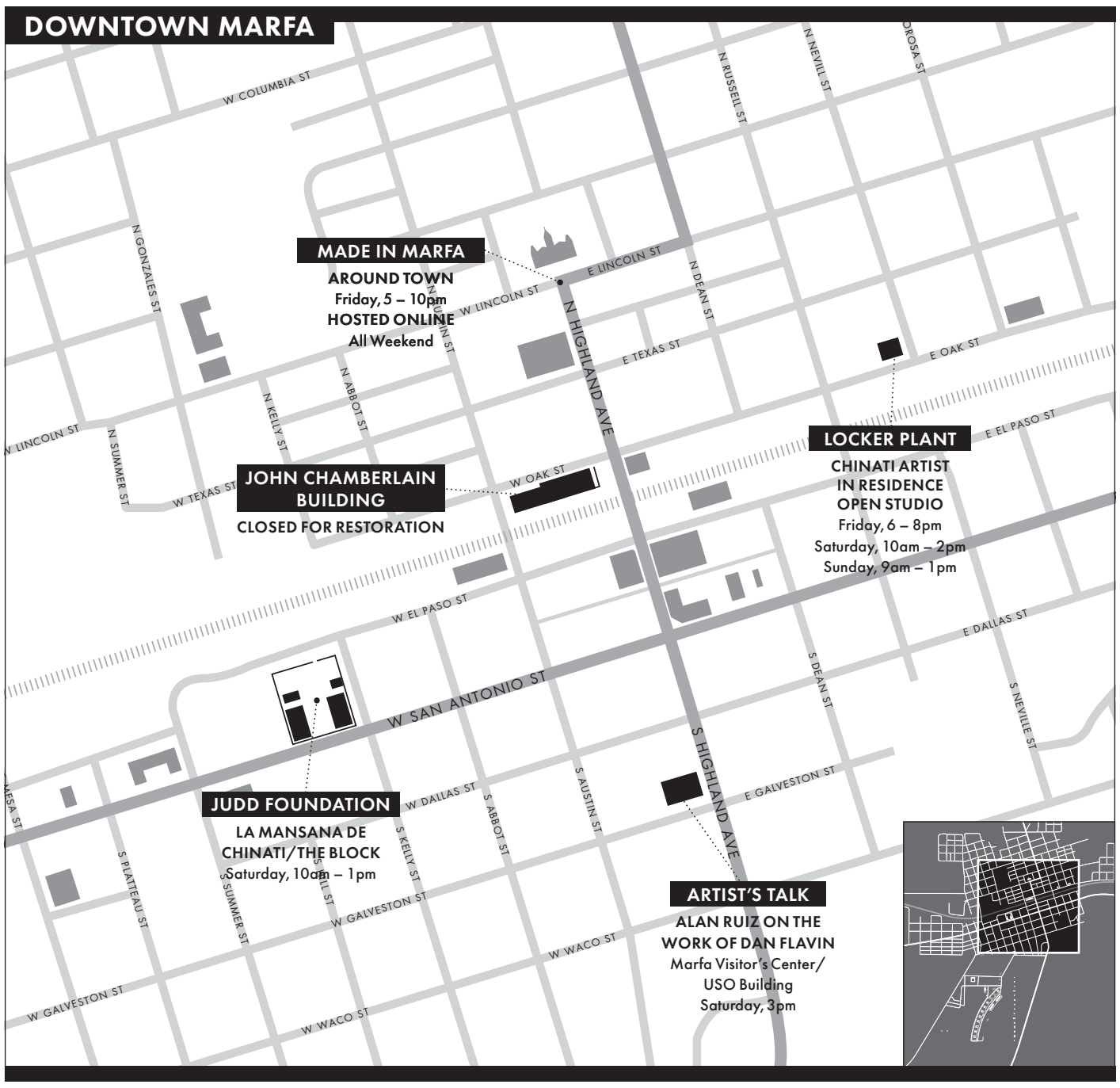

CHINATI WEEKEND
OPEN HOUSE 2021
OCTOBER 8–10, IN MARFA, TEXAS
la fundación
the CHINATI foundation
NEW EXHIBITIONS: DONALD JUDD • DAN FLAVIN • HYONG-KEUN YUN
PERMANENT COLLECTION: ARNARSSON • ANDRE • FLAVIN • HORN • IRWIN • JUDD
KABAKOV • LONG • OLDENBURG & VAN BRUGGEN • RABINOWITCH • WESLEY
PERFORMANCE: SITE-SPECIFIC SCORE BY DAVID DOVE
FOR DAN FLAVIN'S UNTITLED (MARFA PROJECT)
OPEN STUDIO: ALAN RUIZ, CHINATI ARTIST IN RESIDENCE
TALK: IN A NEW LIGHT – ALAN RUIZ ON THE WORK OF DAN FLAVIN
OPEN HOUSE DINNER: AT THE ARENA WITH MARIACHI, TEQUILA, AND COCKTAILS – FREE TO ALL
MADE IN MARFA: HOSTED ONLINE AND AROUND TOWN
Photo by Chris Taylor
Chinati Weekend 2021 is generously supported by Valerie and Robert Arber, Art Blocks, Ben E. Keith Co., Mark and Carolyn Blackburn, William Bondy, Suzanne Cadden, Lee and Mike Cohn, Wendy and Joe Davis, Joseph DiCristina, Laura and Walter Elcock, Douglas Friedman, Mack and Cece Fowler, Matthew Goudeau, Anthony Grant, Sarah Harte and John Gutzler, Crystal Hansen, Robert Holleyman and Bill J. Keller, Natasha Kamrani, Lorri Kershner, Rosy Keyser, Lannan Foundation, Kathleen and Christopher Loughlin, McGinnis Family Fund of Communities Foundation of Texas, Anthony and Celeste Meier, Jaqueline Northcut, Rebecca and Christian Patry, Dan and Ashlyn Perry, Pilgrim Building Company, Josh Pollock, Brenda R. Potter, Matt Powell, Noelle and Eric Reed, Liz Rogers, Lawyer, Mr. and Mrs. Rod Sanders, Haley Schultheis and Sean Richardson, Nicolas Shake, JLH Simonds, Neil and Carla Subin, studio CAK, Land Arts of the American West at Texas Tech, Natalie and Terry Tocker, Patricia Villareal and Tom Leatherbury, Erin and Larry Waks, Summer Wilson, and WinWin Creative LLC (list in formation).
Chinati is grateful for the in-kind sponsorship of Tequila Casa Dragones, The Marfa Spirit Co., Rambler Sparkling Water, Troop Beverage Co., and Twisted X Brewing Co..
Chinati Weekend programming is made possible in part with a grant from the National Endowment for the Arts, and the Texas Commission on the Arts.
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Texas Commission on the Arts

