

BURN BAN IN EFFECT, NO GROUND FIRES

by order of Presidio County

Beauty in all its strange configurations:
The life of James Magee

The Big Bend remembers creator of enigmatic Hudspeth County masterwork

By SAM KARAS
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FAR WEST TEXAS — Memorials to James Magee — sculptor, painter, poet, welder, lawyer, roughneck, hitchhiker, visionary and friend to many — have rippled across the art world since September 14, when he passed away at the age of 79 in his hometown of Fremont, Michigan.

He is survived by his sisters, Susan Wente and Barbara Kemble, and his partner, Camilla Carr.

Among his many achievements, Magee is perhaps best known for the Hill, an indescribable work of sculpture and space he spent more than half of his life creating on an anonymous mesa in Hudspeth County.

Magee loved Marfa and Marfa loved Magee. “He always wanted to come here more than he was able to get here,” said Carolyn Pfeiffer, one of many Big Bend locals who were personally touched by his work and indefatigable spirit. “He had this extraordinarily positive personality,” she remembered. “When you came into contact with it, you were infected.”

Writer Sterry Butcher wrote a piece on Magee for Texas Monthly in 2020, and they kept in sporadic touch after that. Magee was unlike any artist she’d ever known. She compared him to the pronghorn — a misnamed West Texas creature more closely related to the giraffe than any kind of antelope. “He was way off on his own evolutionary branch,” she said.

“A merry-go-round of too much”

Though he made his home and studio in El Paso, Magee belonged to the borderlands writ large, to the Juárez queer scene, to the vast nothing of central New Mexico, to green chile cheeseburgers at May’s Café in Cornudas, Texas.

He came to Far West Texas by accident — literally, after a train derailment in Sinaloa left him stranded after a visit to Mexico City. He decided to try to get to El Paso and from there to his then-home in New York. He took the train through Chihuahua — through the Copper Canyon country and the capital city, which charmed him — and ended up in the conjoined border cities that would later become the center of his universe.

Magee’s early biography is a runaway train of its own, and trying to describe his life in a straightforward timeline is a fool’s errand.

An attempt, culled from an oral history conducted by the Smithsonian: he was born on June 3, 1945, in Fremont,

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Courtesy the artist, Galerie Gisela Capitain, and Hauser & Wirth

Zoe Leonard, “Al río / To the River” (detail), gelatin silver prints, C-prints and inkjet prints, 2016–2022. © Zoe Leonard.
See the Chinati Weekend section Pg. 1B.

Women sue the state over lack of abortion access in new documentary

‘Zurawski v Texas,’ directed by Maisie Crow and Abbie Perrault, screens locally

By MARY CANTRELL
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TEXAS — The lives of three women traumatized by Texas’ abortion laws following the reversal of Roe v. Wade and their pursuit of justice is the focus of *Zurawski v Texas*’ a new documentary by directors Maisie Crow and Abbie Perrault.

The film, which premiered at the Telluride Film Festival earlier this fall, will be shown at 5 p.m. Sunday, October 13, at the Marfa Public Library Community Room and at 6 p.m. Monday, October 14, at the Sul Ross Gallego Center Room, the “fishbowl.” Crow will be present for Q&As at each screening.

Having previously collaborated on Jackson, a 2018 film about the right to access reproductive healthcare in Mississippi, Crow and Perrault — editor-in-chief of the The Big Bend Sentinel and previous managing editor, respectively — said they began pursuing another film when Roe was overturned in 2022.

“We’ve had an idea to make

a film about what’s happening with abortion in America since Dobbs v. Jackson Women’s Health Organization got taken up to the Supreme Court, and we’ve just been looking for the right story to tell,” Perrault said.

The directors didn’t immediately decide to focus on the Zurawski v. Texas case, they said, but after encountering “nothing but devastation” during their field research, were drawn to Center of Reproductive Rights lawyer Molly Duane, the lead attorney on the case and a main character in the film, for the level of hope her and her clients brought to the situation.

“It was the first time that we felt like, ‘Okay, there is hope. Someone is doing something. There is potential for these laws to change,’” Crow said.

The case marks the first time women testified on their own behalf in a court of law for access to abortion since Roe v. Wade was decided in 1973. The directors said they were further compelled by the personal stories of the women

speaking out — lead plaintiff Amanda Zurawski as well as plaintiffs Samantha Casiano and Dr. Austin Dennard — all who needed abortions for medical reasons for which they were denied.

“We felt like these are all very brave, very strong individuals who were willing to put their names out there, as many of them say, to protect other women,” Crow said.

“They are choosing to put their faces to this case when abortion has continued to be stigmatized,” Perrault added.

Crow and Perrault began filming in March 2023, following not only court proceedings — one of the documentary’s pivotal scenes is when women take to the stand to testify during Texas Supreme Court arguments in November 2023 — but also the emotional turmoil the women and their families were experiencing as a result of child loss.

“We wanted to show that abortion is healthcare and that it’s not just a women’s issue, that this is about families at its core,” Perrault said.

“This film shows that access to abortion is about being able to determine the future for your family. It impacts so many more people than just the woman herself.”

Zurawski, particularly, wanted the film to show the many ways being denied abortion care still impacts her life, something mainstream media stories didn’t dig into, Perrault said. “To us, it was really important to show that this wasn’t just an acute moment but something that lasts,” she said.

Noticeably absent during a Texas Supreme Court hearing scene are the names of the state’s attorneys questioning the women. Due to a judge’s restrictions, filmmakers were only permitted to have one camera on a tripod in the room and could not zoom or pan. Crow said they chose to position the camera towards the women testifying and to not name the attorneys because they felt like they were “the embodiment of the state itself.”

“We constantly wanted to remind viewers, this is the state of Texas

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Construction on High Frontier resort nears completion

By MARY CANTRELL and ROB D’AMICO
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FORT DAVIS — Construction of High Frontier, a new resort by hotelier Tim Crowley located on 320 acres southeast of Fort Davis, is nearly complete with a soft opening set for November 15. The sprawling site, a former horse ranch and rehabilitation school, features several event spaces, guest suites, a spa, pool, restaurant and more.

The Sentinel recently joined High Frontier General Manager Matt Walker on a walk-through of the property. The project, years in the making, involves a mix of new construction and restoration of existing buildings. An old school gymnasium and chow hall will serve as an event space and restaurant, respectively. An adobe home, once girls’ student housing, is being transformed into a luxurious suite with a double-headed shower, soaking tub and mountain vistas.

High Frontier is designed to capitalize on unspoiled views of the Davis Mountains, to offer a variety

of event sites and to appeal to modern guest demands for kitchens and en-suite bathrooms. In addition to their own website, all High Frontier accommodations will be advertised on Airbnb.

Walker said those features are what set High Frontier apart from other popular wedding and event venues in the area. “People from the big cities really want to have a destination wedding,” Walker said. “Every place has its own different identity. We’re more open, we’re more spread out, whereas The Gage and Cibolo Creek are more confined.”

The property shares a name with its previous occupant, The High Frontier residential treatment center and boarding school, a private nonprofit where troubled youth ages 12 to 17 from across the country were sent for rehabilitation.

The school was built in 1976 and ran until it closed during the pandemic. The cluster of buildings used by the boarding school formed a starting point for renovations by the resort. Still, each structure required considerable changes, particularly installing big windows

to open up spaces that lacked natural light.

D’Hanis clay bricks, concrete block and steel frames — common elements of Crowley’s industrial style — are present throughout. Judd tables, similar to Marfa’s Saint George Hall, populate outdoor pavilions. Two concrete pads offer flexible spaces for yoga, stargazing and wedding ceremonies.

While large-scale facilities populate the upper section of the property along with a few satellite guest homes, the lower portion gives way to a multitude of individual buildings surrounding a large grass lawn. Outdoor patios attached to a lobby as well as one-to four-bedroom units overlook the greenspace. An existing pool near the lobby will be accented by a bar and cabanas. The site can accommodate events up to 800 people, Walker said, and 85 guests a night.

Efforts to dig trenches and bury power lines, in collaboration with American Electric Power (AEP), install dark-sky friendly lighting and restore native grasslands, removing

invasive mesquite and catclaw, are ongoing. Hiking trails designed by Tyler Priest will be available for visitor use.

A water well remaining from the boarding school-era was upgraded to suit the resort’s needs, Walker said. The property is outfitted with its own wastewater treatment plant,

complete with two 50,000 gallon tanks, for which a permit from the Texas Center on Environmental Quality had to be obtained. All of the plumbing on the property is routed to the plant that will discharge treated wastewater into Musquiz Creek.

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Photo courtesy of The High Frontier

The Rock House has an expansive view from its long back porch.

Zurawski v Texas

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that is saying this, this is the state of Texas that thinks that these laws are okay the way they are,” Crow said.

In keeping with that thinking, the directors chose not to interview the attorney general’s office or include input from the other side, allowing their legal actions in the case to speak for themselves, Crow said. “Our perspective was that the other side was playing out in these laws, in the questioning in the courtroom, the responses when the AG’s office appealed, the Medical Board hearing,” Crow said. “We felt like they were telling their story that way, and what we wanted to tell

was the stories of those being affected by these laws.”

Crow said healthcare, bodily autonomy and personal freedoms were top of mind during the filming and editing of the project. Those themes are resonating with audiences where the film has screened, she said, often with women who shared similar experiences with the plaintiffs but live in states where abortion laws are less restrictive than in Texas.

“They were able to get care, and they found it so alarming that those same experiences they had had in this country, when Roe was the law of the land. They were shocked that now people can’t get care,”

Crow said. “I think for a lot of people, they had never considered something like what [Zurawski] went through as needing an abortion. They didn’t associate that with abortion, but it is abortion.”

Crow began filming *Zurawski v Texas* shortly after giving birth to her own son. She said having experienced a traumatic birth herself gave her a personal understanding of how emotional and dangerous being pregnant can be, she said, which she carried with her throughout the filming process.

Zurawski v Texas will screen at nearly 20 film festivals this month, and impact screenings

are planned in ballot initiative and swing states across the country. “We feel like it’s a really great educational tool for voters to understand what abortion bans mean in practice,” Crow said.

Jennifer Lawrence and Hillary Clinton are both executive producers on the film. Both Hillary and Chelsea Clinton, a professor of public health, have participated in panels on the documentary. “We’re very grateful that they were willing to use their platform to elevate the stories of the women in this film,” Crow said.

For more information, visit zurawskivtexas.com.



Photo Courtesy of AfterRoe Productions LLC
Scene from Zurawski v Texas, directed by Maisie Crow and Abbie Perrault.

High Frontier construction

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Walker said the water plant was designed with expansion in mind. “Our wastewater plant is really simple, but it’s also really advanced, where if it was just me living on the property, it would be sustainable, or if this place was completely packed with 500 people and the toilets are flushing every other minute, it would keep up with that,” Walker said. “The infrastructure that we’re building here is just so we have plenty of utility space to add on in the future, more than enough.”

Adding an RV park and camping area with Wi-Fi, an outdoor kitchen and plunge pool has been discussed, Walker said. A portion of the property that contains an old woodworking shop, roping arena, and saddle room is envisioned to become a non-operational vineyard, garden for the restaurant, and another guest suite.

Walker said, for now, High Frontier is mostly staffed. While



Staff photo by Mary Cantrell

Developers said the openness and distance between buildings makes the resort unique.

there are odds and ends to finish up across the property, he said, it is exciting to see the finish line in sight. “Seeing all this come together is just crazy rewarding,” Walker said.

“We’re all really proud.”

Tim Crowley declined to comment for the article and instead left commentary to his general manager.

Marfa Public Radio news director leaves after 7-year stint

By ROB D’AMICO
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MARFA — It’s been seven years since Carlos Morales made his first trip to Marfa, and his recollection of his reaction to the town was a feeling there was a “tremendous sense of community,” particularly when the staff at Marfa Public Radio welcomed him with open arms to join them in tie-dying T-shirts.

Morales, an El Paso native who had worked in public radio in Austin, Waco and Marfa after graduating from the University of Texas at Austin, had been impressed with the news content and other programming coming out of Marfa Public Radio. So, when a position opened for a local NPR Morning Edition host, he jumped at the chance — even if it meant waking up every morning at 4 a.m. He also reported news at the time, and over the course of a few years at the station, he assumed the role of news director. (Travis Bubenik, who has worked a variety of positions at the station as host and reporter, is now taking that role.)

The Big Bend Sentinel sat down with Morales to ask him about the highs and lows of working for a station that is responsible for news coverage for the gigantic Big Bend and Permian Basin areas.



Photo courtesy of Marfa Public Radio

Carlos Morales spent seven years broadcasting and directing news at Marfa Public Radio.

A: Totally, it’s a job that gets you out there. My first job was neat. It’s “Morning Edition,” so early days and then also reporting. And then I was coming in to also facilitate news direction, but it was difficult to do that while reporting and more, so, it didn’t really happen. Formally and officially, news director as my main and sole responsibility became the job in 2021. You’d have to fact check me on that. It’s all a blur, you know?

Q: One thing I was curious about was looking back at when you got to the station and looking at it today, are there considerable differences?

A: I think we added, and I say “we” because it’s a team effort, but I think we really shored up and more firmly defined the newsroom at Marfa Public Radio. I think we brought in more structure. We brought in more standards as well as accolades. If we’re looking for one thing to tell us that we’re headed in the right direction, I think we can look to awards. In the last seven years, the station as a whole has received, or won, earned, whatever we want to say, six national Edward R Murrow Awards, which is, I think, a pretty great indicator that, at least on the content side of things, we are going in the right direction — giving the structure to to allow your reporters to do more kinds of specific kinds of features, or to experiment in sound.

Q: Had you been to Marfa before?

A: No, I had never been out here before.

Q: What was your impression when you rolled into town?

A: Well, so, it’s funny. I grew up in El Paso, but my parents weren’t much of the adventurous type. They didn’t really go out, but my dad had a connection to the Big Bend through his first job, and so he knew a little bit — mainly about Presidio, Alpine and Fort Davis, and so he was kind of my travel Sherpa, so to speak. But as far as impressions? I think as a guy in his mid 20s, the thing I was struggling with was, how do you make friends? Now that we don’t have a school or structure to meet around. And how do you socialize, right? And I pulled into Marfa and in the first 10 minutes someone shouted at me out across the street and said, “Hey, we’re making tie-dye shirts. You want to come do this?” There are people at the radio station. So, I think the first impression was the strong sense of community being immediately pulled into it. I think then having the job at the radio station allowed me to fully tease out and see all the corners of that community.

Q: Once I got started being the managing editor of The Sentinel it was exponential in knowing more and more people.

our coverage range, but all the radio reporters that were in the El Paso area at that time just so happened to all be out of the town that weekend. I got a call Saturday around 10 a.m. saying, “Hey, this is happening, and you guys are the nearest team.” So, me and a producer/reporter at the time hopped in a vehicle and went to El Paso, and what I ended up doing was a feature that was kind of like it was a profile of El Paso as a city, but obviously through the context of the shooting. That was really difficult. It’s my hometown. That was a hard, hard piece to put together, but it’s one that I do look back on with a certain sense of pride.

Q: Do you recall any big mistakes?

A: Oh, man, every day. You know how it is being in the chair, right? I can’t recall or think of a specific screwup. I know that they happen for sure, without a doubt. But the name of the game was you take the hit on the chin and you move on. You have to make a call, and sometimes it’s going to be the wrong one. And in news, that’s a heavy responsibility, but if you can learn from it, that kind of mitigates it a little bit.

Q: What prompted you to leave and what’s next for you?

A: I’ve got small contract work lined up, like production type work, but nothing serious or full time or official. As you know, the news grind is inherently busy, chaotic. There’s always something happening. And I think I just realized, after a short vacation earlier in the year, that my batteries were run out. I just realized I needed to [leave] for myself, but this is something not just for my benefit but also for the station’s benefit. Knowing that we had a more-than-capable person in Travis to take things on made me feel even better about my decision. It’s like, cool, there is a ladder there. There is kind of some built-in succession plan, and I know he’s going to do a great job.

Q: Are you going to stay in Marfa?

A: Yeah, that’s the plan for now.

Q: What else would you say about Marfa or the Big Bend in general that may endear you to stick around?

A: The community is definitely that major through line. I don’t want to be overly cliché, but it’s beautiful country. I’m not much of an outdoorsman, but when I do get out there for a hike or just even a walk, and whether it’s, you know, the middle of the day or under those beautiful dark skies, it is really peaceful. And I think I’ve really grown accustomed to it so much that when I visit my sister in Austin or my sister in Philadelphia, or even my parents and my other family in El Paso, I get big city anxiety. I get a little wigged out. I’m like, “There’s too many cars here. Why are all these people here?” There’s a regular Tuesday soccer game that happens here and that’s fun and something that’s grounding for me. I love popping by the Shorthorn game to get Hot Cheetos and cheese and watch some six-man football. It’s just small town delights, you know.

