

DIVISION NEWS

Academic Libraries

▶ Another in our series of new members and academic librarians introducing themselves (though many of us got to know Karen in Marfa):

"My name is Karen Sigler and I am originally from Corpus Christi, Texas. Currently I am the Special Collections Cataloger/Librarian. I have worked with Texas State University-San Marcos in this capacity for about 4 ½ years. My primary responsibility is to catalog materials going to the Southwestern Writers Collection, Wittliff Gallery of Southwestern & Mexican Photography, University Archives and Special Collections. The job is fascinating and there are always wonderful items to work with as well as awesome events in which we showcase many of the writers and photographers. It's an opportunity to view and listen firsthand to the splendid talent we are collecting and sharing, not only with the university, but the world. Before coming to Texas State I was a medical outreach librarian in North Carolina, another line of work I found fascinating and never dull! I seem to gravitate to places that have unique qualities about them and this collection certainly meets that need. Working with special archives gives you the unique opportunity to become involved in the creator's work and the end product becomes much more than a book or photograph. Joining ARLIS has already given me the chance to meet others who are also doing similar work and a chance to become involved with once in a lifetime projects."

Architecture Libraries

▶ **The Alexander Architectural**

THE Medium

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▶ PRESIDENT'S COLUMN

Dear Chapter,

With just two months remaining during my term of office, as most of you will attest, I have been your president for too long. I was called upon to fulfill my predecessor's term before it even started, which was odd taking into consideration that we planned the Society's conference during that time. That I was able to do so without much distress to the Chapter stands as a tribute to the unwavering dependability and participation of this group of professionals. I am so grateful to be able to call you colleagues, and close ones at that. Texas is a big state, but you would never know it with the collegiality and close-knit support we all share with each other.

This enthusiasm was on full display during the 33rd annual conference of ARLIS/NA held in Houston this past April when we hosted 600 of our colleagues from all over the country and abroad. The conference was deemed a programmatic and logistical success, both by on-site comments and feedback from conference attendee surveys, to comments from the Executive Board that the Houston conference, and the Houston conference planning team, "raised the bar." You all have a tremendous amount of gratitude from me by showing that we are a "can-do" Chapter.

Before I leave the topic of the annual conference, I want to personally thank the Chapter for not showing any signs of "Houston fatigue," in particular with regard to the Chapter's annual meeting one year ago. I had envisioned it as an obligatory working meeting in preparation of the annual conference this spring, but the participation of local arrangements members and others helped make it quite rewarding on its own merit. I recall Stephen Fox's brisk walking tour of the Museum District, Margaret Culbertson's intimate tour of downtown architecture, the truly sublime James Turrell installation at the Live Oak Friends Meeting House, and our construction site tour of the new branch of the Federal Reserve Bank by Michael Graves. Nobody will be happier than me to take a long break from convening in Houston but it was nice to have you all share in what makes our city special.

It was wonderful to finally gather in Marfa for our most recent Chapter meeting! I remember Marfa being discussed as a potential destination over five years ago when I first joined the Chapter. That we are here at all is a tribute to two individuals. All of us, and especially me, must thank Elizabeth Schaub for her never-ending efforts in planning every detail of this meeting: from the courthouse to the mayor's house to making arrangements with foundations both Chinati and Judd. The only foundation left for me to organize was the Sunday dinner at the Pizza

Archive celebrates Archives Week

Film is the focus of the 2005 Archives Week events that run from

Saturday, October 29th to Saturday, November 5th. In conjunction, the Alexander Architectural Archive at U.T. Austin showed home movies of architect Charles W. Moore. "Travels with Charles: Charles Moore's Home Movies of the Southwest" was presented by Curatorial Assistant Nancy Sparrow on the half hour, Wednesday, November 2nd from 10 am to 3 pm. In addition, Preservation assistant Carie McGinnis curated an exhibit on current preservation efforts in the Archive. The exhibit, which runs through the end of the semester, is located in the ground floor foyer of Battle Hall, near the entrance of the Archive.

Discussions of current efforts and research in the field of moving images (film) preservation will continue later this month at the [Association of Moving Image Archivists](#)' annual meeting in Austin from November 30 through December 3.

The [Society of American Archivists-UT Student Chapter](#) sponsors archives Week.

► Price Tower Arts Center Staff Visit Alexander Architectural Archive

On September 19th, the Curator and Registrar of the [Price Tower Arts Center](#) for Art, Architecture and Design, Bartlesville, Oklahoma, met with the staff of the Architecture and Planning Library and Alexander Architectural Archive. The Price Tower Arts Center, located in a Frank Lloyd Wright skyscraper, is investigating opening an architectural archive

Foundation, and even then Elizabeth helped me with the menu. I also want to thank Samuel Duncan, who two years ago, got some crazy idea in his head that it would be a great thing to provide bibliographic control to Donald Judd's personal library at Marfa. Last year in Houston we approved the meeting here and instructed Sam and a few others to begin preliminary contacts with both the Chinati and Judd Foundations, which culminated in Friday's assessment tour and meeting with Judd Foundation staff member, Craig Rember, and Board of Directors member, Marianne Stockebrand. Sam was assisted by others in this process, particularly Laura Schwartz and Elizabeth Schaub.