CHINATI WEEKEND OPEN HOUSE 2021 MARFA, TEXAS

JORNADA DE PUERTAS ABIERTAS DEL FIN DE SEMANA DE CHINATI 2021

la fundación the CHINATI foundation

DOWNTOWN MARFA



THE CHINATI FOUNDATION

FRIDAY, OCTOBER 8 — VIERNES, 8 DE OCTUBRE

DOWNTOWN MARFA — EL CENTRO DE MARFA

6:00 PM – 8:00 PM

Open Studio – Alan Ruiz, Chinati Artist in Residence
Locker Plant on East Oak Street
Open Studio remains on view Saturday (10am — 2pm) and Sunday (9am — 1pm)

Estudio abierto al público – Alan Ruiz, Artista en Residencia de Chinati
Edificio Locker Plant en la Calle East Oak
El Estudio Abierto al Público permanecerá abierto el sábado (10 am - 2 pm) y el domingo (9 am - 1 pm)

6:00 PM – 10:00 PM

Made in Marfa
Hosted around town on Friday evening and on Chinati's website throughout the weekend

Hecho en Marfa
Presentado en el pueblo el viernes por la noche y en el sitio web de Chinati durante todo el fin de semana

SATURDAY, OCTOBER 9 — SÁBADO, 9 DE OCTUBRE

THE CHINATI FOUNDATION — LA FUNDACIÓN CHINATI

10:00 AM – 2:00 PM

New Exhibitions
Plywood wall works by **Donald Judd**
Dan Flavin's *untitled (in memory of my father, D. Nicholas Flavin)*, 1974
Paintings by **Hyong-Keun Yun**

Nuevas exposiciones
Obras en la pared en madera contrachapada de **Donald Judd**
sin título (en memoria de mi padre, D. Nicholas Flavin), 1974, de **Dan Flavin**
Cuadros de **Hyong-Keun Yun**

10:00 AM – 2:00 PM

Open House Viewing of works in the permanent collection

Visita a obras de la colección permanente durante la Jornada de Puertas Abiertas

10:00 AM – 2:00 PM

Performance
Sounding untitled *for the Self-guided Listener*
A site-specific score by David Dove, performed by an ensemble of musicians in Dan Flavin's *untitled (Marfa project)*.
Commissioned by the Chinati Foundation with special permission from the Estate of Dan Flavin.

Actuación
Sonido* sin título *para el oyente autoguiado
Una partitura *site-specific* de David Dove, interpretada por un conjunto de músicos en la obra *sin título (proyecto Marfa)* de Dan Flavin.
Encargada por la Fundación Chinati con el permiso especial de la herencia de Dan Flavin.

10:30 AM

Director's Welcome
Special exhibitions gallery

Bienvenida de la directora
Galería de exposiciones especiales

10:00 AM – 1:00 PM

Judd Foundation
Open Hours for Chinati Weekend at La Mansana de Chinati/The Block
400 West El Paso Street

Judd Foundation
Horario de apertura durante el Fin de Semana de Chinati en La Mansana de Chinati/The Block
Calle El Paso 400 Oeste

3:00 PM

In a New Light — Alan Ruiz on Dan Flavin's *untitled (Marfa project)*
Marfa Visitor Center / USO Building - shade structure
302 South Highland Avenue

Bajo una Nueva Luz — Alan Ruiz sobre la obra de Dan Flavin *sin título (proyecto Marfa)*
Centro de Visitantes de Marfa / Edificio USO - pérgola
Avenida 302 South Highland

6:00 PM – 10:00 PM

Open House Dinner
Ranch fare with mariachi, tequila and cocktails
Arena at Chinati

Cena de la Jornada de Puertas Abiertas
Comida ranchera, música mariachi, tequila, y cócteles
La Arena en Chinati

SUNDAY, OCTOBER 10 — DOMINGO, 10 DE OCTUBRE

THE CHINATI FOUNDATION — LA FUNDACIÓN CHINATI

7:30 AM – 9:00 AM

Sunrise viewing of Donald Judd's 15 untitled works in concrete and 100 untitled works in mill aluminum
In addition to the main gate, visitors may enter from South Hill Street.

Visita al amanecer a las 15 obras en hormigón y sin título y a las 100 obras en aluminio con acabado de molino y sin título de Donald Judd
Además de por la puerta principal, los visitantes pueden entrar por la Calle South Hill.