I understand I’m leaving, but as much of the spotlight as possible should be on the team that’s staying and taking it on. They’re gonna do great things.



Special West Texas Screenings with filmmaker Maisie Crow

Admission is free but seating is limited.
Sponsored by the Big Bend Sentinel.

MARFA

Sunday 13 October at 5 pm
Marfa Public Library
Community Room

ALPINE

Monday 14 October at 6 pm
Sul Ross University
Gallego Center Room 129 – the “Fishbowl”

The life of James Magee

(Continued from page 1)

Michigan, whose only claim to fame is the Gerber baby food factory. He picked up drawing very young, but he had difficulty reading and was self-described “really really really dyslexic.”

Despite that, he had a fondness for words. He had wildly diverse interests and had trouble between pursuing a five-year Ph.D. in African art and attending law school. He eventually picked law school, and later worked for the United Nations on protections for conscientious objectors to the Vietnam War.

He was very well traveled, inspired by French monks and Irish revolutionaries and boatmen from Mali. After law school, he settled down in a junkyard on Staten Island in a warehouse-turned-studio. He started writing poetry and making sculpture.

Eventually he turned his sights upstate and purchased an underwear factory-turned-chicken coop to begin producing work on a bigger scale. He worked part time at a home for adults with developmental disabilities and caring for an elderly man in the city. He ate a lot of pancakes and crafted a sculpture called The Rapture, made from hundreds of Mrs. Butterworth bottles.

During the oil boom of 1979, Magee came to Texas seeking work on rigs outside of Odessa, temporarily abandoning his search back in New York for an isolated place to start acquiring land for a large-scale project. His time in the oilfields started getting his West Texas gears turning.

When he returned home and found that his rented cabin had been struck by lightning, he took it as a sign to permanently relocate. His other life in the city had been wearing him thin. “That was my cycle, which was absolutely insane,” he remembered. “You know, U.N., home for the dying, gay bar, sex club, gay bar ... then by one or two in the morning St. Mark’s Baths and then home to bed ... then wake up with six hours of sleep and go to the U.N.”

The following year, he settled down for good in El Paso. “I could not keep this up,” he said. “Texas was there, and I knew it might be able to save me from a merry-go-round of too much.”

Journey of death as seen through the eyes of the rancher’s wife

Magee did not go to El Paso alone. Annabel Livermore — a retired librarian from the Upper Midwest — came too, setting up a studio near his home and settling into the local art scene.

By some metrics, Livermore was more successful than Magee. For one, she has her own museum, championed by dealer and gallerist Adair Margo. She put up major shows at Yale and the San Diego Museum of Art and was invited to paint a hospital chapel. First Lady Laura Bush was a fan and collector.

But unlike Magee, with his intricate network of friends from around the world, Livermore was content to live her life privately. “Very few people claim to have met Miss Livermore,” wrote Edward Lucie-Smith. “She never attends her own exhibition openings but sometimes sends tape-recorded good wishes, uttered in a quavering voice.”

It did not take long for the art world to discover that Magee and Livermore were the same person. It was immediately clear to his close friends that Livermore was not a delusion, nor a sign that Magee wanted to swap his identity for a female one.

Magee himself was adamant that she was something more than a name. As a man in his 20s, Magee occasionally released work under the name J.R. McCoy, hoping to avoid attention. “[It was] I think out of some kind of embarrassment as to who I was and what I was. And my family was just heartbroken, except for my younger sister, of my having done this life that I had chosen ... both the gay thing and the art thing,” he remembered in the same oral history tape for the Smithsonian.

Annabel Livermore was different. Some would use terms like “alter ego” or “persona” — but perhaps she was a portal, a way to access another part



Courtesy of Cornudas Mountain Foundation

A portrait of James Magee by San Elizario artist Gaspar Enriquez.

of his creativity and by extension, himself. “It’s not a pseudonym,” he insisted. “This is a friend of mine who’s had [decades] of my life. And we’re trying to do the best that we can.”

Much of Magee’s sculpture work is industrial, drawing on his time in the trades, on his skills as a welder and a builder. Among his earliest pieces were disturbingly contorted crosses and semi-humans with animal teeth smashed into the ground.

Befitting a demure Midwestern librarian, Livermore’s work could be described as softer, depicting animals and trees and tranquil bodies of water. She was deeply inspired by the Big Bend, creating a series of paintings interpreting scenes along the famous River Road.

Attorney Liz Rogers of Alpine owns a Livermore, which she hung in her kitchen. She got to know Magee and his then-partner Rod McCall in the early 1980s, when she began practicing law in El Paso. She saw the painting and had to have it, even though it was wildly out of budget. “I had to reach deep, deep in my pockets,” she said. “But I’ve loved it ever since.”

Rogers was drawn to Livermore’s work for the same reason many other borderlanders do — it’s playful, but it feels honest. “She has really touched people’s heartstrings here,” Margo wrote. “She has processed the border region in a very unselfconscious way. People look at it and say, ‘This is who we are, we love this work.’”

In the spring of 2001, Magee took Livermore to a ranch in New Mexico where she could paint uninterrupted for four and a half weeks. The closest town was Truth or Consequences, 40 miles away.

The ranch was smack dab in the middle of the Jornada del Muerto — the Journey of Death — a waterless 90-mile route from Socorro to Las Cruces that early settlers would often cross in the middle of the night to avoid the heat. Hundreds of years later, the Americans considered it just as unfit for human habitation as the Spanish and used it to test nuclear bombs.

Livermore was taken by LaVerne Walker, whose husband owned the property. She was fascinated by how Walker had made a life in such a remote and inhospitable place and named the series of paintings Journey of Death as Seen Through the Eyes of the Rancher’s Wife.

Like much of Livermore’s work, the paintings are not straightforward landscapes. They’re not photorealistic; all of the Rancher’s Wife paintings have a warm, fiery palette of reds and oranges and yellows. Some of them are anchored to the canvas by a tiny ridge of mountains at the bottom. The

rest of the expansive 6 by 4-foot frame is presumably sky, busy with brush strokes that evoke clouds, storms, wind and mysterious forms.

The name of the series was just as much a part of the work as the paint itself. “If a woman regularly drives 40 miles to get a loaf of bread, she’ll think a lot about death,” Livermore wrote.

Before and after the Hill

A hundred-odd miles away from the ranch, another important work was rooting itself in the land, this time outside of Cornudas, Texas. Located between El Paso and Dell City, Cornudas is more of a collection of buildings than a town — the 2000 Census estimated a population of 19 people.

The only business is the Cornudas Café, formerly known as May’s, after outspoken former proprietor May Carson. Carson passed away in 2018, but the café still receives a few visitors each year looking for the Hill.

She would later tell an interviewer that some folks in the area suspected Magee was a “devil worshiper,” but by most accounts they had a warm relationship. “If you can live in Cornudas, you are something,” said Magee’s friend Judith Gaskin. “Maybe people there thought he was weird, but they respected him.”

In 1981, Magee started buying up land in Cornudas for a project he’d been envisioning, in one shape or another, his entire adult life. He started with 100 acres and gradually worked his way up to 2,000 to begin a work he called “the Hill,” made up of four structures that are 40 feet long, 20 feet wide and 17 feet high.

Magee surveyed the place by hand, setting out with a string and compass to mark where the structures would one day be built. There were never any blueprints, no architect. The rock work was done by hand. Massive sculpted panels and intricate floor pieces were assembled and welded by Magee himself.

Over the past four decades, the Hill has formed a sort of cult following — unknown to most, but feverishly evangelized by the few who know it. “The Hill was not originally conceived as a ‘work of art’ nor should it be thought of as merely a configuration of four buildings holding artwork within,” Magee wrote. “Instead the Hill in its entirety, as I believe it to be, is one single sculpture or spiritual ornament laid out in the form of a cross and configured with doors opening up into doors opening up

into doors opening up into doors.”

Very few people have ever seen the Hill, which has traditionally cost a few hundred dollars, payable to the Cornudas Mountain Foundation, to visit. This was not an act of exclusionary art world cool kid snobbery — it costs the foundation around \$2,000 per viewing to operate the Hill.

First, there’s the long drive from El Paso and the renting of a four-wheel drive vehicle. Then the Hill has a lot of heavy, moving parts that need to be operated by a team of workers — the third building typically requires four people to open it.

A key facet of the experience itself is Magee, who wrote long titles for each work — works in their own right that others might describe as poems. He would accompany each small group and read the titles as they processed the immensity of the work.

The total effect is impossible for the few who have seen it to describe. It has been called “startling” and “sacred.” A common response to the work is

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PINCHI UMAMI at The Sentinel

@pinchi_umami

comida
rica
y bebidas
bien frías

Michael Diaz de Leon
and special guest
Alonso Madrigal from Mexico City’s Malix

OCTOBER 11
4:30—SELL OUT

209 W EL PASO ST.
MARFA, TEXAS

Opinion

LETTERS TO THE EDITOR

Vote yourself

Vote with your whole self. Vote for yourself and those you love. Do not let party or peer pressure or some idea about "identity" tell you how to vote. Your vote is YOUR voice. Use it!

Ultimately, we have only ourselves, with our unique perspectives and experiences, to guide these decisions. Being judgmental is a mistake; "Judge not lest ye be judged" is a sound precept in life and in politics. However, our judgment is all we've got. And while economics and international law may require specialized study and arcane vocabularies, we size up people every day. Critical thinking is needed to take on policy, but we also have our common sense to size up people. Our heads get us so far, but our hearts and our guts count for more in the long run.

Informing ourselves makes us better citizens, and while it is difficult to do that in this polarized political atmosphere with so much conflicting information bombarding us from so many uncertain sources, it is essential. But how much can we rely on what we think we have learned? Policies have unintended consequences. People change. And when circumstances change, what we have known becomes irrelevant, and we must stretch our minds to deal with new realities. How, then, to decide which candidates deserve our votes, or whose platforms will solve our problems?

But what will appear on your ballots? People. Their names. Individuals. As the election approaches, voices discussing it have become louder and their messages more combative. The only area of agreement seems to be that we should consider policies, not evaluate the people for whom we are going to vote. What is important, say the talking heads, is not the flawed human beings whose names appear on the tickets, but the policies they favor and the plans they put forward.

Claire Anderson
Fort Davis, Texas

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I am still reeling from the article The Sentinel published on the front page of the paper taking up four columns plus a photo and then 3 half-page columns and 3 full-length columns on the 2nd page, titled "Woman arrested for impersonating an attorney, string of alleged crimes in her wake." I was afraid it was about a mass murder or something of major community significance. No, it was about a local woman who lost her job and was behind 2 months in her rent.

It went on and on about how she forged attorney signatures, identity theft, hacking into a co-worker's computer. All of these are unproven charges based on a former coworker, untraceable text messages, "unnamed" friends. It read like an ambitious reporter trying to do "Bob Woodward" style investigative journalism without having the required ethics, knowledge and experience.

The subject of the article was a former "burn" nurse, one of the toughest jobs in the nursing field, who had not only suffered emotionally from her extremely challenging profession and the pandemic, as did most healthcare workers. Unfortunately after moving to the area, she was fired from a job in a local mental health program for seniors after a conflict with a newly hired office worker who worked under her. The office worker was also eventually fired for unknown reasons, but she sure was included in the article with lots of unproven information summarized in what came across as a "poor me" attitude. The article went on and on like a poorly written tabloid article. Not only was the subject vilified, the former employer was named 3 times, for no necessary reason, except to cast doubt on their organization.

All I could think about was this is a local community paper that should be part of drawing the community together and helping the citizens by keeping us informed about what is important. If The Sentinel felt this was so important, to more than the landlord, the information could have been summed up in a simple, short 3" high column statement. Instead, this young woman who is obviously stressed and having serious emotional problems was cut up and hung out to dry. And to make matters worse you put her picture on the front page so everyone would recognize her. Shame on you Sentinel. This is not a "bad" person, dangerous to the community, but someone who has had a career in a very stressful healthcare job caring for people that few people will attempt or can endure. She is obviously having a breakdown. She needs the support of the community, not "shaming."

I could not help but think of the classic novel The Scarlet Letter by Nathaniel Hawthorne, published in 1850 about a village in Puritan New England. The subject, "Hester," did not fall under the scorn of the community but continued her way, never admitting guilt, and eventually lived out a life far more honorable and fulfilling than most of her detractors. I hope Sarah can get the help and support she needs from friends and the community to do the same.

As for the handling of the senior mental health program, The Sentinel could vindicate themselves by publishing a well written, more personal article of the program that includes stories of persons that benefited by finding and enjoying a new life after experiencing the common pitfalls of aging such as failing health, loss of a partner and friends, or estrangement from children or family. I know you have previously published an article on the program, but it did not come from the hearts of the people participating. It would require a reporter with a lot of empathy, respect and willingness to listen to what people had to say without judgment. I'm just not sure after the article you just published anyone would be willing to trust talking to one of your reporters no matter how much you guarantee anonymity, but it might be worth a try.

Fonda Ghiardi
A proud, happy senior with little patience for nonsense
Fort Davis

Editor's note: In our series on mental healthcare, The Big Bend Sentinel did ask several healthcare providers if they could ask any of their clients — whether named or not — to share their stories, including Senior Life Solutions. Those providers did not respond with anyone, which is understandable since it's very difficult for people to talk about their mental health.

...

"He that troubleth his own house shall inherit the wind: and the fool shall be servant to the wise of heart." — Proverbs 11:29

The right wing is peddling lies about immigrants again, such as claims immigrants are criminals, rapists and murderers, are an "invasion" taking jobs away from American citizens, and the most ridiculously evil lie that some immigrants killed and ate their neighbors' pets. Why do they lie like this? The reason is not so much about immigrants or immigration policy. It's about justifying hatred and discrimination against anyone meeting their "immigrant" profiles, whether they are U.S. citizens or not.

The favorite targets for lies from today's Republicans are any group with less power — immigrants, Black, Hispanic, LGBTQ — those least able to fight the right. Perhaps, though, they have made a big mistake in assuming that women are in a group of minority power. They messed with women's rights and are already inheriting a bit of the wind.

To dispel these lies, citizen members of minority groups must stand together and vote with the Democrats who believe that all men and women are created equal. United we stand, and "we aren't going back," not back on women's rights and not back on all civil rights, including the right to vote and the right to privacy in our individual lives. They've "troubled their own home," so we should VOTE so "they shall inherit the wind."

Mary Bell Lockhart
Alpine



We want to hear from YOU!
Letters to the editor should be sent to editor@bigbendsentinel.com, and must provide the writer's full name, city of residence and an email or phone number, so that we may follow up and verify information as needed.

- Your letters may be edited for clarity and brevity. While opinions of all kinds are welcome, when it comes to claims of fact, we strive to only publish what is verifiable.
- 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.
- We may reach out to ask questions and verify the identity of the sender. We do not run letters anonymously unless the sender is privately identified and has a reasonable claim to anonymity.
- 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

WHAT COMES NEXT
SAVE THE DATES

BLACKWELL BLUEPRINT is a collaborative ideas workshop to spur creativity and vision for the successful future of the Blackwell School National Historic Site.

Make plans to share your ideas with a team of planning and design professionals and people involved with the park and the community.

Become part of the vision of how a national park can benefit Marfa and the region.

THURSDAY, OCT 24, 5-6:30 PM
RECEPTION AND IDEAS SESSION
Share your thoughts and hopes for Blackwell School National Historic Site and how it can impact Marfa.

SATURDAY, OCT 26, 12-2 PM
COMMUNITY OPEN HOUSE
See ideas brought to life through the eyes of designers, planners and architects and share your thoughts.

LOCATION: Blackwell School National Historic Site, 501 S. Abbot St. Marfa, TX, 79843

Contact: Please contact Cristobal Lopez at clopez@npca.org for any questions.

BLACKWELL
★ **BLUEPRINT** ★
COLLABORATIVE IDEAS WORKSHOP

BLACKWELL SCHOOL NATIONAL HISTORIC SITE
501 SOUTH ABBOT STREET
MARFA, TEXAS

la fundación
the CHINATI
foundation

Chinati is an art foundation
created by Donald Judd and
opened to the public in 1986.

Chinati is open Wednesday through
Sunday. Office hours and guided
tour times are seasonal. For details
and reservations, please come to
the Visitor Center (1 Cavalry Row)
or go to chinati.org/visit.

Free entrance is available for residents
of Presidio, Brewster, and Jeff Davis counties.

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MARFA 100

MARFA

SATURDAY OCTOBER 19, 2024

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The life of James Magee

(Continued from page 3)

for viewers to burst into tears.

“The art defies description,” wrote Bob Ostertag. “Giant works of many tons each. Steel and iron triptychs on huge ball bearings. Studies in rust and decay and debris. Acid and honey. Beeswax and burnt rubber. Paprika and cold-rolled steel. Barbed wire and pig bone.”

“Going to the Hill is not like going to view art,” he continued, “but going not only into the dreams and the imagination, but also the bones, blood and muscle of James Magee.”