In terms of accomplishments in the past year, I also want to call attention to the Chapter Web site translation into Spanish by Chuck Burchard and Selene Hinojosa, helping to fulfill a fundamental charge of the Chapter. Again, from the Judd Library Project to our bilingual Web site, this Chapter continues to 'raise the bar.'

Lastly, I would not have been able to make it through my two years as President without the support and guidance of some specific individuals: 2004 interim Vice-President Gwen Dixie, who saved the day and produced three issues of *The Medium* with greater flair than I ever could; current interim Secretary Chuck Burchard who accepted an invitation to fill an important vacancy through 2006. I want to acknowledge Beverly Carver who is finishing her fifth year as Treasurer. I want to thank my Houston conference co-chairs Jon Evans, Elizabeth Schaub, and Laura Schwartz, who almost make me want to do it all over again and Sam Duncan, who provides high style and quiet brilliance to everything that he doggedly undertakes. Again, Elizabeth Schaub, for providing keen judgment and natural instinct as a planner and leader; she has already and will continue to bring the Chapter to greater achievement. And lastly to Jon Evans, who, among many other things, through his thoughtful insight and subtle determination, makes me think twice about nearly everything I have done as president, and that is entirely to my and your benefit. To have my presidency situated between Jon's and Elizabeth's humbles me deeply, and I remain very proud to have served you for these past two years. Thank you.

Mark Pompelia
President

► ANNUAL CHAPTER MEETING IN MARFA, TEXAS

Minutes

The Art Libraries Society of North America, Texas-Mexico Chapter Annual Business Meeting 2005 was held at the Austin Street Café, Marfa, Texas at 9:00 A.M. October 23, 2005.

The meeting agenda was distributed and the meeting was called to order by President Mark Pompelia. Gwen Dixie moved that the 2004 minutes should be approved as presented. Beverly Carver seconded the motion. Those present approved the 2004 minutes.

The members of the Art Libraries Society of North America, Texas-Mexico Chapter at the meeting introduced themselves. Those present

and research center. They chose the Alexander Architectural Archive as a model. The meeting also helped build relations for future projects with Price Tower Arts Center, including the possibility of exhibitions utilizing Alexander Architectural Archive holdings.

► **New staff member joins the Alexander Architectural Archive**

Former ARLIS/Texas-Mexico Chapter member Donna Coates recently joined the Alexander Architectural Archive at the University of Texas at Austin as the new half-time Archival Assistant for Technical Services. Donna previously worked at the Center for American History at U.T. Austin as Photography Curator and has she has held several positions in the visual resources field.

Public Libraries

► **Dallas Art Libraries Consortium**

Seven Dallas art librarians met in early October and agreed to form an informal organization for the purpose of knowing each other and the resources each one's institution contains. Librarians from Southern Methodist University, the Art Institute of Dallas, the Dallas Museum of Art, and Dallas Public Library attended. Others will be invited. There is no formal organization, officers, or programming, just periodic meetings to see other institutions and discuss matters of general interest. Look for a Web site soon.

Visual Resources

► **UTOPIA Texas Architecture Site Launched**

"**Texas Architecture: A Visual History**" showcases images selected from the Marian Davis and D. Blake Alexander slide collections held by the The University of Texas

included Charles Burchard, Beverly Carver, Gwen Dixie, Beth Dodd, Sam Duncan, Carla M. Ellard, Catherine Essinger, Jon Evans, Phillip T. Heagy, Gloria Selene Hinojosa, Ann Howington, Mark Pompelia, Elizabeth Schaub, Laura Schwartz, Karen Boynton Sigler and Tara Spies. Additionally, the South Regional Representative, Heather Ball, was present.

Mark Pompelia reported that he has enjoyed serving as the Chapter president between Jon Evans and Elizabeth Schaub and through the time period in which the Texas-Mexico Chapter hosted the Society's annual conference. Mark expressed his appreciation for all the help he received and the way in which members contributed to the success of the annual conference. Mark noted in his report the successful meeting of the Texas-Mexico Chapter in Houston preceding the conference, the translation of portions of the Chapter's Web site into Spanish, the work of treasurer Beverly Carver and the meeting in Marfa, Texas as highlights of the past year. He thanked Elizabeth Schaub and Sam Duncan for their work planning and generating excitement about the meeting in Marfa. Following the president's report a standing round of applause was presented by all present to Mark Pompelia thanking him and acknowledging his contributions in the last two years.

Beverly Carver presented the treasurer's report stating that the Chapter's budget balance is approximately \$2000. She distributed a detailed report of the Chapter's revenue and expenses from January 1, 2005 to October 19, 2005 that is included at the end of these minutes. In addition, she presented a detailed description of the expenses relating to the Lois Swan Jones Travel Award for the past 5 years. The treasurer's report was unanimously approved. The Chapter officially thanked Beverly Carver for her 5 years of continuous service as the Chapter's treasurer.

