



THE KEYSTONE



Papaver croceum, Iceland Poppy

K. Breakey

THE WITTLIFF COLLECTIONS

FALL 2010 | SOUTHWESTERN WRITERS COLLECTION | SOUTHWESTERN & MEXICAN PHOTOGRAPHY COLLECTION

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A member of The Texas State University System



from the INTERIM DIRECTOR

Maria en el zócalo,
1953, Héctor García

OUR VERY SINCERE THANKS

to all those who have provided recent financial support (September 30, 2009 – August 9, 2010).

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(continued on p. 3)

ON THE COVER
Iceland Poppy, 2004,
Kate Breakey

ONE OF THE great joys—and perhaps the only joy—of being an interim director is getting to work more closely with some of the fine people who contribute so much to the Wittliff's success. Over the past few months I've met regularly with our Associate Vice President, Joan Heath, along with our Vice President for Information Technology, Dr. Van Wyatt.

On a parallel track, I've also visited extensively with founding donor Bill Wittliff as well as many of our individual donors. And then I've had the pleasure of day-to-day interactions with the Wittliff Collections' terrific, highly dedicated staff. (They continue to make us proud—see p. 11 for news of the recent honors they have received.)

What I see in all of this is a sense of a shared mission regarding the Wittliff Collections. These folks have come together in recognition that we are building something uniquely important—a kind of cultural cathedral that reveres, safeguards, and offers up for contemplation the artistic treasures of our region. As J. Frank Dobie well said, "People living in the Southwest will lead fuller and richer lives if they become aware of what it holds."

From collecting the artifacts to celebrating the authors and artists, the Wittliff is a vital

zócalo, a town center where the arts and the community come together. We seek to engage our audiences on many levels, including making use of leading social media platforms. To that end, we have recently developed a Facebook page and YouTube channel (see p. 4).

As part of our efforts to strengthen our operations, the Wittliff Collections recently participated in a museum assessment program, conducted by the American Association of Museums (AAM). We began with our staff and university administrators completing a self-study, which was submitted as a detailed report to the AAM. In June, we hosted our on-site assessor, Lisa Hanover, who directs the Berman Museum of Art at Ursinus College in Pennsylvania and is past president of the Association of Academic Museums & Galleries.

We weren't sure what to expect from our review. It's one thing to think you're doing a pretty good job. It's quite another to put yourself at the mercy of an independent, outside appraiser.

After Lisa closely analyzed our written report, she spent two days on campus, interviewing everyone on the Wittliff staff as well as meeting with Joan Heath and Van Wyatt. She asked good, tough questions.

A few weeks later, Lisa responded with her report: a solid endorsement of the Wittliff Collections. She described us as a "stellar operation," noting the Wittliff "is operating from a position of strength, and while the organization has been on a fast trajectory in terms of physical evolution,

collections development, staff, and programming, the process has been deliberate and driven by a professional staff that is invested in the mission of the organization and a respect for their colleagues."

Lisa also noted that, "An active founding donor, Bill Wittliff, continues to be an enthusiastic proponent of these distinctive collections, and Texas State University–San Marcos has responded with a significant investment of financial capital in facilities, staff, and in support of acquisitions."

This AAM assessment underscores the benefits of cooperation among the staff, university administration, and our individual donors.

Our shared sense of mission is one of the Wittliff's key strengths, and it is responsible for much of our success. We are committed to meeting every new challenge from here.

And so, if you are among those who believe in our mission and have confidence in our operations, would you consider reaching out with support for this important work? Charged with stewardship, we hope to continue collecting and preserving our cultural treasures, illuminating their importance in our region and beyond. As a place of instruction as well as inspiration, we look for every opportunity to invite scholarship, dialogue, and interaction with our many and diverse audiences. Your help makes all the difference in the world. Thank you. ★

—Steve Davis

Interim Director / Curator





the WILLIE NELSON recording collection

—By Graduate Assistant Alan Schaefer, special contributor
THE WITTLIFF COLLECTIONS recently acquired a significant collection of Willie Nelson material that includes the vast majority of the Texas legend's discography. As a lifelong Willie fan, musician, and record collector, I was thrilled to have the opportunity to inventory the acquisition.

What I was shocked to discover among the 877 recordings was the very first Willie Nelson record, a 45 rpm from 1957, "No Place For Me" backed with "Lumberjack." Recorded in Vancouver, Washington, while Willie was working as a disc jockey and released on Willie Nelson Records, the disc introduced one of the more singular voices in American popular song. His treatment of songwriter and fellow Texan Leon Payne's "Lumberjack" displays the nuanced vocal phrasing and characteristic wit that has come to be the trademark of a Willie Nelson tune.