Art historian Richard Brettell put it in simpler terms. “Anyone who has visited the Hill divides his or her life into two new parts — before and after the Hill.”

While the Hill does not involve the land in the same way that works of the Southwestern land art pantheon do, Magee was always concerned about maintaining some of that sacredness. Despite Cornudas’ isolation, he started to notice land developing in the background — just before his death, a pair of oil rigs popped up in the horizon. (Thankfully, they disappeared.)

He started constructing a series of columns to encircle the work, creating a sense of protection without closing it off from the outside world. “It doesn’t deny what is happening on the other side,” he said. “I think that would be kind of wrong to hide a place from what is happening on the other side.”

After the Hill

Magee understood that there would soon come a day where he could no longer oversee his masterwork. In 2022, he filled a large binder with his will and vision.

Eric Pearson, president of the El Paso Community Foundation, also serves on the Cornudas Mountain Foundation board. The two foundations joined forces to provide a blueprint for the Hill’s preservation. “Everyone agrees that the goal is to sustain the Hill into perpetuity,” Gaskin, who also serves on the board, said.

In the short term, this arrangement allows Magee’s assistant, Juan Muñoz of El Paso, to continue working. “He was always amazed by Juan,” Gaskin said.

A celebration of Magee’s life is tentatively set for the first week of May 2025 at the Hill.

While access to the Hill and the Museo Livermore might be limited until then, there are a few ways to sit with the work.

Butcher, who spent so much time trying to put his life into words, recommends visiting the meditation room at the University Medical Center of El Paso, which was designed by Annabel Livermore.

The space features a cosmic overhead painting and a series of smaller paintings on hinges, which visitors can open and leave a prayer for a loved one. “Everything you need to know about the artist is in that space, I think, and its elements echo what is at the Hill,” she said. “Wisdom, beauty, a certain whimsy, tenderness, mystery. What more could express love than to create a place of solace and communion?”

Magee was just as unable to describe the sanctity and inwardness of his work, but he did try. “Art for me is some kind of a meditation, and that is a very private act,” he said. “It has nothing to do with show biz, or anything else. That’s how I see it. It’s the taking in of beauty, you know, in all its strange configurations.”

Tea on the Terrace returns to Jeff Davis Library

FORT DAVIS — Celebrate autumn with "Tea on the Terrace" at the Jeff Davis County Library in Fort Davis this Friday, October 11, at 1 p.m. Sample freshly brewed teas with cookies while attendees share ideas about “gratitude.”

A special highlight will be a choice of English tea sent directly from the Ritz of London. This is a free program sponsored by Friends of the Jeff Davis County Library.

Universal Crossword

Edited by David Steinberg October 21, 2024

ACROSS

1 Shortened meeting?

5 Cold-weather coat

10 Express surprise

14 View from a cabin, maybe

15 Bouncer’s responsibility

16 Consumer

17 Largest continent

18 Trendy “ancient” diet

19 Like tom yum soup

20 Leans in yoga class “whiz!”

22 Shapewear brand

24 Shoe specification

26 Stead

28 Vietnamese sandwich

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4 LinkedIn profile picture

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54 Muscat citizen

55 They’re often rolled during game night

56 Foot bottom

57 Sums up

58 Train track part

59 News anchor Burnett

60 Baseball hitter?

63 Mole or plant

PREVIOUS PUZZLE ANSWER

S	P	A	T	S	H	E	D	H	A	T	E	S
T	O	U	R	H	O	S	E	E	X	E	R	T
A	U	R	A	I	O	T	A	A	L	L	E	Y
G	R	A	D	U	A	T	E	L	E	V	E	L
S	L	E	P	T	E	S	A	I	T	O	R	
			R	U	S	S		S	E	S	A	M
M	A	C	P	U	P	P	E	T	R	U	L	E
I	M	H	O		A	I	R		M	E	G	A
C	M	A	J	O	R	S	C	A	L	E	S	A
R	A	M	O	N	A		S	I	Z	E		
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H	A	L	L	E		A	S	I	A		E	V
S	W	E	E	T		S	E	L	L		R	E

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DRAWING OF THE WEEK



Landin Salcido
6th Grade - Oil Pastel & Collage

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.

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

DIFFICULTY RATING: ★☆☆☆☆

Solution from last week's puzzle:

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

☺ MARFA SCHOOL LUNCH MENU ☺

MAY	Thu, Oct 10	Fri, Oct 11	Mon, Oct 14	Tue, Oct 15	Wed, Oct 16
BREAKFAST	PANCAKE WRAP, YOGURT, JUICE, FRUIT, MILK	CINNAMON ROLL, SAUSAGE, JUICE, FRUIT, MILK	NO SCHOOL	CEREAL, TOAST, JUICE, FRUIT, MILK	BREAKFAST COMBO, JUICE, FRUIT, MILK
LUNCH	BURGER CHOICE, POTATOES, TOMATO CUP, FRUIT CUP	ASIAN BOWL, EGG ROLL, BROCCOLI, CORN, FRUIT	NO SCHOOL	COUNTRY FRIED STEAK, GRAVY, ROLL, POTATOES, CUCUMBERS, STRAWBERRIES	PIG IN A BLANKET, POTATOES, TOMATOES, SNOWBALL SALAD

For more sports events please visit:

marfaisd.com/events

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MARFA SHORTHORNS SPORTS CALENDAR

12th: JH Volleyball Tournament
15th: JH Volleyball vs. Sierra Blanca,
HS Volleyball vs. Sierra Blanca

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Ben Toro, Associate
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moonlightgemstones.com



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Universal Crossword

Edited by David Steinberg October 21, 2024

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24 Shoe specification

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

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CDRI’s fall Conant Lecture Program to feature structural geology expert

TRI-COUNTY — If you have ever driven down the highway and wondered how the mountain off in the distance was formed or why it’s so rocky out here or whether “your” mountain is volcanic, the Thursday, October 17, presentation by Jesse Kelsch is for you.

The Chihuahuan Desert Research Institute (CDRI) is proud to welcome Jesse Kelsch, assistant professor at Sul Ross State University, to CDRI’s Roger Conant Distinguished Guest Lecturer Program. Kelsch’s primary field of research and teaching is structural geology, or the

deformation (stretching, breaking and folding) recorded in the rocks of Earth’s outer layer as a result of plate-tectonic stresses. She received her Ph.D. in 2023 from the University of Texas at El Paso, where she conducted research of faults in the southern segment of the

Rio-Grande Rift in the Trans-Pecos region and northern Chihuahua.

Kelsch will report on the geologic formations of the Trans-Pecos region and how the various land masses formed. So, if you’ve ever wondered how in the world did that mountain get here,

this program is for you.

The lecture will take place on Thursday, October 17, at the Crowley Theater, in Marfa, Texas, starting at 7 p.m. Appetizers and light beverages will be served. Admission is free. Please contact programs@cdri.org for additional information.

‘Lil’ Fall Festival’ at Bitter Sugar

MARFA — On Sunday, October 13, from 10 a.m. to 2 p.m., Bitter Sugar Marfa will host their first “Lil’ Fall Festival” inside The Lumberyard at 201 E. Dallas Street in Marfa.

The festival will host 13 different vendors, music, yard games and a pumpkin patch. Desert Ray’s Photo Studio will be on hand to capture photos of you, your friends, family and pets

amongst the pumpkins. There will also be a “pay-what-you-can” option to take home your very own fresh pumpkins. Fall inspired pastries and drinks will be available for purchase inside Bitter Sugar.

Visiting vendors include: Two Marfa Dogs, 10/10 Threads, Al Oeste, Desert Ray’s, Davis, Mountain Apple Orchard, Opal Rugs, Art by Em,

Mind Over Batter, Dogyard Vintage, Clothes by Clyde, JuneTeeze, Wilder Ware, Robin Labbe and a DJ set by 2thehills

For more information, please visit @bittersugarmarfa on Instagram or at bittersugar.cafe.

‘Art,’ a Tony Award-winning comedy set for Sul Ross

ALPINE — Written by award-winning playwright Yasmina Reza, Art is about the breakdown of a 15-year friendship between three middle-aged men. Serge spends a small fortune on a white painting, a simple act that enrages Marc and leads to a seismic shift in their friendship. Yvan, who is about to be married, is stuck in the middle of his two warring best friends.

‘Art’ premiered at the Wyndhams

Theatre in London in 1996 and starred Albert Finney, Tom Courtena and Ken Stott. In 1998, Art was produced on Broadway at the Royale Theatre starring Alan Alda, Victor Garber and Alfred Molina, and won the Tony Award for Best Play that year.

“Art is both a comedy and tragedy,” said Director and Associate Professor of Communication and Theatre Marjorie Scott. “The

dialogue is witty and incisive and the ideas the play explores are profound. We choose our friends and sometimes we choose them for reasons that keep us stuck in an identity that no longer facilitates our growth and happiness.”

Art opens Friday, October 11, at the Fine Arts Studio Theatre on the Sul Ross campus in Alpine. Performances run Fridays and Saturdays at 7:30 p.m. and Sundays

at 2 p.m. through October 27. Tickets are \$15 for general admission and seniors 65 and older. Veterans and SRSU students, faculty and staff receive free admission. To purchase tickets, visit www.bit.ly/sulross-theatre.

This play contains mature themes, some profanity and brief depictions of violence and is recommended for audiences ages 14 and over.

AROUND THE BIG BEND

Thu
Oct
10

Gordie Tentrees

7:00pm - 9:00pm at The Ritchey
Come watch Gordie Tentrees play from 7-9pm at The Ritchey, no cover!

Fri
Oct
11

Abstract and Specific

5:00pm - 8:00pm at Bld 98 Museum
Painting and Sculpture Exhibit by Featured Artists Craig Schowengerdt, Mia Muratori, Paul Oglesby, Dana Edelman.

Sunset Sessions

7:00pm - 9:00pm at Gage Hotel
Join us on October 11th, 12th and 13th for a music series featuring: Oct. 11 – Phil Hamilton, Oct. 12 – Ginny Mac, Oct. 13 – Juniper Djinn.

Pinchi Umami

4:30pm - Sold Out at The Sentinel
Come try delicious snacks right off the grill!

Marfa Untitled Studio Tour

10:00am - 2:00pm
Visit the spaces of Marfa-based artists. Open studio times may vary.

A Return To Source Art and Tea Meditation

10:00am - 11:00am at Marfa Open
Art show with Tea Mediation, free to the public.

Sat
Oct
12

Screening of Zurawski v Texas

5pm at Marfa Public Library
Special West Texas screening with filmmaker Maisie Crow, admission is free but seating is limited.

Judd Foundation Open Hours

10:00am - 12:00pm at La Mansana de Chinati/ The Block
Self-guided visits and coffee in the courtyard

Sun
Oct
13

Screening of Zurawski v Texas

5pm at Gallego Center Room 129 - Alpine SRSU
Special West Texas screening with filmmaker Maisie Crow, admission is free but seating is limited.

Judd Foundation Publication Talk: Donald Judd Furniture

11:00am - 12:00pm at Crowley Theater
Rainer Judd and Michael Mack in conversation at the Crowley Theater, free and open to the public.

Mon
Oct
14

Industry Night

7:00pm - 11:00pm at Alcove Social
*\$1.25 off beer + wine
\$1 liquor + cocktails*

Kodenkan Jujitsu

7:15pm - 9:15pm at La Sala Studio
Come practice Kodenkan Jujitsu, more commonly known as Danzan Ryu Jujitsu. Adults Only. Contact Merrill “Britt” Pauls at 432-294-0162 for more information.

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Ongoing
Weekly
Events &
Classes

Free Zumba Classes

Monday & Wednesday at 7:00pm at Marfa Public Library

Free Meditation Classes

Tuesday & Thursday at 6:00pm at Marfa Public Library

AA (online & sometimes in-person)

Saturday at 12:00pm at <https://tinyurl.com/y686nnw2> & sometimes in-person at Marfa Public Library

AA (in-person)

Monday & Wednesday at 6:00 p.m. at St. Paul’s Episcopal Church

The Alpine Farmers Market

Saturday at 9:00am - 12:00pm at Alpine Visitor Center

Note: Schedules are subject to change. Please call or visit business websites to confirm that event is happening.

FROM THE ARCHIVES

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October 14, 2004

2004 Chinati Foundation open house weekend a giant success

By JAMES BAE

MARFA — If some unaware tourist by chance was looking for merlot and cheese in Marfa this week, they’d be out of luck. It seems people who came from all over the globe to experience the 2004 Chinati Foundation Open House left the cupboard bare over the weekend’s festivities.

Enjoying a drink or two after the last of Sunday’s happenings, the Chinati interns at least seem to be happy they survived the deluge of art, gastronomy, and random men in bunny suits. “I didn’t know whether I should’ve been laughing or scared,” said intern David Gilbert.” He was dancing and drinking the entire Saturday night,” added fellow intern Jonathan Kinkley.

Things kicked off to a rolling start last Thursday night, with Chinati’s Locker Plant packed with art fans for the opening of Chinati artist in residence Christian Freudenberger’s show, Zeitmaschine. A heavy out-of-town population ogled the wall-paintings, making one woman comment Freudenberger’s work was worth the drive from Chicago.

A noticeable trickle came into town earlier in the week, but saturation levels were rising dangerously by Friday, if you couldn’t tell by the swarm of unrecognizable faces taking over the Marfa Book Company outdoor tables in the morning. By the night, the town was breaking out in random parties and cocktail parties, highlighted by more than 200 individuals attending Chinati’s annual member’s dinner, catered by Maiya’s restaurant.

By twilight, the crowd moved on to Ballroom Marfa, to watch an amazing jazz performance by Fire into Music, a quartet consisting of jazz heavyweights Jemeel Moon-doc, William Parker, Hamid Drake, and Steve Swell. “These musicians are giants,” jazz aficionado and Marfa journalist Robert Halpern observed. “It was an amazing, spectacular performance.” As great as the music was, with unimaginably good percussion and bass, the overwhelming ribaldry of the crowd also took center stage after the jazz ended. Something akin to a Turkish soccer riot taking place in a Neiman Marcus outlet, it was a moment having to be witnessed to be believed.

Young, urban hipsters danced late until three in the morning, jamming to music supplied by Waxploitation records, until the crowd seemed to dance themselves out of their own groove.

Steady crowds fell upon Chianti Saturday morning, clogging Cavalry Row and nearby streets with an unending stream of small rental cars and large SUVs, to take a rare opportunity of looking at the Chinati collection on their own, many of them admiring the Ken Price exhibition as well as the new John Wesley building, finally realized after more than a decade’s worth of effort.

The Thunderbird Motel had an early open house on Saturday, doling out coffee, orange juice, breakfast eats and T-shirts. The place is still a work in progress, but it’s taking shape as an upscale motor court. When completed before year’s end, owner Liz Lambert and crew next will focus on the Capri Hotel, across the street, for a complete makeover, including a breakfast and lunch counter.

As a glorious Marfa waned, Chinati provided a gigantic barbecue feast at dusk, blocking off North Highland Avenue in between Oak and Texas streets, supplying energy for people to make it for the music at the Ice Plant later that evening. Meanwhile, Mariachi Aguila quickly got folks to their feet to dance waltzes, polkas, rancheras and cumbias in front of the Presidio County Courthouse.

About 500 people came out on a cold night to enjoy Benjamin Curtis of Secret Machines play a set of songs accompanied only by his guitar, including a Stone Roses cover of “She Bangs the Drums,” followed by the atmospheric jazz stylings of the Earl Harvin Trio. A Marfa resident should receive his proper recognition for the trio not being whittled down to a duo.

Tim Crowley flew his turbo-prop twin plane last minute to pick up the stranded Harvin in El Paso, getting the eponymous drummer onto stage minutes before his performance at around 10:45 p.m. It was a relatively quiet Sunday, with people packing their belongings, no doubt nursing a weekend of artistic overdose. Those willing to punish themselves in the back safari seat of an old Bronco, rattling their way down perditionous ranch roads to the Judd Ranch for the Judd Foundation barbecue, can slap their back for thwarting common sense while picking bugs out of their teeth.

It was all worth it for Sheriff Danny Dominguez’s out-of-this-world brisket and BBQ sauce. The burgers were great, and so was everything out there, but the brisket forces a beyond nutrition comparison, a Nietzschean metaphysic that Donald Judd could appreciate: “What you can put into words, there’s no place for it in your heart.” If it weren’t for the sheriff and his .357-caliber sidearm holstered conspicuously on his belt, one might have had the chance to eat more than the four plates some guy had over the course of the day.



(staff photo by ALBERTO TOMAS HALPERN)
More than 1,200 Chinati Foundation Open House visitors dined on tasty Cueva de Leon restaurant brisket at Saturday’s barbecue on Highland Avenue in downtown Marfa. Please see more photos on page 6.