**Treasurer's Report
January 1, 2005-October 19, 2005**

Beginning balance	\$1352.84
Income	
Membership dues 2005	90.00
Membership dues 2006	475.00
Lois Swan Jones Travel Award	707.00
Conference registration	500.00
Meals	1,614.00
Tours	484.00
Total income	\$3,870.00
Sub-total	\$5,222.84
Expenses	
Lois Swan Jones Travel Award	500.00
Hostway	197.25
Postage	8.10
Meals	1,614.00
Tours	484.00

at Austin's School of Architecture's Visual Resources Collection (VRC) and the University of Texas Libraries Alexander Architectural Archive, respectively. The collections are unique and valuable resources documenting architecture throughout Texas of both extant and razed buildings. This UTOPIA site provides a curated historical overview of the development of the built environment in Texas, as well as the ability to search and access nearly 4,000 digitized images documenting Texas architecture. UTOPIA projects are designed to open the University's doors of knowledge, research, and information to the public.

Through January 6, 2006 the VRC hosts a complementary exhibit by the same name in Sutton 3.128, Monday through Friday, 8 am-5 pm.

ARLIS/NA Welcome Party	250.00
International Women's Forum	100.00
TOTAL	\$3,153.35
Ending balance	\$2,069.49

Chuck Burchard presented the secretary's report where he indicated that the online Chapter Directory had been recently updated and that the minutes of the current meeting would be available in the next issue of *The Medium*. The secretary also reported that he would be writing a summary of the Marfa meeting for the ARLIS/NA newsletter.

Elizabeth Schaub reported on *The Medium* in her capacity as editor. She reported that in 2005 two issues of *The Medium* have been posted on the Chapter's Web site and that a third and final issue would be posted by the end of the year. She reported that the column editors have provided good materials in their areas of coverage and that currently there are two vacant column editorships: Museum Libraries and Visual Resources. She thanked Phillip Heagy for updating the Chapter's Web page listing current exhibitions in Texas since 1991, and reported that Tara Spies would be updating this listing in the future. Elizabeth concluded her report by noting that the next issue of *The Medium* would include reports contributed by members about the various Chapter activities in Marfa.

Sam Duncan presented the webmaster's report. He stated that the Web site had been updated in the previous year by him and Chia-Chun Shih. He reported that updates to the membership directory and the inclusion of Spanish translations for portions of the Web site had been completed. Sam also reported that the current archived version of the Society's 2005 annual conference Web site is an HTML site; the Web site for the Society's 2005 annual conference was a dynamic database driven site and used PHP and SQL protocols. Sam reported that he was shopping for a Web hosting service that might better facilitate database applications. Sam also reported that he was looking at accessibility protocols and beginning to bring the Chapter's Web site in line with these standards. Sam made the suggestion that the Chapter recommend that ARLIS/NA look into hosting previous annual conference Web sites under the Society's Web umbrella. The Chapter made a formal request to the South Regional Representative to address this issue with the ARLIS/NA Board.

Jon Evans and Laura Schwartz presented highlights from the ARLIS/NA 2005 annual conference final report. They reported that the Chapter assumed responsibility for planning the conference with high levels of energy and commitment. They thanked the committee for having the Chapter's 2004 annual meeting in Houston and reported that this helped facilitate planning for the Society's 2005 annual conference. They reported that there were positive comments about the conference including the Web site, publicity by Chapter members and those ARLIS/NA members formerly based in Texas, silent auction, membership luncheon, Society Circle event, reception after the convocation, and the quality and variety of the programs. They also presented several challenges which included disappointing attendance figures, that the space for exhibitors might have been too large and difficulty receiving the final budget report.

Heather Ball presented the South Regional Representative's report. She reported that she is proud to represent the Chapter. She stated that she would respond to the motion to speak with the ARLIS/NA Board about permanently hosting past conference Web sites and would work to deliver final budget numbers for the annual conference to the Chapter. She also announced the beginning of a comprehensive mentoring program being designed by the Society to match people who want mentoring on a specific skill set, or art librarianship in general with those willing and able to mentor.

Jon Evans and Laura Schwartz presented the Nominating Committee report. They prepared a slate of candidates for the open offices. The slate included Sam Duncan for Vice President/President Elect and Craig Bunch for Treasurer. Following discussion, the members unanimously elected this slate of candidates.

Mark Pompelia presented the Lois Swan Jones Award report for John Hagood. He stated that Katherine O'Dell had been the recipient of the award in 2005 and attended the Society's conference in Houston and had volunteered and helped in a presentation. He read a letter of thanks that she had sent to the Chapter. He announced that John Hagood had asked to step down from the committee and that his replacement would be addressed as new business during the meeting.

Charles Burchard reported that he and Selene Hinojosa had translated the membership form and the president's message into Spanish and would be willing to translate additional portions of the Web site as requested to do so.

Elizabeth Schaub updated the Chapter on the Donald Judd library project. She reported that a group from the Chapter including Beth Dodd, Jon Evans, Mark Pompelia, Laura Schwartz, South Regional Representative Heather Ball, ARLIS/NA member Milan Hughston from the Museum of Fine Arts in New York, and she had met with Craig Rember from the Judd Foundation and Marianne Stokebrand, Director of the Chinati Foundation and Judd Foundation Board member to discuss how the foundation might approach cataloging Judd's library. Elizabeth stated that Donald Judd's daughter, Rainer Judd, had responded positively to the Chapter's initial inquiry and was interested in this project. Elizabeth also reported that the Judd Foundation was in the process of hiring a new director and that this project would fall under that individual's purview. Elizabeth keep the Chapter apprised about further developments.