9:00 AM – 1:00 PM

New Exhibitions
Plywood wall works by **Donald Judd**
Paintings by **Hyong-Keun Yun**
Dan Flavin's *untitled (in memory of my father, D. Nicholas Flavin)*, 1974

Nuevas exposiciones
Obras en la pared en madera contrachapada de **Donald Judd**
Cuadros de **Hyong-Keun Yun**
sin título (en memoria de mi padre, D. Nicholas Flavin), 1974, de **Dan Flavin**

9:00 AM – 1:00 PM

Open House Viewing of works in the permanent collection

Visita a obras de la colección permanente durante la Jornada de Puertas Abiertas

EVERYONE IS WELCOME. FREE TO ALL.

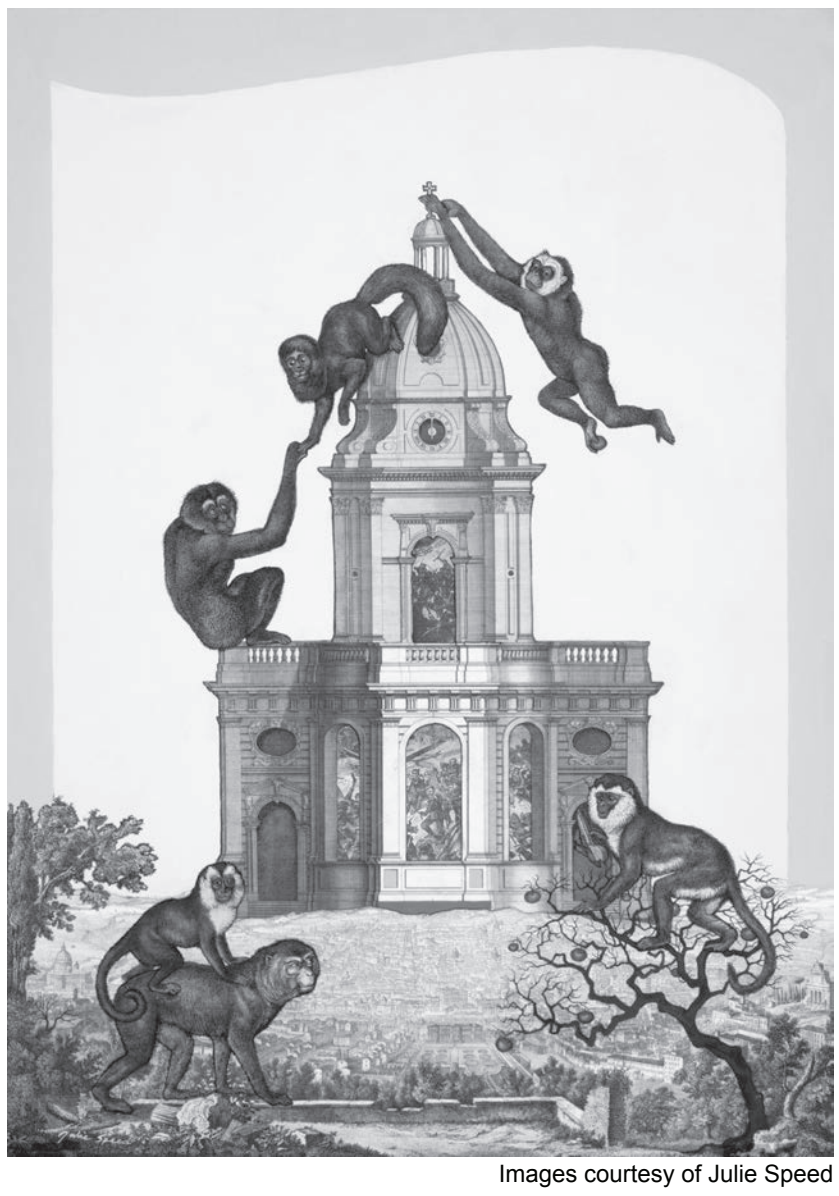
TODO EL MUNDO ES BIENVENIDO. ENTRADA GRATUITA PARA TODOS.

Masks are required at all times.
Numbers will be limited indoors.

Las máscaras son necesarias en todo momento.
El número de personas será limitado en el interior.

FOR MORE INFORMATION: **PARA MÁS INFORMACIÓN:**
chinati.org/chinati-weekend-2021





Images courtesy of Julie Speed

Migration, Julie Speed, 2021 gouache & collage, 21.25 by 14.25 inches. *Oversight, Julie Speed, 2021, gouache & collage, 20.75 by 15.25 inches.*