2004 Chinati Foundation open house weekend a giant success

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OBITUARIES



Celaya

It is with our deepest sorrow and heaviest of hearts, that we share the news of the passing of our beautiful **Eloisa E. Celaya**, beloved wife, mother, grandmother, aunt, sister and

friend whose presence graced our lives in countless ways.

Eloisa leaves behind her loving husband, Gregorio Celaya, as well as her son, Camilo Celaya (Belinda) and their children Camilo Jr., Marcus and JayLynn of Alpine, Texas; daughter Gracie Villanueva (Richard) and their children Richard Jr. of Balmorhea, Texas, Fernando of Alpine, Texas and Aaron of Midland, Texas; daughter Selma Garcia (Rick) and their children Kristopher of Albuquerque, New Mexico, Jenny and Selena of Andrews, Texas; daughter Pam Celaya and her daughter Denise of Alpine, Texas; as well as 18 great-grandchildren and her sister Angela Valenzuela of Andrews, Texas.

Eloisa was born in Alpine, Texas,

to Francisco and Julia Espinosa on October 13, 1938. Her parents are among the predeceased members of her family, along with her sisters Margarita Rodriguez, Juanita Cobos and Julia Sims; and brothers Francisco Espinosa and Apolonio "Hoppy" Espinosa.

Her legacy of love and laughter will continue to live on in the hearts of all who loved her. Though we mourn her loss deeply, we find solace in the beautiful memories she leaves behind. Eloisa's spirit will forever guide and protect us to be impeccable, work hard and embrace each day with grace and gratitude.

Pallbearers for services will be Richie Villanueva, Fernando Villanueva, Camilo Celaya Jr.,

Marcus Celaya, Aaron Villanueva and Kristopher Celaya. Honorary pallbearers are Richard Villanueva and Rick Garcia.

Services for Eloisa will take place at Our Lady of Peace Catholic Church at 406 S. 6th Street in Alpine on Thursday, October 10, 2024, with the recitation of the Holy Rosary beginning at 9:30 a.m. The funeral Mass will begin at 10 a.m., also at Our Lady of Peace Catholic Church, and interment will follow at Holy Angels Cemetery in Alpine.

Services have been entrusted to Alpine Memorial Funeral Home in Alpine, Texas and gifts and condolences may be left at www.alpinememorialfuneralhome.com.



Watson

Kenneth ("Ken" or "Doc") Watson, age 65, passed away unexpectedly on Tuesday, September 24, 2024, in Kansas after a hunting trip there. Born in Texas to loving parents Maurice Sr. and Anne Watson, he was a lifelong true Texan who only briefly lived in the sands of New Mexico. He was the youngest of three mischievous brothers and led a fun childhood full of obnoxious pranks and wild adventures. Ken graduated from high school and later in life went on to graduate from university with a

degree in criminal justice.

Ken married the love of his life who was charmed by his sweet, sassy demeanor. They were happily married for over 45 wonderful years. He always said God had a sense of humor giving him three girls, and he loved his three daughters greatly. Growing up with Ken as a dad was never dull and chock full of all the corny dad jokes one could muster. Ken led the whole family on great adventures, camping trips, treasure hunts, and to a Godly life. He enriched our lives and instilled moral fibers that will be part of our beings forever. He was a great example to so many, or as he would put it, "I resemble that remark."

Ken worked in multiple roles of law enforcement for over 40 years and had a passion for serving and protecting others. More than 30 of those years was spent with Texas Parks and Wildlife, and his most recent role was as a park manager. His wife was beside him always as a volunteer throughout Ken's career.

Ken will always be remembered for his big heart, ornery moments,

infectious smile and hearty laugh. He was a joy to be around and a great listener. And we will miss him beyond measure.

He is survived by his beloved wife, Tammy; their three daughters and their families, Kami and Jeremy Helm, Nickie and Laramie Burress, Mikea Watson and significant other Keith Jones; grandkids Dylan, Seth, Elyse and her husband Jay, Jayda, Bailey, Caden, Logan, Kenlee, Colten and Loralie; and by his great-grandsons Pierce and Dante; also his brothers and their families Dale and Rita Watson, Mike and Martha Watson; as well as many nieces and nephews and great-nieces, nephews and cousins. He is preceded in death by his father and mother, Maurice and Anne Watson; and one niece, Amber Watson.

The services will be held at 2:00pm, Friday, October 11, 2024, in Granbury, Texas, at the new Wiley Center Building, 420 Hwy 377 East, Granbury, TX 76048. Arrangements are by Wiley Funeral Home & Cremation Service in Granbury (817)

573-3000.

The family wishes to share their sincere thanks and gratitude to the Texas Parks and Wildlife Department for the overwhelming amount of support during this difficult time.

Ken "Doc" Watson lived to connect others to the outdoors. In his 30+ year career with Texas Parks and Wildlife and through volunteering in local communities, Doc was especially energized when engaging youth in mentored hunts. Doc would give selflessly of himself in prepping and guiding youth hunts to ensure lasting memories and a positive introduction to the outdoors. In honor of Doc's passion, we invite you to contribute to the Ken "Doc" Watson's Memorial Fund. Supporters can make a memorial gift on the Texas Parks and Wildlife Foundation's donation page. Donors should identify Ken "Doc" Watson as the tribute name. Your support will help Doc continue to engage a new generation of hunters on Texas' lands and honor a beloved Texas Parks and Wildlife hero.

Indictment in Alpine arson case

By **ROB D'AMICO**
rob@bigbendsentinel.com

ALPINE — A Brewster County grand jury indicted David Neet on September 17, charging him with arson related to brush fires surrounding Alpine.

The 83rd District Attorney's Office did not

release further details on the indictment by The Big Bend Sentinel deadline, even though the indictment came almost a month earlier.

Neet was arrested on July 5 on 20 counts of second-degree felony arson in connection with a series of brush fires throughout the Alpine area over the course of months and possibly two years, according to the Brewster County

Sheriff's Department.

Neet had been an Alpine volunteer firefighter and crew member of the 1st Response EMS team, which provides nonemergency medical transport.

As of Wednesday morning, Neet was still in the Brewster County Jail on a \$300,000 bond.

Webb's Fair and Square presents live music Sunday

FORT DAVIS — Webb's Fair and Square folk art gallery will host accordion player Ginny Mac for a live performance this Sunday, October 13.

The gallery will open at 4 p.m. and Mac will perform on the gallery front porch at 5:30 p.m.

Bring your own chair. Webb's Fair and Square is located at the old Masonic Hall at 105 N. Front Street.

Hailing from Fort Worth, Mac fronts a dynamic group that brings a fresh and exciting twist to vocal and instrumental stylings in

the country and western swing, Americana, hot jazz, and international music genres. Mac has toured with Asleep At The Wheel, Brave Combo, Pat Green, Mike Dillon, The Texas Playboys under the direction of Tommy Allsup and Leon Rausch, and many others.

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Find voting locations at www.brewstercounty.gov/page/elections.information
BALLOTS BY MAIL: Eligible voters can request mail ballots from the County Election Office (432-837-6230).
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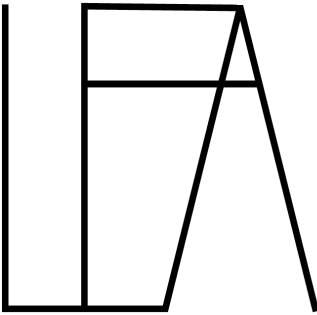
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CHINATI WEEKEND

37th Annual Chinati Weekend commences Friday

MARFA — The Chinati Foundation presents its 37th Chinati Weekend this Friday, October 11, through Sunday, October 13. Highlights of this year’s programming include an exhibition by Zoe Leonard, a solo performance by Kim Gordon, special guests Lynne Cooke, Natalie Diaz and Dolores Dorantes, and an open studio event with current artist in residence Willie Binnie.

A gathering started in 1987 by Chinati’s founder, the artist Donald Judd, this annual tradition offers visitors an opportunity to deepen their engagement with the

foundation through open viewing of the collection, studio visits with artists, and public programs such as readings and concerts.

Chinati Weekend 2024 marks the opening of the first exhibition of Zoe Leonard’s *Al río / To the River in the Americas*. On view through June 2025, the photographic work follows the course of the Rio Grande/Rio Bravo where the river is used to define the boundary between the United States and Mexico. Leonard’s work contemplates the intricate cultural, social, political, ecological

and economic landscapes that comprise the 1,200 mile stretch of river from Ciudad Juárez and El Paso to the Gulf of Mexico and poses the question: What does it mean to ask a body of water to perform a political task?

Additional highlights include a conversation between Leonard and Lynne Cooke, a friend and collaborator who currently serves as senior curator in the department of modern and contemporary art at the National Gallery of Art; and readings by poets Natalie Diaz and Dolores

Dorantes. Diaz was awarded the Pulitzer Prize in poetry in 2021 for her collection *Postcolonial Love Poem*, and Dorantes previously collaborated with Leonard on a book of photographs and experimental writing titled *El Río / The River*.

In addition to the aforementioned events, all of which are free and open to the public, Chinati will host a ticketed Benefit Dinner and After Party on Saturday, October 12, the proceeds of which support Chinati’s year-round operations. This year, Chinati is thrilled to present After Party music by

Veteranas & Rucas, Quecholatanrica, and PROXYGENTE, an experimental ruidocumbia project by Mateo Galindo and Jon Lujan. Taking place in the Arena — a former military gymnasium that Judd restored in the mid-1980s — the celebration will raise crucial funds for Chinati’s core initiatives: to present its collection to a broad public; to build community and support artists through public programs, artist residencies and exhibitions; and to care for the art, architecture and land that Donald Judd conceived as integral to Chinati.

Artist Zoe Leonard’s ‘Al río / To the River’ returns home

By MARY CANTRELL
mkcantrell@bigbendsentinel.com

MARFA — An epic series of photographs artist Zoe Leonard spent five years capturing along the Rio Grande are the subject of a new exhibition *Al río / To the River* opening at The Chinati Foundation this Saturday.

Several versions of the exhibition have been shown in Europe since 2022, but the Chinati installation marks the first time Leonard has presented an iteration of the work in America, and in such close proximity to where the images were made.

“To bring this back so close to where I made the work — that we’re 50 miles from the river, from the border, that people who live in Marfa have relationships with Ruidosa, with Candelaria, with Ojinaga, this whole region — it’s incredibly special,” Leonard said.

Photographs were created from 2016 to 2021 all the way from Ciudad Juárez and El Paso to the Gulf of Mexico. The resulting images are meditations on the human-built environment surrounding the border — fences, bridges, surveillance, military operations — and on the rich history of humans in harmony with the river — agriculture, recreation, daily life.

“There are moments of real harmony and peace, and that is also part of what life is like in this region. It’s very quiet. It’s an incredible migratory area for birds. There are people raising cattle and horses,” Leonard said. “I felt like I really wanted to make sure that some of that balance was here and, for the people that live here and that grew up here, to include some of the things that people are proud of and connected to.”

Leonard drifted between both sides of the river, trying to stay as close to the main channel as possible, she said, and assessing the entire riparian corridor, with a focus on larger, systemic situations as opposed to a single subject. The mobile vantage point allowed her to “hint at some of the complexity and some of the ways in which we construct the river from our own vantage point and to try to undo some of what we’ve been taught,” she said.

Leonard is from New York, and has been coming out to the Big Bend region for around 20 years, she estimates. She maintains a home in Marfa as well as a long-standing relationship with The Chinati Foundation, for which she’s been an artist in residence numerous times, once building a camera obscura at the Ice Plant.

She is close friends with Chinati Director Caitlin Murray and poet Tim Johnson, who joined Leonard on trips to photograph the river

and edited a publication that accompanies the exhibition. Leonard said she was initially hesitant to accept Murray’s offer to show the work at the foundation out of fear it would seem “nepotistic,” but Murray made a strong case, stating, as Leonard recalls, “I could give you 100 reasons why we need to show *Al río* here, but also Donald Judd made Chinati as a place to be in dialogue with his friends and his peers,” Leonard said. “Actually being friends isn’t a downside. This is a conversation among friends.”

Leonard sees herself as an observer of the complexity of conditions that make up life along the border, she said, one she connects to due to her mother’s experience living as a World War II refugee for two decades. “Although it’s a very different situation here, I feel some kind of connection to questions of border and identity and how personhood is interpreted by the state and controlled by the state,” Leonard said.

For the exhibition at Chinati, Leonard, selecting from a body of images that constitute a 314-page photobook, pared the work down to fit into three distinct gallery spaces and is viewing the installation as “a work in three acts.”

The prologue, inhabiting a small gallery adjacent to the artillery sheds, is a series of understated Chromogenic prints depicting swirls of opaque, silty water, the body of the river itself, as it moved in the fall of 2017 near Bofecillos Canyon. Leonard got up early to photograph the sunrise but found herself perched on a rock, her camera pointed down into the water. She shot two to three rolls of film.

“I just kept looking at my feet, like what’s happening right here is amazing,” Leonard said.

She said that “just by moving a tiny little bit” she was able to create “always the same picture and always a different picture.” The water appears almost bodily, with erupting fists, mouths and limbs. There’s surface turbulence but not an awareness of what’s causing it.

The repetition is a nod to Judd, and a reminder that seemingly simple things can be complex, like the border itself. It’s an unexpected start by design. “This seemed like a good way to drop all of the expectations of ‘a border project’ or ‘a project about the river,’” Leonard said.

Next viewers will migrate to the U-shaped special exhibitions space, an old Army barracks, where Leonard’s black and white film photographs progressively advance downstream. Each grouping of photographs, not overly large at 20 x 24 inches, Leonard

refers to as “passages.”

Throughout the five years photographing the border, Leonard — a conceptual artist, not a trained combat photographer — had to learn how to get around what she calls a “quasi militarized zone” without escalating situations with law enforcement or people crossing.

She consulted a lawyer, went out with assistants, greeted people while holding up her camera and stayed partisan, sticking to the sentiment “be safe.” Still, she often found herself in situations where she was the only one unarmed, she said.

“I would, in trying to get close to the river, find myself in the middle of an operation where no one wanted me there,” Leonard said. “But I wasn’t illegal, I wasn’t trespassing, I wasn’t doing anything wrong. So I would just keep going.”

Leonard was careful not to photograph people’s faces or license plates, as to try not to contribute to further surveillance along the border, she said. An important component of *Al río / To the River* is the concept of simultaneity — one passage shows families swimming in Juarez near Casa de Adobe, just on the other side of an American dam.

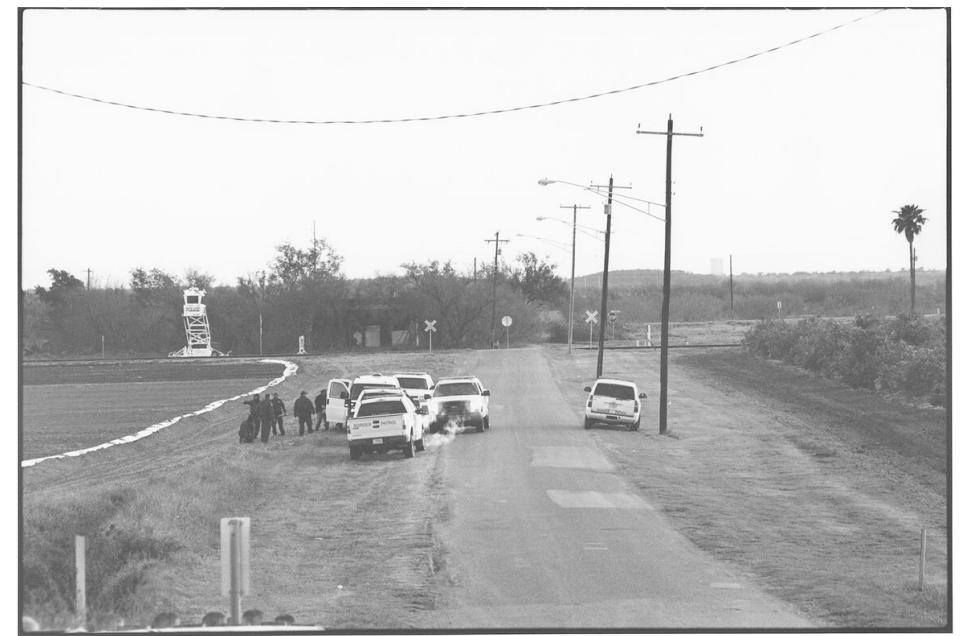
“You have all of these different realities happening at once,” Leonard said. “You have families having their Sunday together, jumping in the water and picnicking, and you have commerce going back and forth on the bridges, and you have a dam that’s separating the water from the American and the Mexican side, and you have fences and gates and bridges and surveillance and policing all at once.”

Images of a nonoperational, blocked-off bridge at La Linda near Black Gap Wildlife Management Area tell a story Leonard said often gets overlooked in mainstream media coverage of the border, one of a “lack of imagination” and “loss of opportunity to connect with our neighbors.”