Beverly Carver moved that the Texas-Mexico Chapter give \$200.00 to the ARLIS/NA 2006 annual conference welcome party. This was approved by the members present at the meeting.

Elizabeth Schaub suggested Austin as the meeting place for the Chapter's 2006 annual meeting. This was discussed by those present. It was suggested that the meeting be an I-35 corridor meeting including venues in Austin, San Marcos and San Antonio, Texas. Gwen Dixie moved that this be the I-35 meeting and it was seconded by Carla M. Ellard. Those present approved this as a suggestion. Elizabeth Schaub also stated that the meeting would include an educational workshop and

that she was considering a session focused on Magic Lantern slides.

Mark Pompelia then directed the meeting to new business with a discussion of amending the bylaws to include the statement that the Nominating Committee shall consist of the two immediate past presidents. This was unanimously approved following discussion.

Mark Pompelia accepted the nomination of Beth Dodd as the new chair of the Lois Swan Jones Award committee. She was unanimously elected by those present. Beverly Carver moved that a single gift of \$750.00 dollars be presented as the amount of the Lois Swan Award to facilitate attendance at the 2006 ARLIS/NA annual conference in Banff, Canada by its recipient. This was unanimously approved by those present.

The meeting adjourned at 11:50 A.M. and a group photo was taken.

Submitted by:
Chuck Burchard
Hirsch Library
Museum of Fine Arts Houston

Saturday, October 22, 2005

Marfa National Bank Tour

As one of the most fascinating Judd Foundation properties in town, the Marfa National Bank is a sort of mini-museum representing the sort of environment Judd often created for himself that blended working, living, and exhibition spaces. The bank building was constructed in 1931, and after Judd bought it in 1989, he spent a year reversing a 1960s effort to modernize the interior. Judd used his middle name in the phrase "Clarence Judd Architecture" on the front window as a humorous jab at the fact that he was not a licensed architect under his own name. Over the years, Judd transformed the building into a contemplative environment containing many of his early paintings and his later modernist furniture. Woven into this collection is a host of stellar artwork and objects from other artists and designers, including Newman, Matisse, Albers, Rembrandt, and Aalto. Judd parceled out many of the rooms in the building to specific projects or functions, and similar to other spaces where Judd spent time, work and exhibition areas intermingle with domestic functions. One room upstairs contains a platform bed, and a food preparation area is on the ground floor. Many of the work areas display Judd's drawings as if he had just left the room. Judd left specific instructions in his will as to the placement of all the objects in the building, and as our group made our way through each pristine room, we clearly saw how Judd believed that living and making art were inextricable pursuits. Tours through the building are rare, making the experience all the more special. The Chapter thanks Craig Rember of the Judd Foundation, who graciously led two groups through the space.

Submitted by:
Sam Duncan
Amon Carter Museum

The Presidio County Courthouse

Marfa is the third county seat for Presidio County. The first seat was established in Fort Leaton in 1850, moved to Fort Davis in 1875, and finally relocated to Marfa in 1885. The Presidio County Courthouse, designed by J. H. Britton of Sherman, was originally built in 1886-7, and was the first courthouse building for the county. The three story edifice rises like a beacon in the center of Marfa, and is a fine example of Second Empire style incorporating Italianate details. It represents a nineteenth century trend of combining details from two or more styles to achieve uniqueness. The Marfa building retains much of its original character, and still serves its original purpose.

Pavilions distinguished by stone quoins and openings with decorative lentils project from each corner, topped by Mansard roofs. From the north and south sides, the main part of the building has three triangular pediments with the center triangle emphasizing the entrance. Rising from the center of the building is the focal point—an octagonal tower with a statue of the goddess of justice holding a lightning rod and a broken sword. Roman arches span the openings of the tower.

The rectangular building has entrances on each side and corridors extending through the center of the building, intersecting in a circular rotunda. Offices for the county tax collector, justice of the peace, county judge and county clerk are located on the first floor. Looking up from the rotunda, a huge light fixture hanging in the center of the dome is one of the building's most striking features. Stairs in the rotunda area lead to the upper floors. The district courtroom occupies the entire east section of the second floor. Interior fittings are of pecan, and most of the furniture in the courtroom is original. Offices occupy the west end of the second floor, and the west end of the third floor houses the jury rooms. Continuing upward along a narrow staircase is the tower, with windows on all sides providing a panoramic view of Marfa.



View of Marfa water tower and surrounding landscape.
Photo by Sam Duncan

In 2002, Presidio county was one of the first three counties to receive a grant through the state-sponsored Texas Historic Courthouse Preservation Program. The restoration project began in October 2000, with architect Kim Williams, principal of The Williams Company in Austin, in charge.

Originally, the exterior of the building was brick and native stone, but the exterior was coated with plaster in 1915 and 1925. The addition of

the plaster is the building's most significant alteration. Otherwise, the building has remained remarkably intact. The parties in the restoration agreed to maintain a 1920s appearance for the exterior, so it was decided to leave the stucco in place, because it had achieved its own historical significance.

The interior was refinished to a 1915 authentic appearance incorporating light fixtures from that era. The project included site repairs, ADA modifications, and full roof, dome, and statue restorations, as well as updating the HVAC systems. The restoration was completed in a little over a year, and the courthouse was rededicated January 5, 2002.