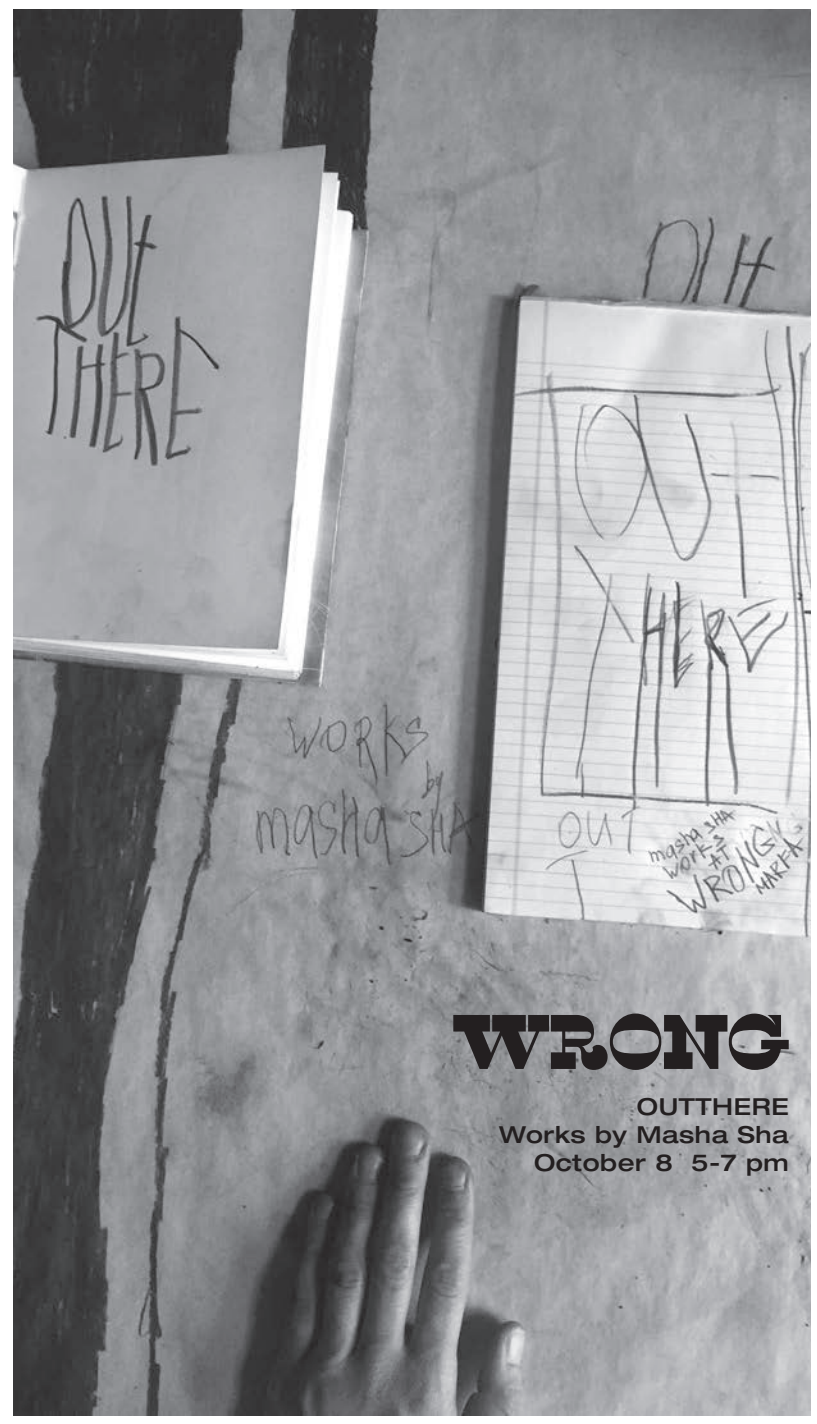
Julie Speed open studio and concurrent exhibition

MARFA — Julie Speed will open her studio at 520 Catherine Street in Marfa, this weekend, October 8 and 9, from 9 a.m. until 4 p.m., showing recent gouache and collage. This new work keeps obvious clues to a minimum. Wildly informative collage bits of 18th and 19th century etchings and plates return to layer on meanings at close examination, and yet keep at bay any sense of calm. Speed produces a very recognizable, steady and potentially mysterious aesthetic, yet never the same, never settled, equal parts wonder and menace. The juxtapositions, a puzzle of possible information or red herrings, cats, birds, weather and composed competent faces, belie the roiling sea and absurd circumstances they all find themselves painted into.

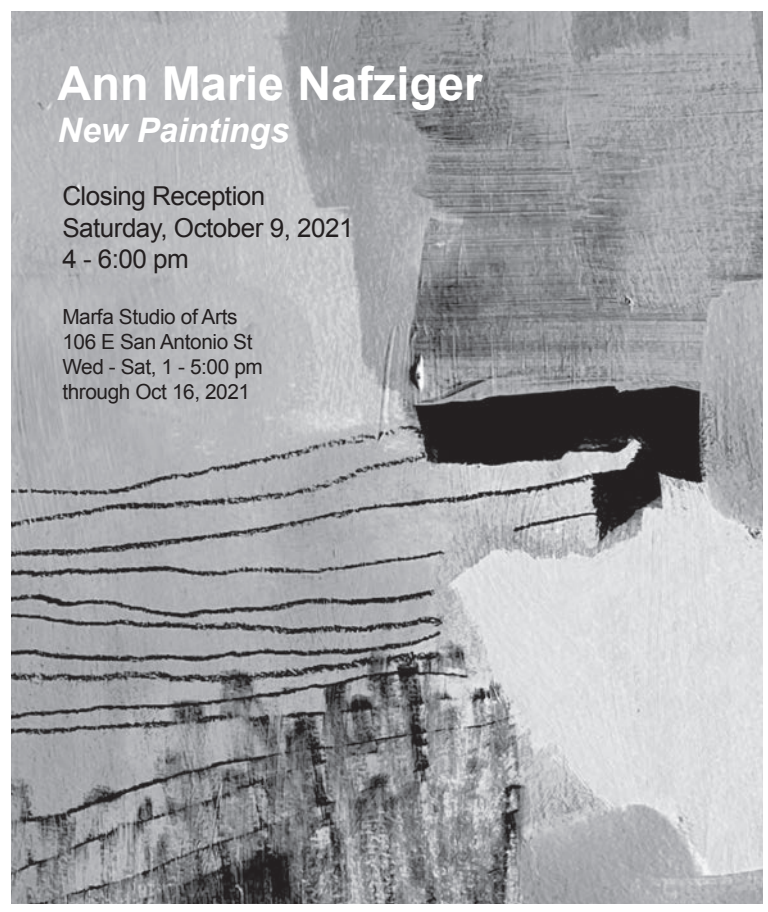
A concurrent exhibition, *East of the Sun & West of the Moon*, at the Dishman Museum of Art at Lamar University, Beaumont, Texas, just opened. This exhibition, organized by the El Paso Museum of Art, curated by Patrick Shaw Cable, first traveled to the Taubman Museum of Art in Roanoke, Virginia.