At one point the defunct bridge, which was built by a chemical company and used to transport mined minerals, was proposed as the starting point of a transnational land reserve including Black Gap, Big Bend National and Ranch State parks and the Maderas del Carmen preserve.

“They could be co-managed by the two countries, and could be a place to preserve over three million acres of Chihuahuan Desert,” Leonard said. “It could be the starting point for an international scientific research jam, with biologists [studying] bats and agave, and instead, this is what’s happened.”

Over the course of five years photographing the river, Leonard witnessed a multitude of



Courtesy the artist, Galerie Gisela Capitain, and Hauser & Wirth
Zoe Leonard, “Al río / To the River” (detail), gelatin silver prints, C-prints and inkjet prints, 2016–2022. © Zoe Leonard.

ecological and policy changes — the river drying up, border lighting increasing, Greg Abbott’s Operation LoneStar, Donald Trump’s “Remain in Mexico” — layers upon layers of crises, she said.

But images of Matamoros tent encampments and Border Patrol operations are noticeably devoid of human subjects, drawing the viewer’s eye to elements that often get lost in the background of news images. Leonard said she kept in mind the history of photography and wanted to avoid putting the burden of representation on any one person.

“I didn’t want to put the weight on any one particular person’s face, to be like — you are the immigrant, or you are the asylum seeker, or you are the Border Patrol person,” Leonard said. “I think what we have is a larger, systemic, structural situation that bears looking at, that bears closer consideration, and that there’s no one person that can create or avoid these structures.”

In addition to being in dialogue with Judd’s rhythms regarding repetition and placement, Leonard also plays off of the foundation’s past as an active military fort, now situated not too far from a Border Patrol checkpoint on Highway 67.

The final act of the installation is housed in an open-air fort structure with prisoner of war murals that has yet to house other artists’ work since the foundation was established. Cases built to withstand the desert environment, and resident bats, display iPhone photographs of

Leonard’s laptop which is tuned into a public livestream of the Paseo Del Norte International Bridge connecting El Paso and Juarez, Mexico.

The gov website is intended to allow people to see live bridge traffic, but Leonard found it acts as yet another layer of surveillance for people going about their everyday lives run by infrastructure with “no ability to discern.” The screenshots are an attempt to “actually see these people,” Leonard said, through the apparatus of the border, through the barbed wire and barriers.

Her snaps intervene in the existing feed to show kids in uniforms on their way to school as a Border Patrol agent runs drills with a dog mere feet away — a sense of violence and danger simply a part of people’s routine commutes.

“I wanted to introduce this idea of how people, regardless of all the political rhetoric and all of the nonsense and all of the infrastructure that’s happening on this macro level, that people are also just living their life,” Leonard said.

The long history of migration, labor and the deep ties between Mexico and the U.S. are too often left out of current political debates about the border, Leonard said, topics beyond security worth expanding the dialogue for. “The ways in which we are bound — deeply, economically and socially — that’s where I think the conversation needs to start,” she said.

Al río / To the River will be on view at The Chinati Foundation until June 2025.



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TENNANT

“Three Artists Working in Marfa” MSA Gallery 106 East San Antonio

Opening Reception Friday, October 11 5-7 p.m.

Sculptor Matthew Gray begins work on 3rd sculpture near Valentine

By ALEXIS WOLFE
For the *The Big Bend Sentinel*

VALENTINE - Thirteen miles west of Valentine, sculptor Matthew Gray sets out on finishing his third sculpture to complete a trilogy of towering aluminum works, respectively titled Broken Mile, Dark Mile and Quartered Mile. As suggested by their names, each of the sculptures comprises 250, 253-inch-long pieces of aluminum equaling one mile in length.

When Gray first began conceptualizing the works, he began playing with concepts of distance, asking questions like, “How far is a mile? We think we know what that means out here, but do we, really?” Out in the middle of the desert, it’s hard to tell the difference between one, five or 20 miles. Vastness blurs the parameters of distance, and Gray’s project brings measurement an entirely new meaning.

Gray, who hails from Baltimore with a formal background in the arts, says that his previous experiences mountain climbing and working as a photographer for Patagonia inform his work on the structures. In a way, they’re more like a builder’s project — they’re tactile, grand in scale and require a drill. “This work is of the body, not just the mind. This is more athlete than artist, really,” he says. And it’s true — many studio artists couldn’t climb and drill together a mile’s worth of aluminum by the light of their car’s headlights at four in the morning to beat

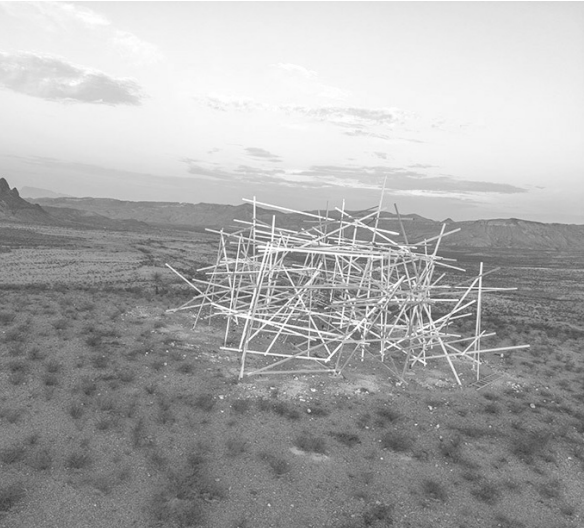


Photo Copyright Gray Creates
The first of Matthew Gray's towering aluminum sculptures in his trilogy — Broken Mile.

the day’s heat. Each structure contains approximately 10,000 pounds of aluminum.

The structures themselves cast gigantic, dystopic shadows across the desert floor, which, Gray reminds me more than once, used to be the bottom of the ocean. He is considerate of the land and its history; he takes into account the effect the sculptures will have on the local flora and fauna, ranchers, Border Patrol agents and nearby residents. “One of the first things I

did was go and meet the ranchers who live and work here. This is their world, for generations ... To exist in nature successfully is one of the experiments here.” He is considerate of his footprint, both literally and metaphorically. “Will I regret this one day?” he asks rhetorically, “maybe, I don’t know.” For some of my questions, Gray doesn’t pretend to have the answers, but that’s not to imply that he’s not thoughtful, only open to a profusion of possibility.

“For me, this is where the piece really begins,” he says, pulling off about a mile away from the site, the structures themselves still small, indecipherable objects glinting silver in the distance. Much of the experience of the work is about the anticipation — the knowing they’re out there but not being able to fully comprehend their scale yet. The journey to the massive works feels slow along the gravel road. It creates a spectacle.

No more than a few minutes after we arrive at Broken Mile, a Border Patrol agent pulls up behind us and parks his vehicle. “I wanted to come out and see what the inspiration was for these,” he says, “I thought maybe you were the guy that made them.” I get to experience firsthand the conversation that the project has sparked in the area. “When they first were built I thought they were vehicles coming, so I would drive over and be like, ‘Oh, that’s just the sculpture,’” Border Patrol Agent Perez says.

“It definitely captures the attention of a lot of people. I know you would think there’s not a lot of traffic out here, but every time that I’m assigned [to this area], people are coming out to see these. So now,” he starts smiling as he says this, “now we have more work.” Gray laughs and says he’ll buy him a beer to make up for it.

Knowing that Border Patrol agents were nearby while assembling the sculptures acted as a real comfort for Gray, who joked that he “could always crawl out to the road” if something went awry. Once, when his car wouldn’t start, an officer gave him a ride to his home in Marfa. Gray speaks conscientiously about the opinions of the officers and the harmony between the ranchers and their lands; he cares about their approval of the project. In other words, we can — and cannot — do things alone.

“The artist wants what’s barren ... This isn’t the land of ornamentation. This is about survival,” Gray says. He wants the work to be honest and efficient. “Like, if you came out here and you saw me working, I’d be in a white tank top, maybe listening to Sepultura ... just a guy with a drill.” He installs the sculptures entirely alone, from start to finish. This means from the early stages of dreaming up the sculptures, which began about five years ago from his hometown of Baltimore, to acquiring the land, ordering and picking up materials from El Paso, and assembling them to completion. He puts each piece of aluminum up one by one, favoring trial and error while climbing on the set pieces like a ladder or self-contained scaffolding. Concrete slabs hold the structures in place (about 20,000 pounds of concrete,



Photo by Alexis Wolfe
Matthew Gray balances on the construction of his latest sculpture, Quartered Mile, west of Valentine.

in fact), with a few iron supports at their base. Gray says some of the materials he chose were inspired by what has lasted out in the West Texas desert for decades: windmills and fence posts, many of which are made of iron.

The feedback on the sculptures remains majorly positive. “Mostly they just applaud the effort,” he says. And the sculptures are nothing if not effortful. Each structure, Broken Mile (completed in 2023), Mile Dark (completed in 2024), and the not yet finished Quartered Mile (set to be complete by late 2024 or early 2025), is equal to one mile in material length, “Down to the inch,” Gray tells me, “which requires one of those 250 pieces to be cut a bit short.” There are no “correct” viewing points for the sculptures; they have no front or back, and lighting is dependent upon shifting, natural elements. Due to their scale and setting, the perception of the works is more dynamic than what you might experience in a gallery setting. “In painting, for example, you don’t have these sorts of bewildering, indiscernible distances,” Gray says.

The sculptures are certainly part of a series, but each has their own “tenor” — Mile Dark is significantly more boxed in than the earlier Broken Mile, which has a more fragmentary, expansive feeling. Mile Quartered is set to be built lower to the ground, its pieces strewn. I keep resisting the urge to anthropomorphize the sculptures, but it feels reasonable to do so. When I ask him, “Why three?” he says that “three is an opportunity to see there’s an exponential play with the concept ... They start speaking to one another.”

“I want to keep [the work] consistent with what the landscape entails,” Gray says, which already proves inevitable. When we get to Mile Dark, a well-underway bird’s nest rests atop one of the aluminum beams. We spot a wandering cow in the nearby distance and track the hoof-prints around the metal. He shrugs off the nest, his only concern being that the animals don’t get hurt. In shape, the sculptures mimic the ways the flora and fauna of the region have survived. “Things out here have defenses,” Gray says — they’re spiked, tough, resilient. In that way, there’s a sense of hostility to the work.

Gray mentions more than once that this land, these structures, exist “outside the parameters of safety,” which, in some way, was the draw for purchasing the land in the first place. Someone who climbs cliff faces in Yosemite and rides motorcycles may have a knack for that sort of thing. Having lived in the desert of New Mexico for nearly 30 years, Gray knew early on that he was interested in buying land for the works somewhere between Moab and the Big Bend. But while he honors the beauty of the West Texas landscape, regarding his art, Gray is agnostic about setting. “If anything this setting is too nice,” he says, fearing he may have outdone himself. He believes there is room for the structures to exist in urban environments, or in conversation with

other architectural elements, where he believes the dialogue could become more interesting.

Gray’s signature on each of the works is stamping a size 11 Dr. Marten boot print — the same one he’s wearing on our tour of the site — into a concrete slab. While we’re talking at Mile Dark, he grabs a Multimaster tool from the back of his 4Runner and cuts down a few gangling bolts. I poke fun at the on-the-nose “PUNK” tattoo that sprawls across his right forearm. He laughs, but, unsurprisingly, has something thoughtful to say about it. “Punk is an ethos. It’s a rejection, but it’s also highly motivated for change.”

While his work isn’t intentionally anti Donald Judd, he confesses that “Judd’s order and logic is not how I live.” One of the greatest differences in their work, he notes, is the attention to surface. “Judd and many other artists cared about the surface ... None of that matters to me. It’s a waste of time, at least in this instance, because the elements are going to destroy it.” Another difference, aside from scale, is the lack of control he has over his work when it’s finished. While much art in the region has curators, caretakers and a locked gate, his final product boasts unprotected aluminum; he leaves Sharpie-markings intact and accepts that lightning may strike. He bolts, instead of welds, the pieces together so that they can sway and creak in high winds. Though he calls Broken Mile a “monster,” it is still at the mercy of the open desert.

Gray believes the work exists “outside of the art world,” both in its physical separation from civilization as well as in its experimental ethos. “This is about as far away as you can get from a New York City gallery,” Gray says, “The richest guy doesn’t get to just walk away with this.” And if visitors want to see the work, they’ll have to make the voyage to get there (though the location is available via Google maps if you search Broken Mile.)

The works are free and open to the public, though it’s encouraged that people do not touch or climb on them. “This is a gift to West Texas,” he says. He wants the work to be interpreted and experienced any way the viewer wishes, though a word that can be used to describe it is certainly “bewildering.”

It is not a leap to say that these structures exist as a sort of paradox. While their massive scale and jutting metal give them a menacing, helter-skelter effect, they also exhibit a sense of weightlessness, their overlapping shapes floating cloud-like against the backdrop of a pristine sky. Light beams through them and glints off of them. There are no right angles, but the design is precise; they’re chaotic and mathematical.

And the same word could be used in regards to the artist himself. Wearing all black, he exudes light. And while we discuss that the role of the artist is one of great responsibility, he says it’s also true that “the artist’s job is to remain wild.”



JULIE SPEED

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Above image: *Fall*, 2024, gouache & collage, 40 x 60 inches

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Lineaus Lorette’s estate distributes \$800K to art organizations

By VILIS INDE

MARFA - Lineaus Lorette ran for United States Senate — Citizens Party in 1982 — but the incumbent, Lloyd Benston, won. Decades later, after moving to West Texas, Lineaus would eagerly share his Communitarianism ideals (related to Communism). He was a man of ideas who believed in helping the oppressed. He saw American Imperialists and robber barons as evil. Russian and Chinese Communists and Mexican Revolutionaries were examples of the heroes helping the oppressed.

I became close with Lineaus during the last seven years of his life. He had been in Marfa, Fort Davis and Presidio long before my brief 13 years (at that time). We became friends while serving as board members of the Presidio County Appraisal District. Lineaus was a CPA, and I was a former attorney.

We helped determine the appraisal values of real estate in Presidio County that were in dispute. We began to discuss a myriad of topics over cups of coffee (his black and mine a latte). Although we had our differences, we had a mutual respect for our respective passions.

“The estate provided the El Paso Museum of Art one series of six photographs from Zoe Leonard’s Al rio/ To the River”

Many people knew Lineaus because he always traveled with a pack of dogs. He went to the weekly farmstand to sell his leather medicine balls. He would pontificate at his lamp store which would become the New Star Museum. He often challenged

people’s thoughts and beliefs.

Lineaus moved to El Paso in late 2019. He had plans for his life in El Paso but was diagnosed with lung cancer. The cancer was aggressive, and he died in April, 2020.

While in El Paso, Lineaus revised his will and asked if I would serve as the executor of his estate. This will provided that all proceeds of his estate would be distributed to arts organizations of El Paso. Once appointed, most of my actions would follow the question, “What would Lineaus want?”

This proved to be a messy job. Years of adobe dust and dog fur covered everything. Following the liquidation of his mid-century modern lamp collection, his 250 pieces of Chinese porcelain of the Cultural Revolution (Mao Tse Tung), his art collections and his real estate, the estate had approximately \$800,000 to distribute to arts organizations. While selling the items, the estate often advised buyers that their purchases would support arts organizations of El Paso.



Lineaus Lorette, Copyright James Evans

Distributions

The estate did not simply distribute funds to be used at the recipient’s discretion. Lineaus would not have carelessly distributed funds. Many factors affected the decision in directing how the beneficiaries could use the funds. Discussions were had with directors of organizations to determine their needs. But all funds and art were carefully directed to support concerns that Lineaus held dear.

Ultimately, the majority of funds were given to the two major arts organizations, the El Paso Museum of Art (EPMA) and the Stanlee and Gerald Rubin Center for the Visual Arts (Rubin Center) at the University of Texas at El Paso (UTEP). Each received more than \$250,000 in funds or in kind. Their reach in the community is broad.

The estate provided the El Paso Museum of Art one series of six photographs from Zoe Leonard’s Al rio/ To the River. This gift related to the border and more importantly was intended to provide a connection between all people who resided in the El Paso/Ciudad Juarez metroplex. The estate also donated Lineaus’ extensive collection of illustrations by Jose Guadalupe Posada, a Mexican Revolutionary.

The Rubin Center established an endowment to support an annual lecture series. Zoe Leonard will be the first speaker on October 24, 2024. These presentations will be held in a newly renovated auditorium that the estate helped fund. What better way to support Lineaus’ love for exchanging ideas than to fund a place designed for this goal.

The estate also provided funds to transborder arts organizations, the El Paso Museum of History, and organizations that help the underprivileged to receive art classes. Gifts of \$10,000 or \$25,000 helped fledgling organizations.