Submitted by:
Beverly Carver
Architecture and Fine Arts Library
University of Texas at Arlington

Star Party at the McDonald Observatory

Location! Location! Location! Chapter members found out that this aphorism applies to astronomical observatories as well as real estate. An observatory must be located away from light and dust and needs clear night skies. Far West Texas near Fort Davis satisfied both requirements when The University of Texas opened its first observatory in 1932.

In 1926, Parisian banker (Paris, Texas, that is), William Johnson McDonald, died, leaving money for an observatory so that weather might be more scientifically predicted for farmers. And yes, there was a will contest. When the legal dust settled, the university opened its first observatory on Mount Locke, named after an early settler whose granddaughter donated the land for the observatory. Not having an astronomy department, it partnered with the University of Chicago for faculty. Though it has a large astronomy department today, joint partnerships with such institutions as Pennsylvania State, Georg-August University in Gottingen and Stanford have continued.

McDonald Observatory's nightly star parties are free and open to the public. Chapter members and other interested star-gazers met after sundown at the visitors' center for an orientation movie and explanation of the current night sky by an astronomer-guide. Then the party trekked up a long, concreted path to an outdoor amphitheater. The guide pointed out constellations and phenomena in the sky with the aid of a large flashlight. He asked questions testing our knowledge which were mostly answered by the juveniles in the group. Then came the trek back down by lighted walk, red so as not to pollute the sky with light. We saw another movie, then trekked up to the amphitheater for more sky descriptions and questions answered by the younger set. By this time the sky was dark enough, the moon had not yet risen, and the telescopes had been set up.

There were six telescopes for viewing. Lines were long, but eventually we saw:

- The globular star cluster in Pegasus, 33,000 light years away.
- The Andromeda Galaxy, visible and larger than our Milky Way, yet appearing smaller because it is further away, 2,900,000 light years.
- Mars, the red planet, most visible this time of the year.

- A ring nebulae.
- Messier II, a globular star cluster, named for a French astronomer.
- Vega, the star which by 14,000 A.D. will take the place of Polaris as the North Star, due to the earth's wobble. (In 3,000 B.C. Thubar was the North Star.)

McDonald Observatory has the most accessible and people friendly public education programs of any Texas government agency. Besides its onsite Star Parties, it publishes the popular StarDate magazine and broadcasts StarDate every day, usually heard on non-profit stations. Its Web site is one of the most interesting I've ever seen. I wish I had known about it when I worked in general reference. I've had patrons ask the exact minute the sun would be setting in Des Moines, Iowa, when planning their wedding. I had another patron who called periodically to see if there were any eclipses or other interesting sky phenomena expected soon. The Web site: <http://stardate.org> is much easier to use than "The Old Farmers Almanac."

An interesting book about the McDonald Observatory is David Stanley Evans' "Big and Bright, a History of McDonald Observatory," University of Texas Press, 1986. Or try Mark Mitchell's "Seeing Stars: McDonald Observatory, Its Science and Astronomers," Eakin Press, 1997. These may tell you more than you really want to know about McDonald. But, looking up helps put earthly things into perspective.

Submitted by:
Gwen Dixie
Dallas Public Library

Chinati Foundation Tour

On a warm, sunny morning on the south side of Marfa, twenty-two Chapter members and companions convened for a tour of The Chinati Foundation. Conceived by Donald Judd, this museum of contemporary art presently exhibits the work of Judd and eleven other artists. Tour guide and Chinati intern, Ardy Karamati, gave us a brief history of the site, noting that Judd bought the property in conjunction with the Dia Foundation in 1979. The 340 acre piece of property is situated on what was once part of Fort D.A. Russell. More than two dozen remaining military structures dot the site, many of which have been modified over the years to accommodate artistic installations according to Judd's vision. Each structure retains much of its original character.

Judd's intention was to provide a place where art could be appropriately displayed. He felt that architectural context was elemental to viewing art. In contrast to traditional museums, Judd intended to create a facility where artists would have complete control over exhibition design, objects would have some degree of permanency and viewers could expect to carry on extended dialogues with the art.

Karamati began by shepherding us to the impressive Arena, which served as a gymnasium for soldiers during the war. Judd modified much of the interior structure, leaving a bare floor that was part concrete and part gravel. Added was a roof from a local airplane hanger. Inside was a temporary installation by artist Tony Feher, whose work graces several other sites within the Chinati campus. Feher's work incorporates

common commercial materials that address space and consumer culture in ways that New York Times art critic Roberta Smith saw as a new "poetic minimalism." Enroute to the next site, we passed Richard Long's permanently displayed work entitled *Sea Lava Circles*, which is comprised of stones placed in a circular fashion on a concrete foundation exposed to the elements.

One of the first of many barracks to be visited, Ilya Kabakov's 1993 installation entitled *School No. 6* was a spartan affair. Kabakov creates a dilapidated "school" that is literally deteriorating before our eyes. Exposed to the harshness of West Texas, the installation mirrors what one expects of conditions in the waning days of the Soviet Union. It lacks any form of human life. However, the remnants of human existence abound in the clutter of strewn paper, photographs on bulletin boards, and display cases featuring relics of a life of filled with meaninglessness and absurdities.