In this exhibition the collage elements of colorful Japanese woodblocks and the gray tones of engravings have moved from primarily border and vestments to taking over large portions of several pieces, which make for possible multiple narratives as the action of the original image finds itself repurposed as pieced quilts or feature the faces of Japanese men peering into the work. Layers of looking and feeling and thinking can get one far off the path, which is the point of the adventure, however can also be disorienting. As an aid to understanding her sometimes complex process, not just for collage, also for how she constructs an oil painting or gouache, Speed has created three distinct videos of eight minute loops synced with music, titled "Close Up," that will be projected in an auditorium so viewers can ideally go back to revisit a painting after watching. This exhibition at the Dishman Museum runs through November 13.

Marfa history lives at the
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Saturday and Sunday
for Chinati Weekend
12:00 to 4:00 p.m.
from the stop light,
two blocks west and
three blocks south
Marfa, Texas
theblackwellschool.org
preserving a nationally significant historically segregated Mexican American schoolhouse
Welcome to Marfa.
We wish you a fun and safe Chinati Weekend!



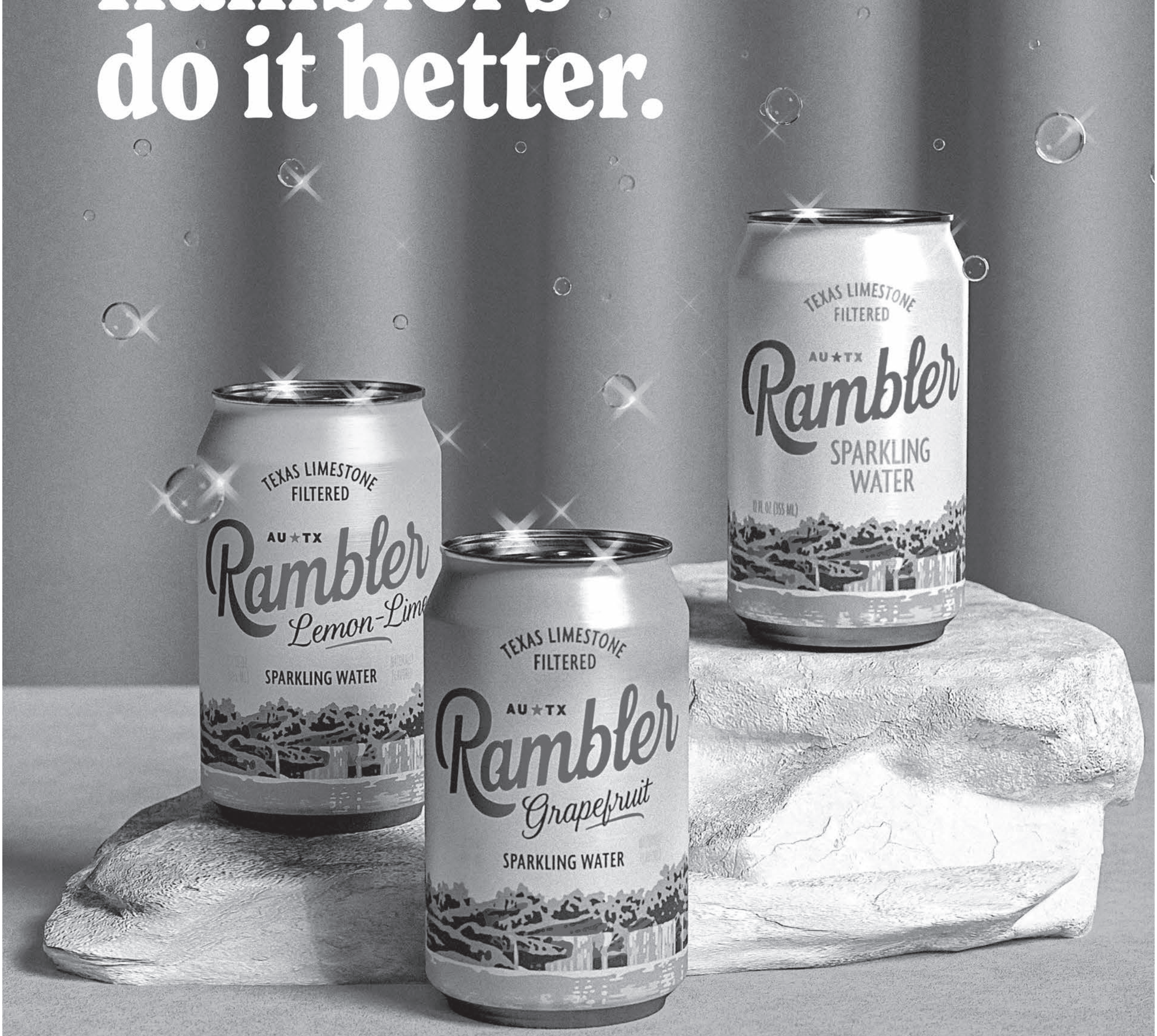
JULIE SPEED
FALL OPEN STUDIO
October 8 &9
FRIDAY & SATURDAY
9am - 4pm
520 W. Catherine St.
(next door to the Chinati Foundation)
e-mail: juliespeed@gmail.com website: speedstudiomarfa.org
instagram @speedstudiomarfa



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CHINATI
WEEKEND
2021
To the Art Blocks artists and community
Welcome
TO MARFA
YOU ARE HERE
artblocks.io



Photo courtesy of Fort Guerin

An exhibition of new works by Fort Guerin will open at The Sentinel on Friday. Guerin's work draws inspiration from 1940s and 1950s cowboy comic books and western movie posters, and this new series of works pays homage to the newspaper by sticking to an all monochrome, black palette.