It’s been an honor to promote Lineaus Lorette’s legacy by ensuring that his funds would serve the people. He will be remembered in El Paso as a generous donor supporting the arts.

inde / jacobs

JUDD DRAWING

Untitled (30.8.88) (1988)

Graphite drawing of Corten and plexiglass sculpture

Created at La Mansana de Chinati / the Block

17" x 14" (24" x 21" – framed)

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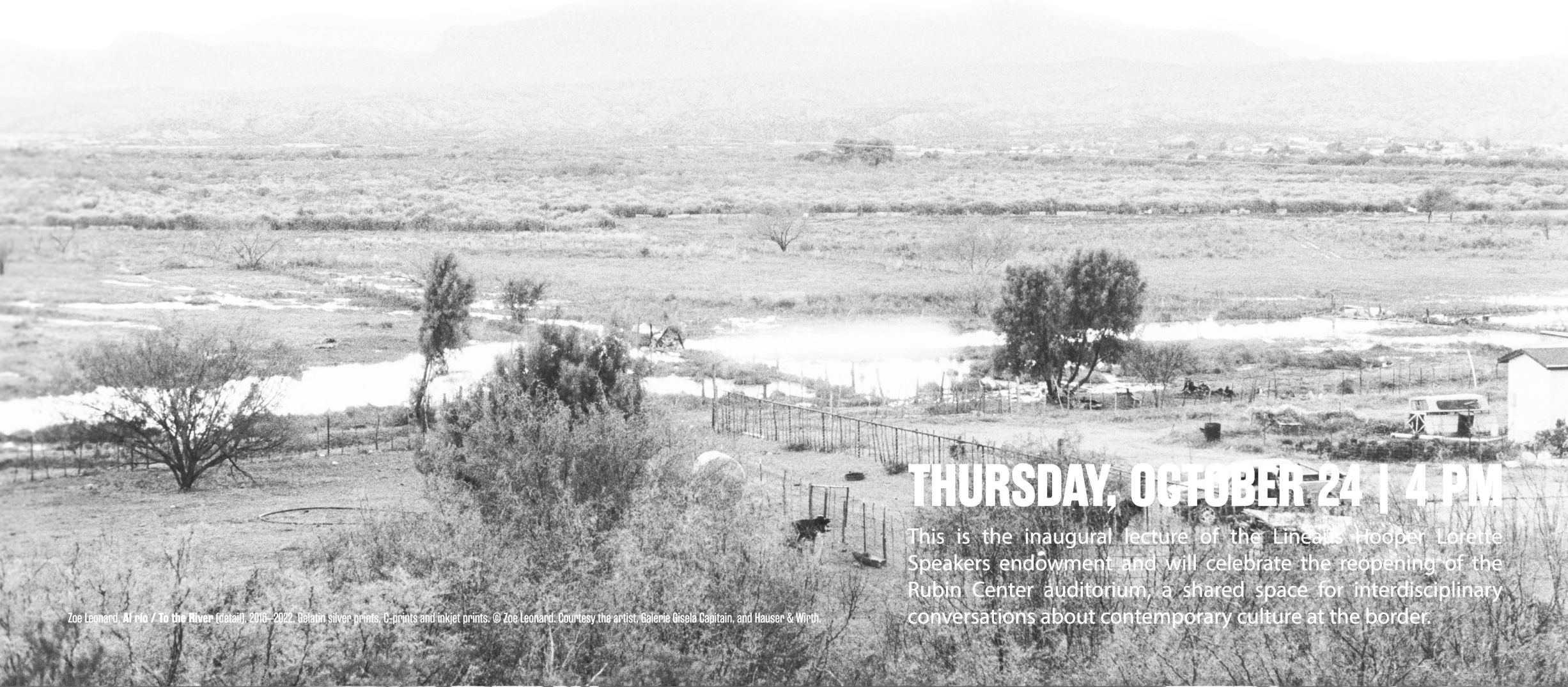
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THE RUBIN CENTER FOR THE VISUAL ARTS PRESENTS ZOE LEONARD

IN CONVERSATION WITH NADIA RIVERA FELLAH, AUTHOR OF PICTURING THE BORDER WITH A PERFORMANCE BY DOLORES DORANTES, AUTHOR OF COPY



Zoe Leonard, *Al río / To the River* (detail), 2018–2022. Gelatin silver prints, D-prints and inkjet prints. © Zoe Leonard. Courtesy the artist, Galerie Gisela Capitain, and Hauser & Wirth.

THURSDAY, OCTOBER 24 | 4 PM

This is the inaugural lecture of the Linea's Hooper Lorette Speakers endowment and will celebrate the reopening of the Rubin Center auditorium, a shared space for interdisciplinary conversations about contemporary culture at the border.

MUD + CORN + STONE + BLUE

ON VIEW UNTIL APRIL 12 / 2025



CHINATI WEEKEND HOURS

OPEN TO THE PUBLIC MONDAY, OCTOBER 14TH | 10AM-5PM

Told through a constellation of places and timelines, *Mud + Corn + Stone + Blue* traces stories of the entangled lands of the United States and Central America, with works by more than 20 artists. The exhibition connects major conflicts that have scarred the region since the 1960s and how their histories are entwined with U.S. agricultural politics.

MUD+CORN+STONE+BLUE, at the Rubin Gallery, August 2024



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Painting by Joey Fauerso

Courtesy of WRONG

‘The Crack-Up’: New work by Joey Fauerso

MARFA — Wrong Gallery is pleased to present The Crack-Up featuring new paintings and video by artist Joey Fauerso, which continue the artist’s interest in the intersections between painting and performance. There will be an opening Thursday, October 10, 5 to 7 p.m., at 110 N Highland Avenue in Marfa. Everyone is welcome.

The work in this exhibition ties into the artist’s current solo show at David Shelton Gallery in Houston titled Bedroom Paintings. Both

exhibitions use the framework of the bed as a place to explore the history of painting as well as the collective unrest of our cultural and political moment.

The Crack-Up presents an ambitious series of paintings taking the form of pillows — a deconstructed salon of imagery that pulls from art history and Fauerso’s own life. The paintings are activated through performances of the artist and friends as they toss and turn, rest and ruminate, amongst the pillows.

The exhibition and single channel video take their name from F. Scott Fitzgerald’s 1936 essay “The Crack-Up,” which became a major influence for Gilles Deleuze’s seminal text The Logic of Sense.

An interdisciplinary artist working in painting, sculpture, installation, video and performance, Fauerso’s subject matter is both personal and political, and centers on family, gender, humor, figuration and representation. Many of her projects use humor and performance to

subvert and challenge traditions within Western art.

Fauerso is interested in an expanded definition of painting and has developed a unique subtractive painterly process. She applies paint over an entire surface, and then scrapes it off using various kitchen spatulas, clay tools and silkscreen squeegees. The paintings, often made on the ground, present as two-dimensional carvings and indexical records of the textures of the artist’s studio floor.

Fauerso, a 2022 Guggenheim Fellow in the Fine Arts, creates works that include painting, video, installation and performance. Her work has recently been exhibited at the David Shelton Gallery, Western Exhibitions, Bemis Center for Contemporary Art, MASS MoCA, Crystal Bridges Museum of American Art, the Drawing Center in New York, and New Mexico State University Art Museum. Fauerso has been the recipient of multiple grants and residencies, including a 2022

Guggenheim Fellowship, a 2020 Joan Mitchell Grant for Painters and Sculptors, a 2021 Sustainable Arts Foundation grant, the Open Sessions residency at The Drawing Center in New York, the Golden Foundation Grant, Dallas Museum of Art Kimberough Grant, the RAIR artist in residence grant, Yaddo, MacDowell, and Kunsterhaus Bethanien in Berlin. Fauerso is a Professor in the School of Art and Design at Texas State University, and lives with her family in San Antonio.

Artist ‘CHOKÉ’ — Creating Her Own Kinetic Energy — presents solo exhibition at Marfa Open Gallery

MARFA — Marfa Open Gallery will host CHOKÉ, a Washington, D.C.-born artist and current artist in residence at Marfa Open Gallery, for her highly anticipated solo exhibition, A Return to Source. The exhibition will be on view from October 10 to 13.

A Return to Source invites viewers to engage with a deeply introspective series of works that explore the concepts of identity, self-awareness and the cosmic forces that shape our existence. Driven by life experience, personal liberation, spiritual exploration and nature, CHOKÉ has created a series of work that challenges our understanding of spirituality, cosmological science and the unseen connections between body, soul and spirit, using bold minimalist textures and symbolic forms.

For the past two decades, CHOKÉ (Creating Her Own Kinetic Energy) has been known for her brightly-colored portrait work of many known and not-so-known spiritual jazz musicians and revolutionary figures. But this series drops it all and dives into the very deep and very fundamentals of being.

Interestingly, this series began when CHOKÉ was just 16 years old and has never seen the light of day — until now. It reflects decades of self determination, meditation, spiritual practice and artistic refinement. Utilizing materials such as handmade paint created from the ashes of burned herbs, resins and natural elements, her work is infused with profound intention and attention to cosmic events. CHOKÉ’s art transforms the gallery space into a meditative portal where viewers are invited to sit, reflect and experience the subtle layers of consciousness.

In addition to the exhibition, the artist will host a series of events throughout the weekend, including daily tea meditations at 10 a.m., an artist talk on Friday, October 11, at 6:30 p.m., and an ambient light viewing party with a DJ on Saturday, October 12, at 7:30 p.m. Visitors are encouraged to immerse themselves in this multisensory experience that bridges art, spirituality and community.

For the full Marfa Open event guide, please follow @cho_ke or @MarfaOpen



Photo by Tyler Germaine

CHOKÉ utilizes materials such as hand-made paint created from the ashes of burned herbs, resins, and natural elements.

Frances Lightbound Only Clouds Have No Edges



Artist Talk/Exhibition Party
Friday, October 11
5:30p (free)

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A RETURN TO SOURCE

A SOLO ART SHOW & EXPERIENCE



OCTOBER 10 EXHIBITION OPENING @ 5P
OCTOBER 11 ARTIST TALK @ 6:30P
OCTOBER 12 PARTY @ 7:30P
OCTOBER 13 CLOSING REMARKS @ 7:30P



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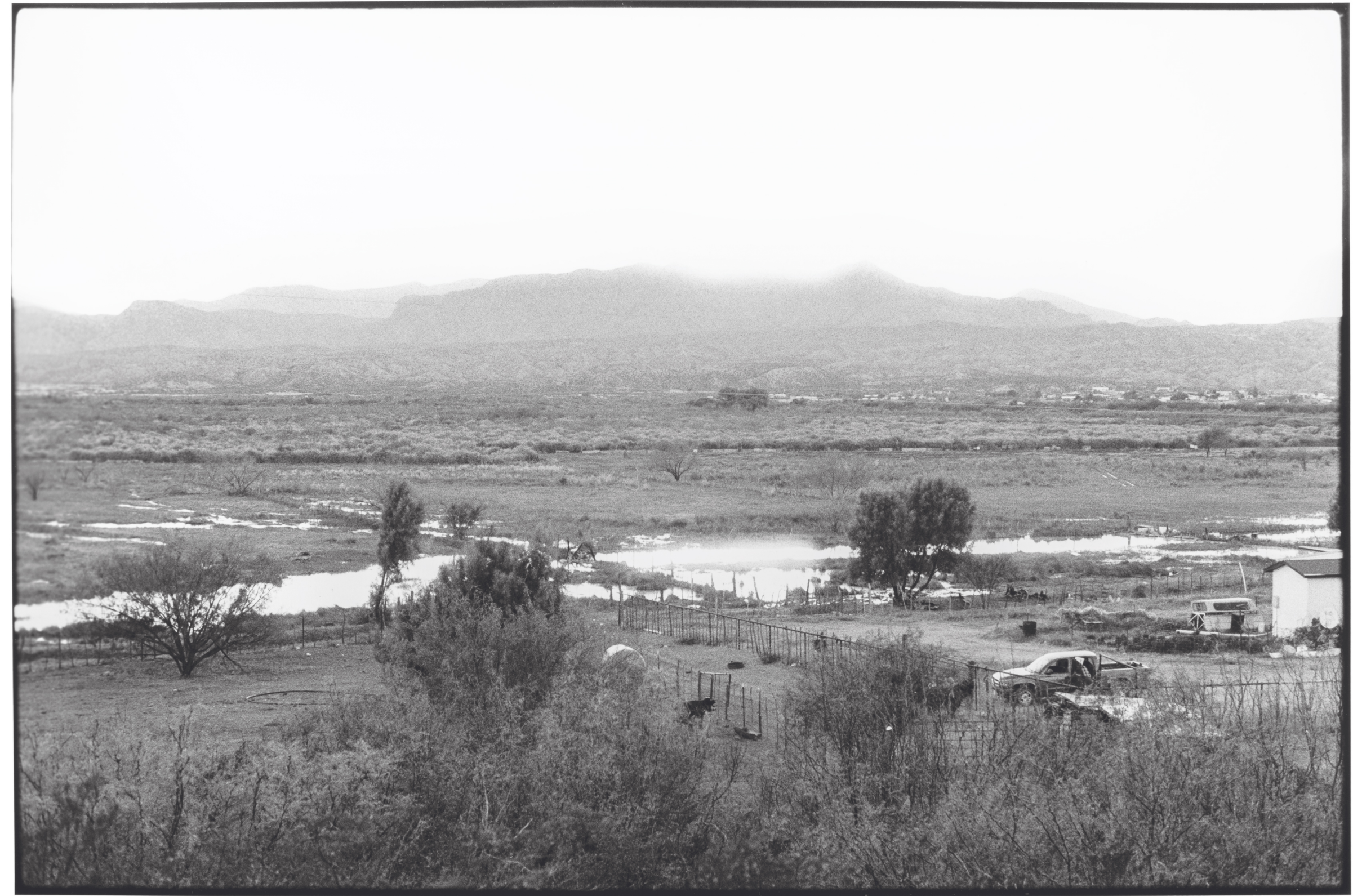
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Zoe Leonard, *Al río / To the River* (detail), 2016–2022. Gelatin silver prints, C-prints and inkjet prints. © Zoe Leonard. Courtesy the artist, Galerie Gisela Capitain, and Hauser & Wirth.

37TH ANNUAL

CHINATI WEEKEND

Friday, October 11 – Sunday, October 13, 2024

Marfa, Texas

FRIDAY OCTOBER 11 Marfa Untitled Studio Tour 10:00 A.M.–2:00 P.M. Visit the spaces of Marfa-based artists. Open studio times may vary. For specific hours and locations, visit marfamust.org or @the_marfa_must on Instagram. Open Studio with Artist in Residence Willie Binnie 4:00–7:00 P.M. The Locker Plant 130 East Oak Street Solo Performance by Kim Gordon DOORS AT 8:00 P.M. PERFORMANCE AT 9:00 P.M. Saint George Hall 113 East El Paso Street	SATURDAY OCTOBER 12 Public Opening of Zoe Leonard: <i>Al río / To the River</i> 10:00 A.M. Chinati Foundation 1 Cavalry Row Open Viewing of Chinati’s Collection 10:00 A.M.–2:00 P.M. Chinati Foundation 1 Cavalry Row John Chamberlain Building 106 North Highland Avenue Robert Irwin <i>untitled (dawn to dusk)</i> 805 West Bonnie Street Judd Foundation Open Hours 10:00 A.M.–12:00 P.M. La Mansana de Chinati/The Block 400 West El Paso Street	Marfa Untitled Studio Tour 10:00 A.M.–2:00 P.M. Visit the spaces of Marfa-based artists. Open studio times may vary. For specific hours and locations, visit marfamust.org or @the_marfa_must on Instagram. Readings and Artist’s Talk Conversation between Zoe Leonard and Lynne Cooke Readings by Natalie Diaz and Dolores Dorantes 2:00 P.M. The Crowley Theater 98 South Austin Street Cocktails, Benefit Dinner, and After Party (Ticketed) Music by Proxygente, Quecholatanrica, Veteranas & Rucas 5:00 P.M.–12:00 A.M. The Arena at Chinati 701 Katherine Street To attend, please reach out to development@chinati.org.	SUNDAY OCTOBER 13 Open Viewing of Chinati’s Collection 10:00 A.M.–2:00 P.M. Chinati Foundation 1 Cavalry Row John Chamberlain Building 106 North Highland Avenue Robert Irwin <i>untitled (dawn to dusk)</i> 805 West Bonnie Street Judd Foundation Publication Talk: Donald Judd Furniture Rainer Judd and Michael Mack in conversation 11:00 A.M.–12:00 P.M. The Crowley Theater 98 South Austin Street
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Chinati Weekend 2024 is generously supported by Chinati’s Board of Trustees, the Marfa Chamber of Commerce, and Texas Commission on the Arts.

Additional support is provided by Aesop, Bordo, Cactus Liquors, Tim & Rob Crowley, INDUSTRIHAUS, Maestro Dobel Tequila, Rambler, RG|NY, and Saint George Hall.