Once outside again, our guide points out the roughly fifteen 7' concrete rectangles in the distance, which he notes were the first works to be produced by Judd on this site between 1980-84. Karamati states that Judd began to sketch his initial conceptions for the nearby artillery sheds while in the process of creating these monumental outdoor pieces.

The Artillery Sheds were comprised primarily of brick and were later renovated by Judd. He incorporated domed roofs and massive plate glass windows in this structure that once housed German POWs during World War II. Judd installed 100 large scale mill aluminum boxes in these two structures. Each was produced to an exacting standard and polished to a high finish. For all their rigidity, the objects manage to come alive – challenging our optical senses, as well as our intellects. On first blush, the 100 boxes appear to be much the same. However, more probing shows them each to be unique – if not just in design then in their relation to each other and the light that emanates from two sides of the building. Their grid-like formation brings a lock-step formality to this once military space. Judd manages to coax warmth from their cold austerity that is also brought on by light. One should note that this phenomenon is rarely duplicated in museum settings. Each box has its own degree of reflectivity and tonality based upon the angle or direction of its walls to the source of light. Ultimately, Judd has managed to create a space where the line between interior and exterior is blurred, where hushed reverie for the seriousness of purpose is contrasted by the playfulness of creation.

Anyways, I digress... back to the tour.

We moved on to the three downtown spaces owned by the Chinati Foundation. The first and most unassuming was the Ice Plant, which was sheathed in barbed wire. Once inside, it was a cavernous space that once served as a ... well, you can guess. Tony Feher was once again featured with two large-scale works that utilized wooden produce crates and used cola cases. His use of pedestrian materials and unexpected installation practices leads one to believe that the spirit of Judd inhabits more than just La Mansana or The Marfa National Bank.



Chuck Burchard examines Tony Feher's sculpture in the Ice House.
Photo by Sam Duncan

Next up was the Locker Plant, which was of a more human scale with two relatively small rooms painted stark white. The works that graced the walls were also rather low-key and of a humble scale. Maureen Gulaci's paintings harken back to a simpler era, evoking a certain nostalgia. One couldn't help but think of the work of Fairfield Porter, though Gulaci's works were figureless landscapes that zealously pursued a flatness to the point of neutralizing any emotional response.

Our last downtown detour brought us to the John Chamberlain Building, which not surprisingly housed a healthy array of the namesake's works. Unexpected though was a video piece that confronted you upon arrival entitled *Barge Marfa*, which invited viewers to sit atop a sizeable canvas-covered "barge" for viewing. Unfortunately, the poor acoustics, drug-induced slurring of the characters, and small screen size detracted from the overall effect. More compelling were several wall pieces constructed of crumpled cars that were as elegant as classical marble reliefs.



Heather Ball and Mark Pompelia recline on John Chamberlain's *Barge Marfa*.

Photo by Sam Duncan

Dan Flavin's work greeted us upon our return to the Chinati Foundation proper. His *Untitled (Marfa Project)* installations take up no less than six full barracks. One can see why Judd was intent on having Flavin represented at the site, as the U-shaped barracks are ideally suited to experiencing his light-based pieces. Each building contains a single work comprised of multiple fluorescent lights that are installed in varying

positions at the base of the U. Upon entering a door at the top of the U, one is immediately confronted with (and part of) the work that emanates from the other end of the room. Unlike the recent Flavin exhibition mounted in Fort Worth, these allow each piece to hold its own without distraction. One could only expect a more pure experience if seen at night, as a window graces the top of each U.

A single small barrack contains the work of Scandinavian artist, Ingolfur Arneson. Originally intended as a short-term display, Arneson's works have been up since his days as an intern at the Foundation in 1991-92. Flavin apparently had a deep appreciation for them. A series of drawings claims the length of one wall. Each drawing is unassuming in its simplicity as a light wash of graphite fills a rectangular space on a dozen or so sheets of paper. Their distinctiveness lies in their handling, which gives very little indication of the artist's hand. Taken individually, they are impressive for their virtuosity of handling. As a group, they take on a presence that is subdued yet sublime.

The John Wesley Gallery, which was realized in the last two years, is the most openly representational work at the entire site. The paintings that fill the small barrack span more than forty years of Wesley's career. Stylistically, they are amazingly consistent over this period. However, the iconographic elements continue to evolve and develop in ways that don't seem forced. By this time in our tour, Wesley's bold graphic style and high color are a warm welcome from the more subdued palettes witnessed elsewhere.

A return to minimalism quickly ensues. Roni Horn's work of 1988 entitled, *Things Which Happen Again: For a This and a That* was easily the most daunting piece of the entire day. Two sculptural objects are placed at opposite ends of the room. Each was formed of solid copper and lay in state on wooden floors. In Judd terms, these could easily be considered "specific objects," rather than sculptures. Like Judd's mill aluminum pieces, they are highly polished and refined. But, they have a delicacy to them that is at odds with their mass, which keeps them hugging the floorboards. Worth repeated viewing.

Carl Andre's textual pieces fill the next barracks. Andre has a wittiness and playfulness that comes out in his poems. This is derived not only from his verbal musings, but also from the physical construction of his texts, which in their most pared down form consists of diacritical marks or asterisks generated by a typewriter. Potentially seen as the musings of a bored typing student, the works hold their own.