Fort Guerin's graphic, Old West-inspired exhibition opens Friday at The Sentinel

By ABBIE PERRAULT
abbie@bigbendsentinel.com

MARFA — An exhibition of new works by West Virginia artist Fort Guerin will open at The Sentinel on Friday. Buckaroos, outlaws and cacti dominate the works, as Guerin draws inspiration from 1940s and 1950s cowboy comic books and western movie posters.

Guerin was raised in Mesa, Arizona, where saguaro cacti and dusty mesas figure prominently in the landscape, and the mythos of the Old West has long stirred his imagination.

In his dry brushed tempera on paper, Guerin silhouettes the weathered faces of Western characters, often in ten gallon hats. Each piece reads like a single panel from a comic book, a film still or the cover of a Western pulp fiction novel. Drawing inspiration for this exhibition from The Sentinel's adjoining newsroom, Guerin stuck to an all monochrome, black palette for this new series of works.

Though he majored in sculpture in college, he soon shifted his focus to painting. "It's very expensive to do sculpture and it takes a lot of space, which was great when you're in college with a studio and classes," he said. But out in the world, he said, "You find out real fast it's hard to pursue unless you have a big work space," he said, "And it's not as immediate."

In those early years after college Guerin found immediacy in painting, however he didn't know what the focus of his work would be. He gravitated toward painting with cheap tempera on paper, because it was less costly than using expensive oils and was an easy way to not get hung up on the costs while trying to find his style.

He'd also uncovered an ethos of trying to make his work accessible, and affordable, to those who are sometimes kept from accessing art.

When he moved from Arizona to Washington D.C. about 20 years ago, he was still in search of subject matter. It was in D.C. that Guerin found a comic book store in his neighborhood that would shape the focus of his artwork. Among the volumes and issues of comics, Guerin found 1940s and 1950s cowboy comics that informed his work going forward.

Though he'd found his primary subject matter – the Old West – the cheap tempera had gone from a temporary tool to a permanent fixture of his work. He'd also uncovered an ethos of trying to make his work accessible, and affordable, to those who are sometimes kept from accessing art.

"I like to have some stuff that's always accessible to people. Galleries have always had that intimidating factor where sometimes people are afraid to walk in, or feel out of place in them," he said. "If you like something, I believe you should be able to own some of it, so I try to have stuff available in a moderate price range so you can take something home with you." For him, that's smaller works that are in the $100 price range.

Two pieces of the artist's work have hung in The Sentinel since it opened in 2019, and after receiving countless inquiries about their origins, The Sentinel reached out to Guerin to put together an exhibition.

Kicking off during Chinati Weekend, the exhibition has a variety of new works created by Guerin for the Marfa show. The exhibition will be on view from October 8 to 10, 7:30 a.m. to close.

Disclosure: The Sentinel is a coffee shop, restaurant and bar owned and operated by the editor and publisher of The Big Bend Sentinel.

Greasewood Gallery to exhibit photography work by Marfa's Lesley Villareal

MARFA — Greasewood Gallery at the Hotel Paisano will host a public reception in conjunction with Chinati's Made in Marfa on October 8, from 6–8 p.m.

The gallery will be exhibiting work by Lesley Villarreal. If you live in Marfa, you probably know her. Maybe she photographed your wedding, or your baby, or your pets, or maybe you've got one of her breathtaking sunset photos hanging in your living room. You've danced yourself dizzy to bad (read: excellent) 90s music at one of her DJ parties and enjoyed the festive projections she insists on terrifying us with every Halloween.

A longtime resident of Marfa, Lesley Villarreal has been in the photography industry for over 15 years and was voted one of the top 10 wedding photographers in Texas. As described by one of her best friends, "Lesley is an animal-doting, Halloween-loving, photography magician of a friend and neighbor."

Recently retired from wedding photography, she now spends her time focusing on passion projects such as studio pet photography, stunning sunset shots, and the lighthearted "Hated on Yelp" series that pokes a bit of good natured fun at our well-loved little town.

Villareal's weird and popular "Miguel Meyers series" will be part of the upcoming exhibit, just in time for Halloween, one of Lesley's favorite holidays.

A recent cancer diagnosis has turned Lesley's world upside down, but Lesley is strong and brave and has a bevy of friends and loved ones rallying around to help her through this. In support of one of our own, Greasewood Gallery will be giving 100% of the gallery sales from October 8-11 directly to Lesley to help with the medical expenses.

Join friends and neighbors, new and old, in the gallery located in the Hotel Paisano at thecorner of Highland and Texas Streets on Friday, October 8, 6–8 p.m. Gallery hours are 8:30 a.m.–6 p.m. Sunday through Thursday and 8:30 a.m.–8 a.m. Friday and Saturday.

For more information, contact gallery director, Vicki Lynn Barge at 432-729-4134.

Marfa Library open house and reference room launch this Friday

MARFA — As part of *Made in Marfa*, the Friends of the Marfa Public Library will host an all-ages open house and celebration of recent additions to the library. The opening includes the newly renovated reference room, new YA and teen sections, new computers, as well as the community room and courtyard.