Acquired from John Kalinsky, a consummate collector of Nelson's work, the materials contain LP and 45 rpm records, audio cassettes, CDs, DVDs, and VHS cassettes. The oldest records here are two 45s from 1954 by Dave Isbell that feature Nelson on electric guitar. Released by Sarg Records, a small label from Luling, Texas, these are Willie Nelson's earliest appearances on record.

The collection chronicles Willie's entire career, from his humble beginnings as a studio sideman to renowned bandleader and songwriter, culminating with his critically acclaimed 2010 release, simply titled "Country Music."

Anyone who has attended a Willie Nelson concert can tell you about the marathon sets, the surprise guest appearances, and the melting-pot audiences of hippies, cowboys, bikers, and whoever else might show up. The collection features a rare DVD that captures this euphoric atmosphere at Willie's 4th of July Picnic in 1974, a carnival-like affair emceed by Leon Russell and featuring performances by Willie and some of the usual suspects such as Waylon Jennings and Jerry Jeff Walker.

Other highlights include much of Willie's early recorded output on the original vinyl records, deluxe edition CDs, and box sets of Willie's classic albums with previously unheard studio outtakes, rare photographs, well-researched essays, and discs such as "Crazy: The Demo Sessions," a batch of early demos that Willie would pitch to Nashville record executives.

These recordings are a welcome addition to the Wittliff Collections' Willie Nelson holdings, which include such artifacts as handwritten lyrics, some scribbled on paper scraps, napkins, and hotel stationery, and a handmade songbook created by the singer when he was about eleven years old. See the A-Z Guide in the Research section of our website for more on the Nelson materials. We hope this collection attracts and inspires young singers, songwriters, and musicians as well as fans and scholars of Willie's music. We encourage you to come and listen. ★



(left) Willie Nelson CD collections including the deluxe Bear Family Records box set and book with essays and session info, plus a rare 45 rpm from Pappy Daily's D Records, "The Storm Has Just Begun" b/w "Man with the Blues"

(below) *Country Favorites*, *Willie Nelson Style* LP, produced by Chet Atkins featuring Ernest Tubbs' Texas Troubadours as the backing band, the single "Good Times," and the *Stardust* picture disc

Friends (cont. from p. 2)

- Barbara & Charles Chadwell
- Joaquin Cruz
- J. Patrick Deely
- Carolyn Geldart
- Donna & Gerald Hill
- Lawrence Hitz
- Jerry & Jim Kimmel
- League of Women Voters
- Mary Lois & Sloan Leonard
- Dian & Don Malouf
- Melinda & Jim McMichael
- Rebecca Bell-Metereau
- Nelwyn & Jerry Moore
- Kathy & Randall Morris
- Francis Nail
- Mary Jane Nalley
- Elizabeth & Michael O'Brien
- Charles Pence
- Eve Phelps
- Richele & Bill Poston
- Eleanor & Bob Pulver
- Patrick Rose
- John Scanlan
- Doatsy Shrake
- Marion & Charles Sims
- Audrey Slate
- Denise & Dennis Smart
- Joanne H. Smith
- Lucette Topper
- Bibb Underwood
- Docia & Roy Williams
- Roberta & Larry Wright
- Alice & Bill Wright



THE WITTLIFF ON FACEBOOK & YOUTUBE

August 9 we launched our official page on Facebook, and at 800+ fans and growing, it's fast becoming the go-to place to chat about the collections—and so much more. If you have a Facebook profile, find us, hit the "Like" button, and start or join a conversation, get advance news, exhibition and event reminders, updates from our authors and artists, past event photos and videos, interesting facts about our holdings, plus inside-the-archives info you can't find anywhere else. Keep watching for exclusive Facebook-only giveaways, too. We also created our own channel on YouTube, where we are posting videos of past events, readings, and more. If you have a YouTube account, simply find us and subscribe to be notified when there are new videos to view. Speaking of videos, keep your eye on our website for a new page, "Event Videos," where you can stream videos of past events, uninterrupted. Perfect for catching up on that recent program, panel, or reading you wish you hadn't missed.