The final two barracks on our tour comprised the photographic work of John Chamberlain. I must confess that these seemed weak compared to his sculptural works. The often blurry, panoramic images were stilted within the framework of the photographic image. While some appeared to be taken in the artist's studio, they did not expose a new side of his sculptural works. Rather, they exposed the artist and his cat, which came off as amusing, but not moving or challenging.

After interrogating our guide about artists with whom Judd wanted to collaborate but did not, Karamati noted that Richard Serra was among them. I spent part of my return trip to Houston wondering what Serra would have done in this West Texas artistic arcadia. Perhaps a future trip

will see this as a reality.

Submitted by:
Jon Evans
Hirsch Library
Museum of Fine Arts, Houston

Sunday, October 23, 2005

Austin Street Café

The Austin Street Café was an elegant venue for the ARLIS/Texas-Mexico business meeting and a superb place for a private luncheon. Lunch consisted of a wonderfully light mixed field greens salad followed by a tasty lemon bar. The café is owned by Lisa and Jack Copeland. This is their residence as well as their business. The restaurant is open on the weekends for brunch. The house was built in 1885; once owned by Donald Judd, Lisa and Jack bought the adobe and cinder block structure in 1992. Our hosts graciously led us on a tour of their private quarters calling attention to the 1930s long leaf pine floors as well as the bathroom sink brought from New York by Judd. Contractor James Cook of Alpine took the lead on the marvelous renovations. Lisa and Jack also have some interesting artwork. They highlighted the art work of Tony Price and mentioned his show at the Visitor's Gallery at the United Nations. The business meeting and luncheon were a real treat this year. Special thanks to Lisa and Jack for opening their home and restaurant for our affair!

Submitted by:
Laura Schwartz
Fine Arts Library
The University of Texas at Austin

Martha Hughes Gallery, Studio, and Home Tour

Artist and gallery owner, Martha Hughes, gave Chapter members a tour of her home, studio, and newly opened HWY 90 Gallery. Beth Dodd introduced Martha, who was formerly her neighbor in Austin. Martha has lived in Marfa for a year and a half and opened her gallery in early October during the Chinati Foundation's annual open house weekend. An art installation piece, "taking measure" by Gretchen Coles, was on display featuring a huge ball comprised of lengths of twine that were measured according to the distance of selected Marfa streets. Martha's own photo collage called "Graveyard" was on exhibit featuring dozens of 4"x 4" photographs of artificial flowers from a local cemetery. Other works on display were collages titled "Artifacts, Marfa, 2004" and "Artifacts, Austin, 2001." These are photo collages of things such as gum wrappers, paperclips, etc. found on the streets of these towns. Martha scans or photographs the object and uses Photoshop to touch up the image. She prints them out in color on her inkjet printer, mounting them symmetrically in small squares on canvas.



Martha Hughes pictured in front of her piece "Graveyard."
Photo by Carla Ellard

David Lanman, the current mayor of Marfa, bought the storefront property and converted it into a gallery/studio/living space. The original plan was to use the space as a studio but the front portion of the building turned out to be a perfect location for a gallery. There is a dividing wall on rollers, designed by Lanman, which allows for different gallery configurations. The original concrete floors were intact when Lanman purchased the building which were subsequently stained and polished by local artisan, Greg Wilson. The kitchen was an addition to the building and has a unique view of an Air Stream RV, that is the home of Radio Marfa, a station broadcasting over a five block radius. The living area had windows with no hardware and included a reading/living space and bedroom.

Submitted by:
Carla Ellard
Wittliff Gallery
Texas State University

Mayor David Lanman's House Tour

The mayor of Marfa, David Lanman, graciously provided Chapter members with a unique tour of his home. In addition to being the mayor he is also a builder. He has many projects so he has limited time to devote to completing projects in his own home. He finds more enjoyment in the concept of the idea and the beginning of the work, but laughs as he readily admits the closer he gets to the end of the project the harder it is to complete it.

When he purchased the home on East Lincoln Street, it was a T-shaped adobe building in ruins. In the restoration of the home, he is trying to preserve the "architectural intent" and to keep things straight and simple. He has lived in his home approximately two years.

The tour began through the entry way and led into an area which was originally three rooms with 10 ft. pine board beam ceilings, 2' x 4' rafters and a flat roof. He redesigned this into one room, keeping the windows the same size and truncated with rebuilt sashes. He tore off the roof and replaced it with vaulted ceilings. He placed a concrete cap around flat walls with bond beams and metal plates. An indented triangular shape was designed into one area of the ceiling where rope

lights were placed to give off a soft glow. The wall opposite from the windows had what appeared to be a cylinder shape that went from the floor to the ceiling. Rope lights were repeated in this space to create a soft lighting effect and to accentuate the shape. The unique aspect of this cylinder shape was that it was an actual entrance into another room that he uses as an office. Everyone chuckled to see if they were going to be the one that wouldn't fit through this narrow opening.