Chinati’s educational and public programming is supported with generous grants from the Carl B. & Florence E. King Foundation, Humanities Texas, Milton & Sally Avery Arts Fund, Prentice Farrar Brown and Alline Ford Foundation, Pulitzer Foundation, Rea Charitable Trust, Ruth Stanton Foundation, Start Small Foundation, Still Water Foundation,

Texas Commission on the Arts, The Brown Foundation, The City of Marfa, The Cowles Charitable Trust, The Donald and Carole Chaiken Foundation, The George and Mary Josephine Hamman Foundation, The Permian Basin Area Foundation, The Sarofim Foundation, Union Pacific Foundation, and Warren Skaaren Charitable Trust.

Chinati is grateful for the generous financial support of our members and friends, along with the contributions of the people of Marfa and Far West Texas.

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the CHINATI

foundation

ALL EVENTS, WITH THE EXCEPTION OF THE BENEFIT DINNER AND AFTER-PARTY, ARE FREE AND OPEN TO THE PUBLIC. ALL ARE WELCOME.

FREE CONCERT | CONCIERTO GRATIS

**KIM
GORDON**

**SOLO PERFORMANCE
ACTUACIÓN EN SOLITARIO**

SAINT GEORGE HALL

113 EAST EL PASO STREET, MARFA, TEXAS

**FRIDAY, OCTOBER 11
VIERNES, 11 DE OCTUBRE**

DOORS | PUERTAS ABIERTAS 8 PM

MUSIC | MÚSICA 9 PM

**ALL ARE WELCOME
TODOS SON BIENVENIDOS**

CHINATI WEEKEND 2024 is generously supported by Chinati’s Board of Trustees, Tim Crowley and Rob Crowley, the Marfa Chamber of Commerce, Saint George Hall, and Texas Commission on the Arts.

Chinati is grateful for the generous financial support of our members and friends, along with the contributions of the people of Marfa and Far West Texas.



Opening at Eugene Binder this Friday: ‘Clear Path’ by Zeke Williams

MARFA — An exhibition of Zeke Williams’ new work Clear Path opens this Friday, October 11, at Eugene Binder with a reception for the artist from 6 p.m. to 8 p.m. at 218 N. Highland in Marfa. Williams’ polychrome wood reliefs bring together abstract patterns, vivid color, and in some examples, images of birds camouflaged within the patterns and color.

He creates his works by using a CNC router that cuts shapes into plywood; Williams then assembles the cut plywood components into sections which are painted, leaving areas where the router has removed material raw unpainted as linear cutouts. By creating contrasting surfaces

he gives his work a three-dimensional aspect as well as a lenticular effect — causing the surfaces to appear to change slightly when viewed from different angles.

Each work has the characteristic of an intricately thought out puzzle that the artist has assembled in front of the viewer. Linear and contour patterns are perceived in a state of flux. In several of the works images of the birds are lurking in a camouflaged environment of abstract patterns.

Zeke Williams’ exhibition here in West Texas coincides with the vast migration of birds passing through the region, some flying thousands of miles

to their southern destinations, predominantly at night. The works that include images of birds take on the deportment of portraits of heroism, given the daunting challenges these migratory birds have to overcome to complete their journey.

The artist would like to thank the McDonald Observatory's Dark Skies Initiative for helping birds travel safely without disorienting light sources.

For further information, please call Eugene Binder at 432-729-3900.

Swarts’ ‘Waiting for a Sign’ travels to Marfa for pop-up

MARFA — McLennon Pen Co. Gallery will premiere a traveling exhibition showcasing a first look at new collage and resin paintings by artist Ashley Swarts. The exhibition will debut in Marfa at Do Right Hall during Chinati Weekend, followed by a second showing at McLennon Pen Co.'s permanent space in Austin.

Swarts is currently based in Austin but remains closely connected to both Marfa, where she lived for seven years, and her hometown of Las Vegas. These ties inspired the idea of taking her show on the road. She has been deeply influenced by the distinctive commercial signage in each city, where bold graphics and unique typography shape the visual landscape. From vintage light box and neon signs to clever reader board and marquee messages, the relaxed, quirky, and humorous style of this Southwestern version of street art features a distinct and beloved aesthetic that is reflected in Swarts’ paintings.

“Waiting for a Sign is the culmination of 13 years of collaging and a lifetime of art making,” Swarts said. “I let what I find in the pages lead my work. Each piece gets filed



Ashley Swarts has been deeply influenced by the distinctive commercial signage in each city.

away by color. Next I create a stencil version of my subject. In this case, my subjects are broken, yet charming, road signs. Each shape is plain and rigid, yet filled with an infinity of intoxicating potential.”

The opening reception will be on Friday, October 11, from noon to 2 p.m. at the Do Right Hall, 110 West Dallas in Marfa. For more information, see mclennonpenco.com.

‘Shit Marfa Taught Me: A Memoir’ book signing by James Ludeau



Little Outlaw by Fort Guerin

MARFA — On Sunday, October 13, 2024, The Sentinel will host author James Ludeau, who will sign his debut book, Shit Marfa Taught Me: A Memoir, in conjunction with an artist’s showcase featuring new works by Fort Guerin, during Chinati Weekend. Stop in and meet the author and the artist between 10 a.m. and 3 p.m. and hear from them personally how Marfa has inspired their works. These open hours are free to all.

James Ludeau is an artist,

painter, photographer, and now author, from Lafayette, Louisiana. His debut memoir is about his travels to Marfa, Texas, over the last decade. A tale of an emotional journey told through the landscape, flora and fauna of the high desert of Far West Texas, it is an excavation of emotions and how he learned from the land and healed a traumatic past through his discovery and love of the desert that taught him to feel the beauty of the untamed American West.

The book’s artist, Fort Guerin,

was raised in Mesa, Arizona, and draws inspiration from the Old West, pop culture and creating this new Western style with derivatives in comic panel paintings of the 40s and 50s. As a prolific artist of his particular style, Guerin creates a world of characters, Wild West stories and a lifestyle of long-lost cowboys, heroes and outlaws alike. Using seemingly found material, the butcher paper often used in Guerin’s works gives him the defining look that beckons the folk arts of American culture.

Pinchi Umami grill continues at The Sentinel on Friday

MARFA — Pinchi Umami will be teaming up with The Sentinel to celebrate the arrival of fall again on Friday, October 11, from 4:30 p.m. until sold out. Delicious snacks cooked directly over the fire on a Mill Scale grill and cold and refreshing drinks will be available for purchase in the courtyard.

Pinchi Umami — a project from Michelin-starred chef Michael Diaz de Leon and Marfa locals Molly Mandell and James Burke and operations maven Ryan Prieto — is reimagining what it means to be a restaurant in 2024. Instead of something rooted in one specific place or the confines of four walls, Pinchi Umami is breaking down borders and barriers. While its locations vary and can pop up anywhere around

the world, the Pinchi experience remains grounded in its most deeply held values: collaboration, reciprocity and curiosity.

For this exciting pop-up at The Sentinel, Diaz de Leon, who is also a James Beard finalist, will be joined by Mexico City’s Alonso Madrigal. Madrigal is the mind behind the restaurant Malix, which earned a coveted spot in the 2024 Michelin guide, and is currently helming the opening of the country’s first zero-waste restaurant, Baldío. Together, he and Diaz de Leon artfully combine Mexican heritage with ancestral techniques and influences from around the globe.



October 12, 2024

Open Hours

Judd Foundation invites everyone to Open Hours at La Mansana de Chinati/The Block, Donald Judd’s living and working spaces. Open Hours are hosted in conjunction with Chinati Weekend 2024.

La Fundación Judd invita a todos a la Casa Abierta de La Mansana de Chinati, los espacios residenciales y talleres de Donald Judd. El programa se realiza junto con Chinati Weekend 2024.

Saturday, October 12
400 West El Paso Street

10:00am-12:00pm
Open Hours of La Mansana de Chinati/The Block.

Visits during Open Hours are self-guided and free to the public. Judd Foundation guided visits are available throughout the weekend and must be reserved in advance.

For more information, please contact:
marfa@juddfoundation.org

Sábado, 12 Octubre
400 West El Paso Street

10:00am-12:00pm
Casa Abierta de La Mansana de Chinati/The Block.

Las visitas durante el horario de apertura son autoguiadas y gratuitas para el público. Las visitas guiadas de la Fundación Judd están disponibles durante el fin de semana y deben reservarse con anticipación.

Para 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



NATIONAL
ENDOWMENT
for the ARTS

*new art at glitch
with work by Mika*



**now on view through
october 14, 2024
open saturdays, 2-5pm**

LéAna Clifton's ‘Time and Motion’ opens at VELDT Gallery

MARFA — LéAna Clifton's latest show of mixed-media original works opens October 11 in Marfa. This work consists of close-up, long-exposure color photography of freight trains, layered with various media to create deep, dream-like, abstract artworks.

Clifton is a Texas artist that has been interrogating various media and

processes for over 18 years. In recent years she has focused on creating large-scale, long-exposure, abstract images of freight trains speeding through the West Texas desert. Her focus on large fields of color, finely balanced proportion and detailed line work hand painted over the photography speak to the sublime beauty of captured moments in time/life and enhanced

(layered) memory.

The show will be at the VELDT Gallery, 119 N. Highland Avenue, Marfa, Texas from October 11 through December 31. For more information, see leanaclifton.com and [@veldtgallery](https://www.instagram.com/veldtgallery).

Houston art show features Marfa artist



Mary Baxter, *Cattle, Hershey Ranch, 2024*, oil on canvas paper, 30 x 40 in.

Hetzler gallery highlights Katharina Grosse’s ‘The Super Eight’



MARFA — Hetzler Marfa is pleased to announce The Super Eight, a solo exhibition of works by Katharina Grosse. The exhibition consists of seven new works on canvas which Grosse painted in her studio in Aotearoa, New Zealand, in early 2024, specifically for this presentation. The gallery at 1976 Antelope Hills Road in Marfa will be open Thursdays through Sundays from noon to 6 p.m. with the exhibit running until December 8.

Katharina Grosse:
“When forces hit”
By Ruth Buchanan, Aotearoa New Zealand 2024

Over summer, down here, I read the novel *Stoneyard Devotional* (2023) by Charlotte Woods. The main character is a woman of middle age who has been employed, seemingly at a high-level, doing something we-are-not-quite-sure-what in the environmental sector before she abandons the city and returns to the desert of her youth and enters a retreat, permanently. Out there, time loops in and out between the setting of suns on the long horizon of the desert and the rolling through of longer spells of circling. These pulses of the natural world are marked by her carrying out acts that repeat: sweeping, folding, opening, digging. I read this book while the ache of the water laps in and out of the coastlines near my home. I’m on the phone with Katharina painting in a studio also lapped by water, close to but not quite where I am, because it’s not going to work to do a studio visit. Instead, she invokes the work she is making, and I think about this woman leaving, this woman repeating. I think about the desert, Marfa, where you are, where the work is, and the site where this work was made, on the edge of an intense throng of oceanic power at

Anawhata.

What is the line we can draw between these two sites, ocean and desert — this arc that traces the form of the world — and the power they hold? It is the kind of power that is not so much about withholding from the other but rather underscoring an infinite possible. The power that connects this deep vast wetness with the expanse of the texture of its opposite is its irrefutability, each a force into and unto itself. Despite so much around us becoming precarious for the sake of “economic infrastructure,” these things, ocean and desert, are infrastructure par excellence. They are whole and not to be interrupted.

Triangulate now. There is an axis of relation that emerges between these sites, ocean and desert — one the site of the doing, the other the site of the showing what has been done — and the movements repeatedly carried out by a body that forcibly does color onto a ground and then asks you to look. The forcing of color that begins as an impulse and returns as a repeatable act siphoned through a tube, which meets its double in the mark that appears. Doing color this way eats it. Color, form and choreography metabolize themselves in this process set into motion by this body acting in the way that other bodies might breathe or blink. This is important to consider when we look at the marks that have hit this ground because what we encounter here is not the description of so and so breathing or blinking, but an irrefutable force, into and unto itself. Looping back on themselves, the paintings are not acts of describing something (as I do now), but rather through that breath-blink-eat triple helix, the invitation is to encounter that which is irrevocably live, alive, wild, a thing into and unto itself.

Not a tear, or bend, but more like when two forces hit, the force of the wanting and the force of the doing. Metabolized.

In Jane Hirschfeld’s poem “The Bowl” (2014), she describes the number of bones we have in our hands, but also the way our hands can hold a whole world: an ocean and a wave, a desert and speck of dust, the wanting and the doing. What is this world constructed of or towards (and how!) as these forces hit, these uninterrupted things that insist and insist? Color, impulse, ground, time? When I consider a body doing the work you are viewing, the unrelenting loops that harbor within them an infinite edge that a finger can outline again and again, this work being wrapped and prepared and traveling the many thousands of kilometers they traveled, unwrapped and hung or placed, I am shot to this image of the bowl from Hirschfeld’s poem. The last line of the poem offers a shape to hold the many things contained here in this room with you, ancient lores of painting and paint making, the tools available now, dance, language, the ocean, the speck, and I think of the shape of our world and all the eating, blinking and insisting to be done, the finger that outlines the edge of a bowl over and over, the figure that picks up the spray-gun over and over, and I think of that last line: “Scented—as the curve of the bowl is—with cardamom, star anise, long pepper, cinnamon, hyssop.”

Ruth Buchanan is an artist and curator living in Aotearoa New Zealand and Berlin. She is the currently Kaitohu Director of Art Space Aotearoa, Tāmaki Makaurau Auckland. Katharina Grosse (Born, 1961, Freiburg im Breisgau) lives and works in Berlin and Aotearoa New Zealand. For more information, see maxhetzler.com.

HOUSTON — Beginning on October 18, Foltz Fine Art will present Painting Across Texas: Four Ranches x Four Artists, featuring new works by renowned Texas landscape painters, Mary Baxter (Marfa), David Caton (Utopia), Noe Perez (Corpus Christi), and Jeri Salter (Austin).

Over the past two years, these four “Contemporary Texas Regionalist” artists traveled to four storied ranches across the state, covering hundreds of miles, from the Texas Hill Country to the Coastal Prairie and to two locations in Far West Texas, in order to paint these undisturbed lands. These artists are joined together by their mutual admiration of the land, history and culture of Texas which informs their distinct approaches to capturing its essence and beauty.

This show gives viewers glimpses into some of Texas’ most iconic landscapes including the Texas Hill Country as seen from Hershey Ranch near Stonewall/ Fredericksburg, the beauty of the Texas Coastal Prairie at Powderhorn Ranch, and the grandeur and surprising

diversity of Far West Texas from Caldwell Ranch in the Davis Mountains and X-Bar Ranch in the Guadalupe Mountains near the New Mexico border.

After a two-year wait, the Houston gallery will finally showcase this impressive body of work, including large scale paintings as well as small-scale, plein air oil sketches, inviting viewers to visually explore the majesties of Texas which are sure to enthrall.

Of note, all of these artists are members of the prestigious group of “Contemporary Texas Regionalists,” having been featured in the 2017 *Of Texas Rivers and Texas Art* project and were selected as Centennial Artists for the 2023 *The Art of Texas State Parks* book project and touring museum exhibition, which concludes later this year at the Tyler Museum of Art.

An opening reception will be held on Friday, October 18, from 5 p.m. to 7 p.m. and an artist panel discussion will be held on Saturday, October 19, from 2 p.m. to 4 p.m. For more information, please visit FoltzGallery.com.

