

Carolina Caycedo

Colombian, born London 1978

David de Rozas

Born Spain 1979

Measuring the Immeasurable (Midiendo lo inconmensurable) 2020–22

Vintage and contemporary surveying tools and artifacts

This presentation courtesy the artists. Originally commissioned by Ballroom Marfa, Texas, for the exhibition *Blessings of the Mystery* (2022)

Exhibition Title
2022 Projects:
Carolina
Caycedo and
David de Rozas

Label Format
Regular

Label ID
d92cf19c

Last Updated
6/1/2022
8:52:53 PM

Updated By
Jackie Neudorf

Contains Objects
CH2022.862

Carolina Caycedo

Colombian, born London 1978

David de Rozas

Born Spain 1979

WITH

Juan Mancias

Esto'k Gna (Carrizo/Comecrudo), born 1954

The Teachings of the Hands (Las enseñanzas de las manos) 2020

Video (color, sound)

46:11 min.

Courtesy the artists. Originally commissioned by Ballroom Marfa, Texas, with major support from VIA Art Fund

Exhibition Title
2022 Projects:
Carolina
Caycedo and
David de Rozas

Label Format
Regular

Label ID
d92cf19e

Last Updated
6/1/2022
8:52:36 PM

Updated By
Jackie Neudorf

Contains Objects
CH2022.866
CH2022.862

Forrest Kirkland

American, 1892–1942

Lula Kirkland

American

FROM LEFT TO RIGHT:

Paint Rock 1934

Panther Cave 1937

Panther Cave 1937

Pecos River, Site 2 1938

Watercolor on paper

Courtesy the Texas Archeological Research
Laboratory, the University of Texas at Austin



This room is equipped with hearing loops.
Turn your hearing aid to the “T” position to
amplify the sound.

Narrated by Juan Mancias, Chairman of the Carrizo/Comecrudo Tribe of Texas, this video installation highlights the tribe's values and knowledge through their enduring bond with the land. "Somi Se'k is what we call Texas," Mancias explains. "Before it was Spain, it used to be nothing but Somi Se'k. Before it was Mexico, it was Somi Se'k." Focusing on three locations across West Texas—the McDonald Observatory in Fort Davis, the Amistad Dam on the Rio Grande, and the Permian Basin oil fields—the film also addresses the region's complex histories of colonization, extractive violence, and Indigenous struggle, weaving together scenes spanning the past four thousand years.

Exhibition Title
2022 Projects:
Carolina
Caycedo and
David de Rozas

Label Format
Regular

Label ID
d92cfce2

Last Updated
5/24/2022
4:24:33 PM

Updated By
Christie Zhong

In 1785 European settlers formed a framework for dividing the western part of what is now called the United States into grids. They then divided the grids into sections, which were later sold—forcing millions of Indigenous people to abandon their ancestral territories and placing them in reservations. Today 95 percent of the land in Texas is privately owned. Made with vintage and contemporary tools for surveying and measuring land, this installation questions the presumed exactitude of a system that reduces the land to straight lines, numbers, and economical value. The work "symbolically suspends these objects above the very ground they are designed to measure," note the artists.

Exhibition Title
2022 Projects:
Carolina
Caycedo and
David de Rozas

Label Format
Regular

Label ID
d92cfce8

Last Updated
5/13/2022
7:46:24 PM

Updated By
Jackie Neudorf

Texas's Lower Pecos Canyonlands and the canyons and cliffs along the Rio Grande are home to some of the oldest and largest pictographs in North America. Spanning millennia, these sacred paintings are evidence of Indigenous presence in the area and their written languages, prophecies, and cosmologies. During the 1930s, the artists Forrest and Lula Kirkland began to copy the ancient pictographs in all the major known sites in the region, hoping to document their complexity. Some of the reproductions displayed here are the only remaining evidence of these murals, which have naturally eroded over time as well as sustained damage by private landowners and flooding caused by the nearby Amistad Dam.

Exhibition Title
2022 Projects:
Carolina
Caycedo and
David de Rozas

Label Format
Regular

Label ID
fe3a8405

Last Updated
5/16/2022
3:39:02 PM

Updated By
Jackie Neudorf

Los cañones y acantilados a lo largo del Río Pecos y el Río Grande en Texas albergan algunas de las pictografías más grandes y antiguas de Norteamérica. Estas pinturas sagradas, que abarcan milenios, son prueba de la presencia indígena en el lugar y de sus lenguas escritas, profecías y cosmologías. Durante la década de 1930, los artistas Forrest y Lula Kirkland copiaron las antiguas pictografías en sitios importantes de la región, buscando documentar su complejidad. Algunas de las reproducciones expuestas aquí son la única evidencia restante de estos murales que, con el tiempo, se han erosionado naturalmente, además de haber sufrido daños por parte de propietarios particulares e inundaciones causadas por la cercana Presa de la Amistad.

Exhibition Title
2022 Projects:
Carolina
Caycedo and
David de Rozas

Label Format
Regular

Label ID
fe3a840b

Last Updated
5/16/2022
3:39:21 PM

Updated By
Jackie Neudorf

En 1785 colonos europeos crearon un sistema para dividir el oeste de lo que hoy se llama Estados Unidos en cuadrículas, las cuales dividieron en secciones, que luego podían ser vendidas. Esta práctica obligó a millones de comunidades indígenas a abandonar sus territorios ancestrales y a reubicarse en reservas. Actualmente, el 95 por ciento de la tierra de Texas es de propiedad privada. Esta instalación, realizada con herramientas antiguas y contemporáneas de medición de tierras, cuestiona la presunta exactitud de un sistema que reduce la tierra a líneas rectas, números y a un valor económico. La obra “suspende simbólicamente estos objetos por encima del mismo suelo que están diseñados para medir”, señalan los artistas.

Narrada por Juan Mancias, líder de la Nación Carrizo/Comecrudo de Texas, esta videoinstalación resalta los valores y de la comunidad que surgen de su vínculo duradero con la tierra. “Somi Se’k es lo que denominamos Texas”, explica Mancias. “Antes de ser España, era Somi Se’k. Antes de ser México, era Somi Se’k”. Centrándose en tres lugares del oeste de Texas —el observatorio McDonald en Fort Davis, la Presa de la Amistad en el Río Grande y el campo de exploración petrolera de la Cuenca Pérmica— el video aborda las complejas historias de colonización, violencia por extracción y lucha indígena de la región, entrelazando escenas de los últimos cuatro mil años.