From left to right: Sam Duncan, Mayor David Lanman, Karl Richichi.
Photo by Tara Spies

The adjacent office contained an open closet area that housed a unique heating system which used a fan and a heating element that blew air under the base of the cylinder wall opening and carried the heat into the room. He said with adobe you don't really need AC. Someone asked if adobe would be workable in an area such as Austin or Houston and the answer was, unfortunately, no. The closet area also displayed another unique feature: a framed glass section (ca. 6 feet high x 18 inches wide) displaying the original adobe. The adobe in the house was layered lengthwise in 18 inch walls. Dirt flooring was replaced with oak flooring.

Leading out of the office was a door to the deck area, which was originally the old lavatory area. Off the deck were entrances into another bedroom with a bathroom and the kitchen. The kitchen was rectangular with what the mayor referred to as another one of his unfinished projects, "the cabinet doors." He also stressed he doesn't spend a lot of money on things if it isn't needed (such as the use of economical rope lights).

The area leading out of one end of the kitchen flowed into a bathroom with yet another of the mayor's unique features, a tub situated against a wall with an "open" window. The window space is not truly a finished window in the usual sense and is completely open. The mayor describes the area as one that is pleasant for a bath as it looks out onto the deck and the beautifully landscaped yard. For those of you who weren't there, it does have a tall concrete wall surrounding the property.

From the bathroom you can head into the guest room with concrete floors or turn around and exit out through the kitchen into the yard or go back through the other bedroom. We went out into the backyard through

beautiful wooden carriage doors leading into the garden area where the mayor's two Siamese cats were lounging about. Eventually he intends to construct another building on the property, but for now he's trying to complete other projects and attend to mayoral business.

Submitted by:
Karen Sigler
Alek Library
Texas State University

Building 98 Tour and Closing Reception

Mona Blocker-Garcia, the Executive Director of the International Women's Foundation, gave the Chapter an interesting tour peppered with provocative stories about the history of Building 98. Welcomed by a closing reception that included Texas wine and Hors D'oeuvres, the setting was not to be forgotten. With the wind whipping through the windows on this chilly, grey day in West Texas, the spirits from the heyday of the Fort were definitely alive. On the site of historic Fort D.A. Russell, Building 98 sits as the home of the International Woman's Foundation. The 12,000 square foot building was purchased in November 2001. Fort Russell was first established during the late 1800s as Camp Marfa, later became known as Camp Albert and during 1914-15 became Fort D.A. Russell. The United States Cavalry First, Second, Third, Fifth, Seventh and Eighth Regiments were posted at Fort Russell. Building 98 was the Bachelor Officers' Quarters and Officers' Club. Prisoners of War decorated the buildings with interesting murals. The murals are in the process of assessment for restoration. The names of the German prisoners/artists were Press and Hampel. They painted scenes of West Texas with a Bavarian and Prussian twist. The mission of the International Woman's Foundation is to "enhance the intellectual, spiritual and physical lives of women in the arts." Their plan is to fund five full-time or ten part-time mature artists in residence each year. Building 98 was listed on the National Register of Historic Places in February 2004 and the Texas Historical Commission as a state historic treasure. Thanks to Mona Blocker-Garcia for closing out our conference with true Texas hospitality!



Mona Blocker-Garcia leans up against the formidable Officers' Club bar in Building 98.

Photo by Sam Duncan

Submitted by:
Laura Schwartz

Fine Arts Library
The University of Texas at Austin

► **LOIS SWAN JONES PROFESSIONAL DEVELOPMENT AWARD**

ARLIS Texas Mexico members voted at this year's business meeting in Marfa to fund one \$750 award to support travel to the 2006 ARLIS/NA conference in Banff, Alberta, Canada, May 5-9, 2006.

The Lois Swan Jones Award honors Professor Emerita Jones, who taught at the University of North Texas, by underwriting participation of Texas-Mexico Chapter members at the national meeting. While first-time conference attendees are especially encouraged, the award committee urges everyone with interest and need to apply. The primary criterion is that applicants not have full institutional funding. Previous winners are eligible. A description of the award, procedures for applying, and a list of previous recipients is forthcoming on the Chapter Web site.

The deadline for receipt of applications is Friday, January 20, 2006. The award winner will be announced on Wednesday, February 1, 2006. Questions or concerns should be forwarded to Award committee members: Meriann Bidgood, Beth Dodd, Margaret Ford or Laura Schwartz.

Conference program and registration information will be posted soon at the ARLIS/NA Web site (<http://www.arliscanada.ca/banff2006/>).

Submitted by:
Beth Dodd, Chair
Lois Swan Jones Award Committee

► **EXHIBITIONS IN TEXAS AND MEXICO**

The [exhibition list](#) is published and updated on the Chapter's Web site.

The current listing was compiled by Tara Spies and represents the final version of such a compilation; henceforth, a listing of venues and links to their respective Web sites will be provided so that the most up-to-date information about exhibits is easily accessible and readily available without requiring the immense investment of effort required to compile the current, as well as past, listings.

Since 1991 (v.18:1), Phil Heagy has indefatigably compiled this valuable resource and was ready to pass the torch to someone else. The Chapter thanks Phil for his dedication and Tara for her willingness to contribute her time and energy to produce the final listing.

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► **SUBMISSION DEADLINE**

Submissions for volume 32:1 should be forwarded to Sam Duncan, sam.duncan@cartermuseum.org, by April 1, 2006.

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Claes Oldenburg and Coosje van Bruggen's *Monument to the Last Horse*.
Photo by Sam Duncan