Steven M. Walker THE LIGHT WITHIN



A Presentation of Light and Form

8pm - Late
Friday, October 11

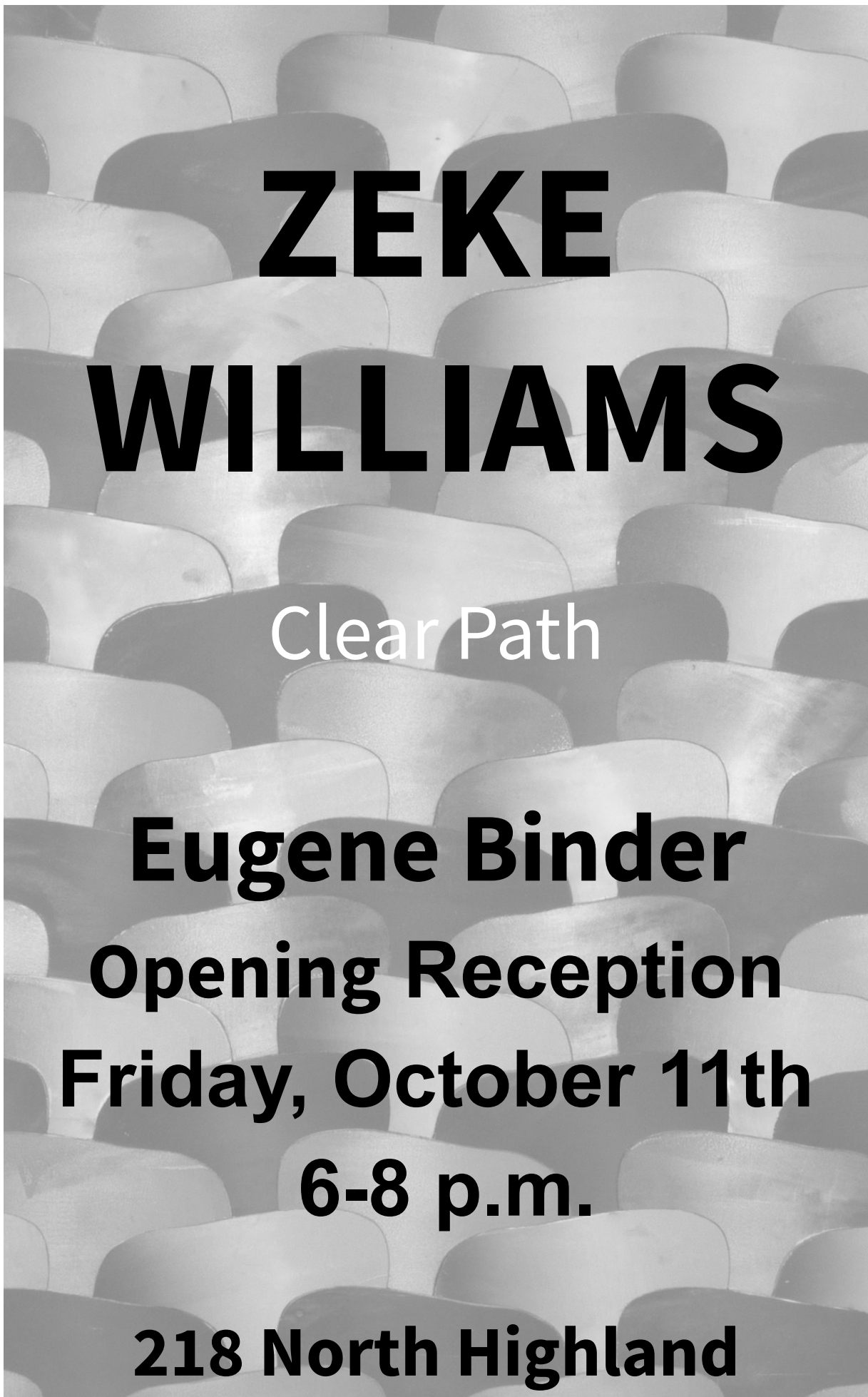
Big Bend Coffee Roasters Gallery
510 W San Antonio

THE CRACK UP New work by Joey Fauerso Opening Thursday, Oct 10, 5-7 pm



WRONG 110 n highland ave

PLEASE RECYCLE THIS PAPER



**ZEKE
WILLIAMS**

Clear Path

**Eugene Binder
Opening Reception
Friday, October 11th
6-8 p.m.**

218 North Highland

*Frances Lightbound:
‘Only Clouds Have No Edges’*



Photo by Joshua Patterson

Frances Lightbound uses architectural fragments and commonplace building materials in unexpected ways.

MARFA — RULE Gallery will present Only Clouds Have No Edges by Frances Lightbound. This solo exhibition includes printmaking, sculpture, works on paper, and site-specific installations, marking the artist's first collaboration with the gallery. The exhibition opened with a public reception on Saturday, August 17, and will be on view until November 16, 2024. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. at 204 E. San Antonio St. Frances Lightbound's work poses questions about the materiality of architecture, exploring relationships between public and private space and associations between bodies, built spaces, language and landforms.

Working between two- and three-dimensional media, she creates site-responsive pieces that invoke the subjectivity of bodily and spatial experience, fraying the edges of seemingly fixed systems of organization and meaning. Using architectural fragments and commonplace building materials in unexpected ways, she pushes these elements beyond their usual functions. Sculptural work engages the space it is encountered in and encourages reconsideration of the familiar. Reconfiguring everyday materials and visual motifs such as brick, glass, tile and window frames, her work invites audiences to bring their own associations to these fragments and to pause to consider them anew.

Lightbound approaches printmaking as a spatial and time-based medium, using the grid as a starting point. She often works in variable editions — building site-responsive installations based on the architecture of the space, rather than fixed or formulaic — the works are unfixed and always in progress. These prints challenge the tradition of identical repetition by creating unique sequences shown in groupings, where an image may be repeated in varying orientations, allowing the composition to expand in all directions. Recent heavyweight rubbings and hand embossings stray between two, three and four dimensionality. Using graphite sticks, she creates sculptural monotypes, engaging

and investigating a site or surface through sustained tactile engagement. This process builds up a heavy mineral deposit, making an indexical impression infused with the particularities, inclinations and energies of her subjective body at a specific moment in time. By repositioning her materials and objects, she unsettles assumptions about where they are typically encountered. The exhibition title, Only Clouds Have No Edges, serves as both a literal and metaphorical counterpoint to the hard surfaces and rigid structures that are frequently referenced in her work.

RULE will hold a free artist talk and reception on Friday, October 11, 5:30 p.m. to 7 p.m. at RULE Gallery on 204 E. San Antonio St. Then on Saturday, Oct. 13, from 6 p.m. to 8 p.m., RULE presents a unique collaboration between visual and sonic art. Artist and filmmaker Joshua Patterson, performing under his ambient new age music project MUINUMU, will accompany the viewing of Lightbound's exhibition with an improvised electronic soundscape. Using the materials and environment of the exhibition as instruments, MUINUMU will sample sounds directly from the artwork, such as the clicking of rocks, the resonance of rebar, and the ambient room tone. These elements will be mapped to a sampler, allowing for dynamic and musical interpretations of the space itself. The performance will be influenced by the atmosphere, adding and subtracting rhythms and melodies as the evening unfolds. As day transitions into night, visitors are welcome to experience the evolving soundscape, coming and going as they please. This event is free and open to the public. For more information, visit: <http://www.rulegallery.com/>

GREASEWOOD GALLERY



**DEFINITELY
NOT
... LOST**

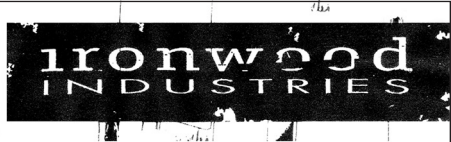
KERRI MENCHACA

ON DISPLAY OCTOBER 11 - DECEMBER 29

THE HOTEL PAISANO
207 N HIGHLAND MARFA, TX

OPENING RECEPTION OCT 11 6 - 8 PM





Presents:

Wells Mason: New Work
Furniture | Sculpture

October 11-12,
10AM-4PM

214 E Dallas St
Marfa, TX

**JULIE SPEED
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FRIDAY & SATURDAY
Oct 11 & 12 - 9 am to 4 pm

OR BY APPOINTMENT juliespeed@gmail.com

SPEED STUDIO MARFA
520 W. CATHERINE ST.
(next door to the Chinati Foundation)

web: juliespeed.com ig: [@speedstudiomarfa](https://www.instagram.com/speedstudiomarfa)



ART EXHIBITION RECEPTION

**MIA MURATORI
PAUL OGLESBY
DANA EDELMAN
CRAIG SCHOWENGERDT**

Friday October 11 from 5-8pm Building 98 705 Bonnie Street (between Chinati and Robert Irwin)

This exhibition is supported in part by the **National Endowment for the Arts** through the Delaware Division of the Arts and **@marfa_artgarage**

Official Chinati Weekend Schedule

Friday, October 11

Marfa Untitled Studio Tour
10 a.m. to 2 p.m.
Visit the spaces of Marfa-based artists. Open studio times may vary. For specific hours and locations, visit marfamust.org or [@the_marfa_must](#) on Instagram.

Open Studio with Artist in Residence Willie Binnie
4 to 7 p.m.
The Locker Plant | 130 East Oak Street

Solo Performance by Kim Gordon
Doors at 8 p.m. | Performance at 9 p.m.
Saint George Hall | 113 East El Paso Street

Saturday, October 12

Public Opening of Zoe Leonard: Al río / To the River
10 a.m. to 2 p.m.
Chinati Foundation | 1 Cavalry Row

Open Viewing of Chinati’s Collection
10 a.m. to 2 p.m.
Chinati Foundation | 1 Cavalry Row
John Chamberlain Building | 106 North Highland Avenue
Robert Irwin, untitled (dawn to dusk) | 805 West Bonnie Street

Judd Foundation Open Hours

10 a.m. to noon
La Mansana de Chinati/The Block | 400 West El Paso Street

Marfa Untitled Studio Tour
10 a.m. to 2 p.m.
Visit the spaces of Marfa-based artists. Open studio times may vary. For specific hours and locations, visit marfamust.org or [@the_marfa_must](#) on Instagram.

Readings and Artist’s Talk
2 p.m.
The Crowley Theater | 98 South Austin Street
Conversation between Zoe Leonard and Lynne Cooke, Readings by Natalie Diaz and Dolores Dorantes

Sunday, October 13

Open Viewing of Chinati’s Collection
10 a.m. to 2 p.m.
Chinati Foundation | 1 Cavalry Row
John Chamberlain Building | 106 North Highland Avenue
Robert Irwin, untitled (dawn to dusk) | 805 West Bonnie Street

Judd Foundation Publication Talk: Donald Judd Furniture
11 a.m. to noon
The Crowley Theater | 98 South Austin Street
Rainer Judd and Michael Mack in conversation

Other Events Around Town

Thursday, October 10

Hetzler Marfa: The Super Eight by Katharina Grosse
Noon to 6 p.m. Thursday through Sunday
Hetzler Marfa | 1976 Antelope Hills Rd
The exhibition consists of seven new works on canvas which Grosse painted in her studio in Aotearoa, New Zealand, in early 2024, specifically for this presentation.

MAINTENANT Art & Boxing: What are you fighting for?
5 to 8 p.m.
MAINTENANT | 1825 Rabbits Rd.
Works on view by: Mathilde Lavenne (France), Carlos Garcia Noriega Bueno (Mexico), Rob Mazurek (Marfa), Randy Sanchez (Marfa), Matt Scobey (Marfa), TJ Tambellini and Volutus Records (Chicago / Los Angeles), Phillipe Tourriol (France). Check [@MaintenantMarfa](#) for additional info and open hours during the weekend.

WRONG Exhibition Opening: The Crack-Up by Joey Fauerso
5 to 7 p.m.
WRONG | 110 N. Highland Ave.
Featuring new paintings and video by Joey Fauerso which continue the artist’s interest in the intersections between painting and performance.

New Presidio gallery features Trazos de Alma
7 p.m.
Galería Raíces | 800 West O’Reilly St., Presidio
Trazos de Alma (Brushstrokes of the Soul), dedicated to and featuring work by Olivia Rohana de Spencer.

Friday, October 11

Swarts’ Waiting for a Sign travels to Marfa for pop-up
Noon to 2 p.m.
Do Right Hall | 110 West Dallas
McLennon Pen Co. Gallery will premiere a traveling exhibition showcasing a first look at new collage and resin paintings by artist Ashley Swarts. For more

information, visit mclennonpenco.com.

Pinchi Umami pop-up at The Sentinel
4:30 p.m. until sold out
The Sentinel | 209 W. El Paso St.
Delicious snacks cooked directly over the fire on a Mill Scale grill and cold and refreshing drinks will be available for purchase in the courtyard.

Melinda Beeman, Karl Englehardt and Barbara Tennant: Three Artists Working in Marfa
5 to 7 p.m. Public Reception
MSA Gallery | 106 E. San Antonio
This exhibition showcases the most recent work of these three artists who have longtime ties to Marfa and the area.

Artist Talk and Reception: Frances Lightbound
5:30 to 7 p.m.
RULE Gallery | 204 E. San Antonio St.
Join Chicago-based artist Frances Lightbound as she discusses her current exhibition, Only Clouds Have No Edges.

Kerri Menchaca landscapes at the Greasewood Gallery
6 to 8 p.m.
Greasewood Gallery | 207 N. Highland
Kerri Menchaca will exhibit her Definitely Not...Lost landscape paintings with an opening party.

Eugene Binder: Clear Path by Zeke Williams Opening
6 to 8 p.m.
Eugene Binder | 218 N. Highland
Clear Path, new work by Zeke Williams, opens. Williams’ polychrome wood reliefs bring together abstract patterns, vivid color, and in some examples, images of birds camouflaged within the patterns and color.

N0Where, a group exhibition of Marfa-based artists
6 to 10 p.m. Opening
401 S. Highland Ave.
Participating artists include: Alexis Smith, Alyse Ronayne, Christina Moser, Clara Brill, Cookie Stone, Diana Simard, Felix Benton, Jax Le Baron-Widmar,

Lisa Chestnut, Mo Eldridge, Natalie R Melendez, Rhonda Manley, Rigo Alberto Zamarrón, Shea Carley and Tina Rivera.
Artist ‘CHOKE’ presents solo exhibition at Marfa Open Gallery
6:30 p.m. Artist Talk
Marfa Open | 102 S. Plateau St.

LéAna Clifton's Time and Motion opens at VELDT Gallery
LéAna Clifton's latest show of mixed-media original works opens. This work consists of close-up, long-exposure color photography of freight trains, layered with various media to create deep, dream-like, abstract artworks. October 11 through December 31 at VELDT Gallery, 119 N. Highland, Marfa.

Albuquerque bands set for Planet Marfa
Two bands from Albuquerque — Margle and Maybe So — will play an evening show at Planet Marfa. See HayleyHarper.bandcamp.com and Margle.bandcamp.com for more information.

Saturday, October 12

N0Where, a group exhibition of Marfa-based artists
10 a.m. to 2 p.m. and 6 to 10 p.m. Open Viewing
401 S. Highland Ave.
(See artists in Friday’s listing.)

MUINUMU live sonic performance
6 to 8 p.m.
RULE Gallery | 204 E. San Antonio St.
A unique collaboration between visual and sonic art. Artist and filmmaker Joshua Patterson, performing under his ambient new age music project MUINUMU, will accompany the viewing of Frances Lightbound’s exhibition Only Clouds Have No Edges with an improvised electronic soundscape.

See Mystery Lights Gallery at the Thunderbird Hotel presents Art Block Party
7 to 9:30 p.m.
The See Mystery Lights Gallery | 601 W. San Antonio St.
The gallery at the Thunderbird Hotel presents an Art

Block Party. There will be free drinks and a vendors market, plus artwork by JD García, Alexandra Keck, Katy Milam, R. Parks, Chelsea Quinlan, Kendall Radkins, Sarah S’Jegers and Prepney.

Artist ‘CHOKE’ presents solo exhibition at Marfa Open Gallery
7:30 p.m. Viewing Party with DJ
Marfa Open | 102 S. Plateau St.

Sunday, October 13

Shit Marfa Taught Me: A Memoir book signing by James Ludeau
10 a.m. to 3 p.m. Meet and Greet | 11 a.m. to 1 p.m. Brunch
The Sentinel | 209 W. El Paso St.
The Sentinel will host author James Ludeau, who will sign his debut book, Shit Marfa Taught Me: A Memoir, in conjunction with an artist’s showcase featuring new works by Fort Guerin, during Chinati Weekend. Stop in and meet the author and the artist and hear from them personally how Marfa has inspired their works.

Lil’ Fall Festival at Bitter Sugar
10 a.m. to 2 p.m.
Bitter Sugar | 201 E. Dallas St.
Bitter Sugar Marfa will host their first “Lil’ Fall Festival” inside The Lumberyard. The festival will host 13 different vendors, music, yard games, and a pumpkin patch. For more information, please visit [@bittersugarmarfa](#) on Instagram or at bittersugar.cafe.

N0Where, a group exhibition of Marfa-based artists 2 to 5 p.m. Poetry Reading
401 S. Highland Ave.
(See artists in Friday’s listing.)

Webb’s Fair and Square presents live music Sunday
4 p.m. doors | 5:30 p.m. performance
Old Masonic Hall at 105 N. Front St., Fort Davis
Webb’s Fair and Square folk art gallery will present an exhibition TO DIRT TO DIRT TO DIRT, paintings by Rev. Johnnie Swearingen, opening at 4 p.m. and will host accordion player Ginny Mac for a live performance at 5:30 p.m.

Marfa Untitled Studio Tours erects park sculpture garden

MARFA — A Marfa arts group has taken its efforts to showcase local, independent artists even further this year with a sculpture garden set for Lannan park at West 2nd and North Gonzales Streets.
The Marfa Untitled Studio Tours (MarfaMust) will showcase openings from 10 a.m. to 2 p.m. on Friday and Saturday as well as pop-ups throughout the city. Find the

map and a listing of artists at marfamust.org and a printed version at locations around town.
Also all are welcome to visit the sculpture garden at any time and culminate the week with a sculpture garden closing party on Saturday at 8 p.m.

**SUPPORT LOCAL JOURNALISM
AT THESENTINELMARFA.COM**

Join us for the
**TRUCKLOAD OF ART
roadshow**
with Terry Allen
& author Brendan Greaves
book signing - music - conversation
Friday, October 25th 6pm -Crowley Theatre
hosted by....
Marfa Book Co. & Webb’s Fair & Square



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