ON THE HEELS of the gallery renovation, our completely redesigned website recently made its debut. New to the site are slideshows spotlighting the literary, photographic, and *Lonesome Dove* collections, more in-depth information about each, a consolidated Research section, and an About section with visitor information, links to news releases, *Keystone* issues to download, and more. Spend some time within our beautiful new pages at www.thewittliffcollections.txstate.edu. ★

THE WITTLIFF COLLECTIONS

SOUTHWESTERN WRITERS COLLECTION

ABOUT THE COLLECTION RESEARCH + ARCHIVES EXHIBITIONS + EVENTS BOOK SERIES

If a man couldn't escape what he came from, we would most of us still be peasants in Old World hovels. But if, having escaped or not, he wants in some way to know himself, define himself, and tries to do it without taking into account the thing he came from, he is writing without any ink in his pen. The provincial who cultivates only his roots is in peril, potato-like, of becoming more root than plant. The man who cuts his roots away and denies that they were ever connected with him withers into half a man.

— JIMMY GORDON
Excerpted in *A River*, 1927

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THE COLLECTIONS EXHIBITIONS + EVENTS RESEARCH SUPPORT THE COLLECTIONS BOOK SERIES ABOUT SHOP

1855 edition of *La relación y comentarios* by Alvar Núñez Cabeza de Vaca

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THE WITTLIFF COLLECTIONS

SOUTHWESTERN & MEXICAN PHOTOGRAPHY COLLECTION

ABOUT THE COLLECTION ARTISTS EXHIBITIONS + EVENTS BOOK SERIES

Caja de vínculos / Box of Vinculos by Manuel Alvarez Bravo, c. 1930

and open to the public. Check for updates and additions.

5:30 PM READING
and from their work in the creative writing program.

7:30 PM + Book Signing
a chance encounter between two writers, one young, one older, her experienced. Frank Conroy, author of the classic memoir *Stop-Time*, writer and an applicant to the Iowa Writers' Workshop, which Conroy mentored—and gradually as friends—their lives become entwined, and appointments, their bond deepens. Equilibrately written, *Mentor* the role of a very important teacher in a way that's honest and Director of the MFA Program in Creative Writing at Texas State *A Stone of the Heart*, *Simon's End*, *City of God*, *Impromptu Song*, which was serialized in *Narrative* magazine. Books will be available.

7:30 PM Reading + Book Signing + Q&A
Suskie Hamilton is the author of two collections of poems, *Divide These* and *As for Dream*. She is also the editor of *The Letters of Robert Lowell* and the co-editor of *Words in Air: The Complete Correspondence Between Elizabeth Bishop and Robert Lowell*. Hamilton is the recipient of

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YOU'VE INVITED
We'd be happy to send invitations to our readings, receptions, and special events, exhibition announcements, and our award-winning newsletter, *The Keystone*, to your home or office. JOIN THE MAILING LIST TODAY!

Suskie Hamilton is the author of two collections of poems, *Divide These* and *As for Dream*. She is also the editor of *The Letters of Robert Lowell* and the co-editor of *Words in Air: The Complete Correspondence Between Elizabeth Bishop and Robert Lowell*. Hamilton is the recipient of

good WORDS, fresh FILM, fine ART, and live MUSIC

LAST SPRING WAS another exciting season of events at the Wittliff Collections, with author readings, exhibition receptions, panel discussions, film screenings, and live performances by several of Austin's music icons. Did you miss an event? If so, there's a good chance you can catch it on our YouTube channel at www.youtube.com/WittliffCollections.

April 17 was the joint reception for *¡Viva México!* and *Vaquero*, and a chance to toast the Wittliff's recently retired director, Connie Todd, who returned to speak as the evening's presenter. Connie noted "the importance of images as a way into a culture is a truly remarkable thing," then she went on to show the social and artistic relationships among the exhibition photographers, bringing their lives to light and their images to life.

Panel discussions, live music, local organic food and drink, and a rousing talk by Jim Hightower were a treat for all who attended "The Living Spirit of Texas Populism" on May 1, celebrating our *Swim Against the Current* exhibition and Hightower's gift of his archive. The first of two panel discussions was on "Populism in Texas Politics," with former U.S. Senator Fred Harris, editor of the *Texas Observer*, Bob Moser, the former executive VP of the national AFL-CIO, Linda Chavez-Thompson, and *Progressive Populist* editor, Jim Cullen.

Jimmy LaFave kept the populist spirit alive by playing Woody Guthrie songs during a short break. He was followed by a discussion on "Populism in Texas Culture," moderated by Gary Hartman, director of Texas State's Center for Texas Music History. This panel featured Farm Aid executive director, Carolyn Mugar, Pulitzer

Prize-winning editorial cartoonist Ben Sargent, documentary photographer Alan Pogue, and Tom Pittman, front man for the Austin Lounge Lizards and host of KUT's "Folkways."