One of the most significant additions to the library is the renovation of a former office into a reference room. While much of the librarians' time is spent searching online for various reference questions, there are still some answers that can only be found in good old-fashioned printed materials. Additional materials in the reference room are of local interest. On view will be a selection of Marfa High School yearbooks (dating back to the late 1940s) and delightful scrapbooks, like the GIANT *Giant* scrapbook and another dedicated to the Marfa Lights. This event will also mark the beginning of *Marfa Make Believe*, with pirate-themed hijinks, photo-ops and crafts for children.

"Public engagement was critical in planning these new elements to the library. We treat the public as experts in growing our programs and facility, because they are the ones experiencing the library every day. A successful library is a story written by the entire community, and we are thrilled to share our progress with everyone," says Marfa Public Library Director Nicki Ittner. Ittner joined the library team in May 2020. She is currently getting her master's in Library Science at the University of North Texas. Before joining Marfa Public Library, she was the music director at Ballroom Marfa for five years.

The open house, hosted by the Friends of the Marfa Public Library, is free and open to the public. Light refreshments will be served. Masks are encouraged.

The library is located at 115 East Oak Street in Marfa.

Congratulations on 34 years of Chinati Weekend

GOODNIGHT LOVING Vodka

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PAUL KREMER

JONATHAN LASKER

Eugene Binder
218 N. Highland Avenue/ Back
Marfa, Texas

by appointment

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TUESDAY EVENINGS
with the Modern

FALL 2021 • Selected Tuesdays, 7 pm

This popular series of lectures and presentations by artists, architects, historians, and critics is free and open to the public. Lectures begin at 7 pm in the Modern's auditorium. Seating is at 6:30 pm. A live-stream broadcast of the lecture will be available at **www.themodern.org/lectures**.

September 28 – Artist **Sean Scully** in conversation with **Timothy Rub**, George D. Widener Director and Chief Executive Officer of the Philadelphia Museum of Art

October 5 – Artist, writer, dancer, choreographer, archivist, director, and poet **Harmony Holiday**

October 12 – Art historian and curator **Lilia Kudelia**

October 19 – Partner and Projects Director for JSa Arquitectos **Aisha Ballesteros**

October 26 – Writer and founder of *Glasstire* **Rainey Knudson** in conversation with **Kimberly Davenport**, Rice University Art Gallery Founding Director

November 2 – Art historian and curator of *Milton Avery* **Edith Devaney**

November 9 – Artist **Carrie Yamaoka**

November 16 – Artist **Frances Stark**

MODERN ART MUSEUM OF FORT WORTH
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Follow the Modern ww.themodern.org



Photo courtesy of Masha Sha

Far, Masha Sha, Roswell, New Mexico, 2021

Russian Artist Masha Sha opens 'OUTTHERE' at Wrong

MARFA — Russian artist Masha Sha brings her exhibition *OUTTHERE* to Wrong. The title encapsulates how a Russian artist could land in Marfa, Texas.

As a Russian artist living and working in the United States, Sha has engaged in a relationship with language that is always in a state of discovery. The complexities involved in excavating meanings from English words and phrases are a major part of the inspiration behind her bold and massive drawings.

Sha states, "I am always arranging and rearranging words and letters in my head. In my drawing practice I exaggerate the graphic and poetic nature of words."

Sha started out as a video artist in Russia, but her interest shifted to drawing. Drawing became a liberating process for her. She finds an immediacy and honesty in the practice.

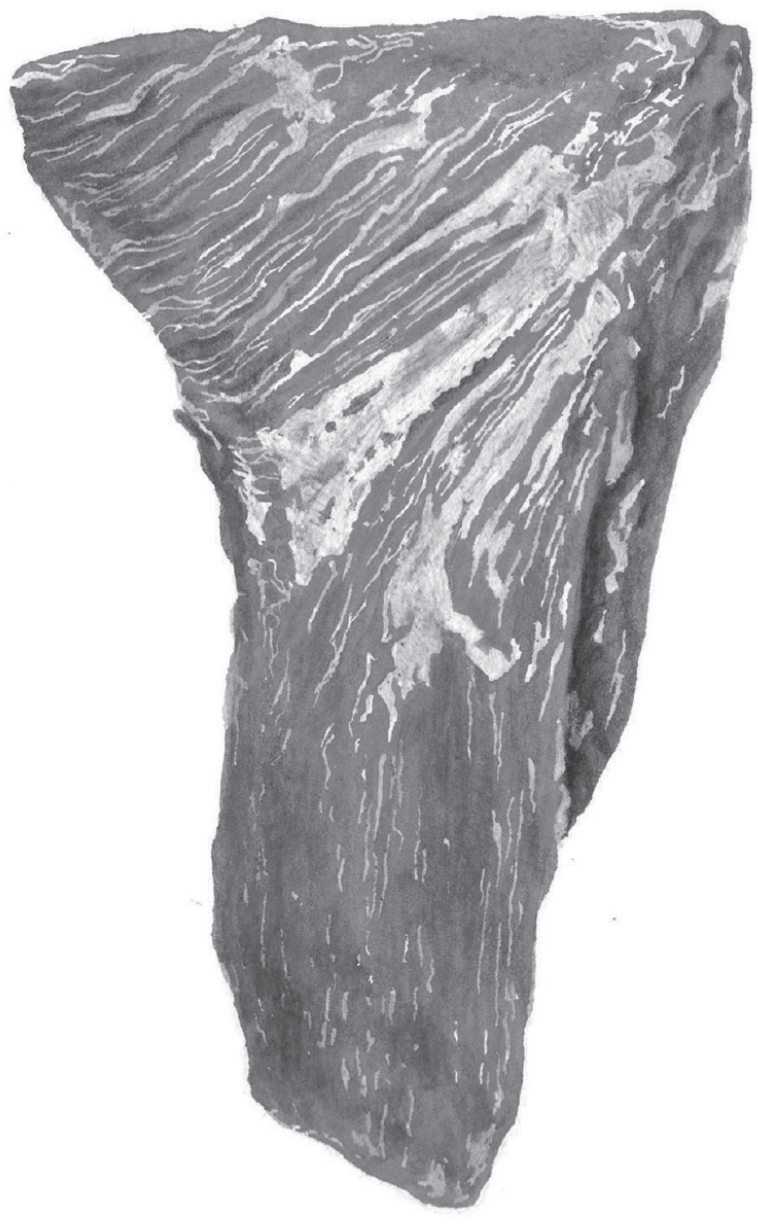
Sha was born in Chukotka, Russia, in 1982. She graduated from Pro Arte Institute, St. Petersburg, Russian (2005), and received an MFA from the University at Buffalo, New York (2010). Masha then completed The L. Jeffrey Selznick School of Film Preservation in Rochester, New York (2011).