After guests enjoyed a reception of local and organic foods catered by San Marcos' Cool Mint Café and locally crafted beverages provided by St. Arnold's Brewery, Jim Hightower took the stage and demonstrated exactly why he is such a sought-after public speaker. Closing the festivities were lively performances by singer/songwriters Carolyn Wonderland and Shelley King, followed by the Austin Lounge Lizards.

Recent visiting authors included Claudia Rankine, Francine Prose, Tim O'Brien, and investigative journalist, author of *Ashes of Waco*, and former *Texas Monthly* senior editor, Dick J. Reavis, who discussed his first-hand observations working for temporary labor halls in conjunction with his latest book, *Catching Out: The Secret World of Day Laborers*. Reavis shared

deeply affecting stories of the low-paying, demanding, and often dangerous jobs he and others performed, the un-regulated, often unpredictable ways in which they were treated, and the camaraderie that grew between many of the workers.

Bill Minutaglio also discussed his latest book, *In Search of the Blues: A Journey to the Soul of Black Texas*, published by the University of Texas Press in the Wittliff's Southwestern Writers Collection Series. Minutaglio recounted his experiences as an outsider searching for the African American musical heritage in Texas churches, on front porches, at juke joints, and anywhere else that people would allow him into their lives.

The Wittliff Collections collaborated with Texas Folklife to bring in writer, folklorist, photographer, and filmmaker Alan Govonar to screen three of his short Texas documentaries *Human Volcano*, *Texas Style*, and *Osceola Mays: Stories, Songs, Poems* in conjunction with the South by Southwest film festival.

This fall promises to be just as engaging. See the back cover for a taste of what's to come and, as always, check our online events calendar for all the up-to-the-minute details. ★

4,530

is the approximate number of photocopies of archival material the staff of the Wittliff Collections has made for researchers in the past year. Despite living in the digital age, the vast majority of our holdings are in paper format, and the quickest, cheapest way to provide duplication is by photocopying. We charge 25 cents per page (10 cents for Texas State University affiliates), and funds paid for photocopies support the continued preservation of our archival collections. We do provide scanning and audio/video transfer on a case-by-case basis, and information about all of our duplication services is available at www.thewittliffcollections.txstate.edu/research/policies.

(below) The Austin Lounge Lizards



a feverland. T
ss shells of men

(this page) Early draft of the first page of *The Road* shows the novel's working title, "The Grail"

(far right) Detail from the McCarthy exhibition case with *No Country for Old Men* and *The Road*

(below right) *Cormac McCarthy, 1987*, by Bill Wittliff

REVISITING GOODBYE TO A RIVER: A 50-YEAR ANNIVERSARY

The Wittliff Collections present this exhibition in the Southwestern Writers Collection lobby in honor of the 50-year anniversary of Knopf's publication of *Goodbye to a River* by John Graves. Every edition of the book ever printed is on view (it continues to remain in print), as well as a variety of materials from the author's major archive at the Wittliff, including vintage snapshots of Graves setting out on the Brazos and the canoe paddle he used during the inspirational trip. Also, on permanent display, is a full-figure bronze statue of Graves by Pulitzer Prize-winning political cartoonist and acclaimed sculptor, Patrick Oliphant, fashioned from pictures of the author taken at his ranch, Hardscrabble, by Bill Wittliff.

ACCLAIMED AS ONE of America's greatest writers, Cormac McCarthy is now the subject of a landmark exhibition at the Wittliff Collections.

The Wittliff acquired McCarthy's literary papers in December of 2007 and made the archive available to researchers in May 2009. Now, the Wittliff is mounting the first comprehensive display of the Cormac McCarthy materials, prepared by Curator Steve Davis.

"This exhibition of McCarthy's work is a great opportunity for his fans, along with those who are just plain curious about him, to get a unique view of his work," said Davis.

For much of his career McCarthy was America's best-kept literary secret. He received a MacArthur 'Genius' grant and was highly praised by connoisseurs, yet his

novels sold poorly and quickly went out of print. His 1985 novel, *Blood Meridian*—unheralded at the time—is now considered by many literary scholars to be one of the most important books of the 20th century.