She primarily works in the mediums of drawing and video. Masha received the International Award of Recognition from STRABAG in Vienna, Austria (2014), as well as the Young Artist Prize for Innovation in Moscow, Russia (2006). She is currently a resident artist at The R.A.i.R Foundation in Roswell, New Mexico.

WRONG will hold an opening for Sha on Friday, October 8, from 5-7 p.m. at 110 N. Highland Ave. Her show runs through the end of November. Everyone is invited to attend.

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MARFA MEATS

Positive changes have come to x2d gallery over recent months



Photo courtesy of x2d Gallery

A Laszlo Thorsen-Nagel Sumi ink painting, four solid graphite sculptures by Susan York and Gloria Graham's large drawing, Quartz, at x2d Marfa.

MARFA — Out of the disarray of 2020 the x2d gallery discovered what is important: service to their decades-loyal clients and attention to a filtered audience of genuinely interested new visitors.

By reducing access, they've created an intimate exchange, a one-on-one engagement with the art and artist, uninterrupted, and in a more domestic setting.

Reductive and spare drawings, sculpture and painting by Gloria Graham, Laszlo Thorsen-Nagel, Susan York and the gallery's other artists all reveal themselves best during this quiet contemplation.

If this is your area of interest or if you are new and curious, please arrange a visit. The gallery would love to meet you. To schedule a visit please message on Instagram @exhibitions2d or email x2dmarfa@gmail.com.



Lesley Villarreal

Photos

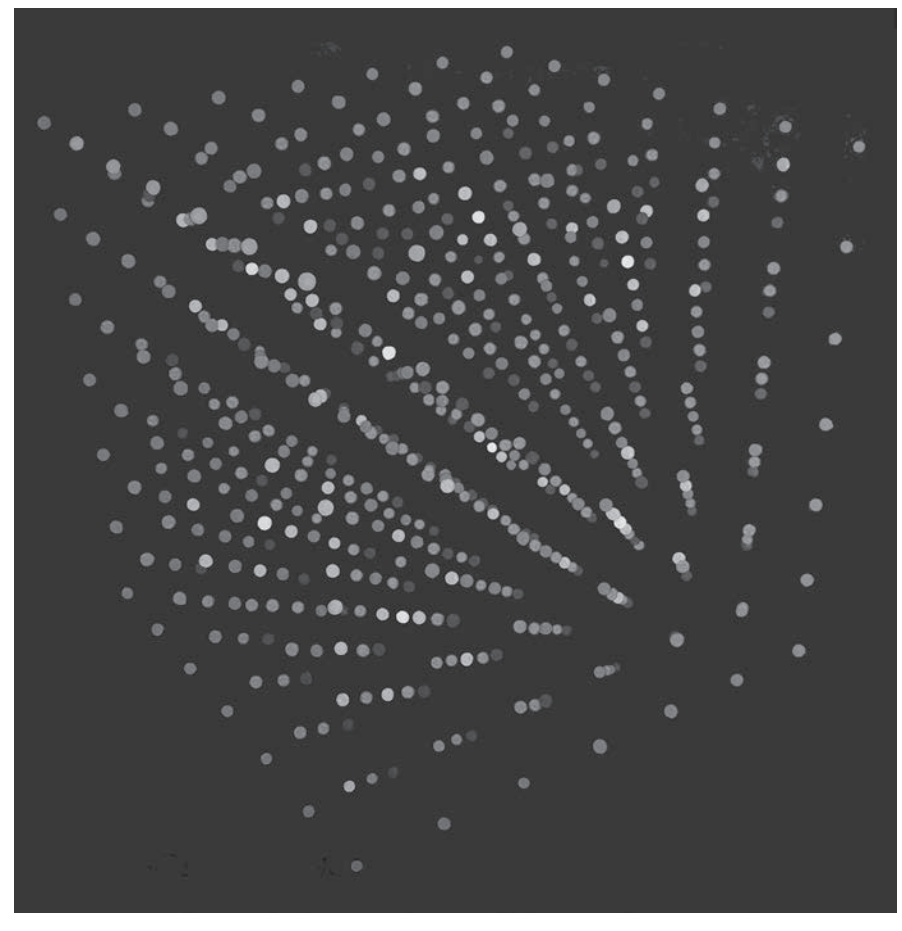
Greasewood Gallery
at the Hotel Paisano
Public Reception,
Friday, October 8, 6-8 p.m.

100% of sales October 8-11 will go to the artist, our friend and fierce warrior

RULE

CLARK RICHERT *Z-SPACE*

reception October 8, 6-8pm • on view through Jan 8



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