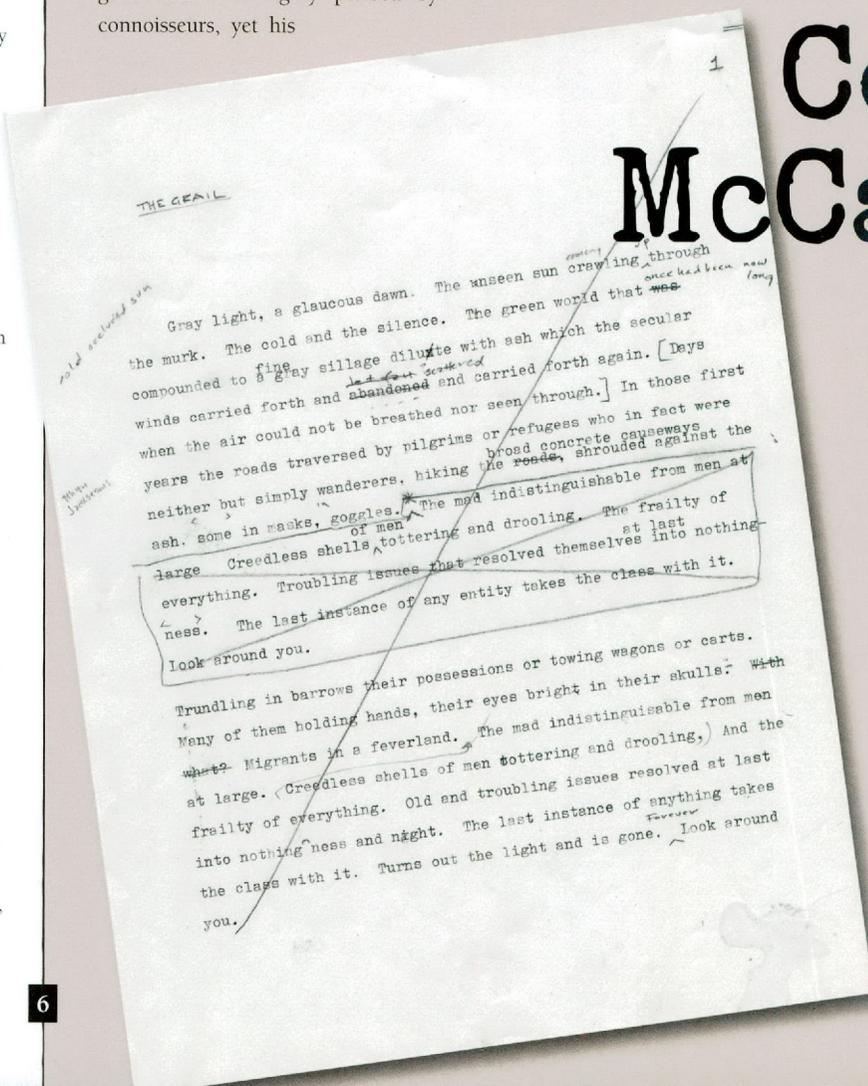
In 1992, McCarthy at last achieved widespread acclaim for his writing with *All the Pretty Horses*, which became a bestseller and won the National Book Award. His 2005 novel, *No Country for Old Men*, became an Academy Award-winning

film, and his 2007 novel, *The Road*, won the Pulitzer Prize for fiction.

McCarthy began writing full-time in 1960, but for the first 30 years of his career he lived on the edge of poverty. Yet he refused offers for book signings, lectures, or interviews. His former wife, Annie DeLisle, told the *New York Times* that, "Someone would call up and offer him \$2,000 to come speak at a university about his books. And he would tell them that everything he had to say was there on

August 23 - December 12, 2010 The Premiere Exhibition from the Archive of

Cormac McCarthy



the page. So we would eat beans for another week."

In a 1988 letter to his friend J. Howard Woolmer—included in the exhibition—McCarthy noted, "I've been a full time professional writer for 28 years and I've never received a royalty check. That, I'll betcha, is a record."

Cormac McCarthy: Selections from the Permanent Collection tracks the author's entire writing career. On display is everything from the college journal where McCarthy published his first story to manuscript pages for his signature works.

"In viewing McCarthy's papers, you can see the meticulous, uncompromising attention he gives to his manuscripts," said Davis. "This exhibition showcases how his art came into being."



In many cases, McCarthy spent decades working on his stories before the books were published. One example featured in the exhibition is McCarthy's screenplay, "No Country for Old Men," which he completed in the 1980s but was unable to sell at the time. He eventually reworked the screenplay into a novel, and 20 years later, *No Country For Old Men* was published. The film version, made by the Coen brothers, won the Academy Award for Best Picture in 2007.

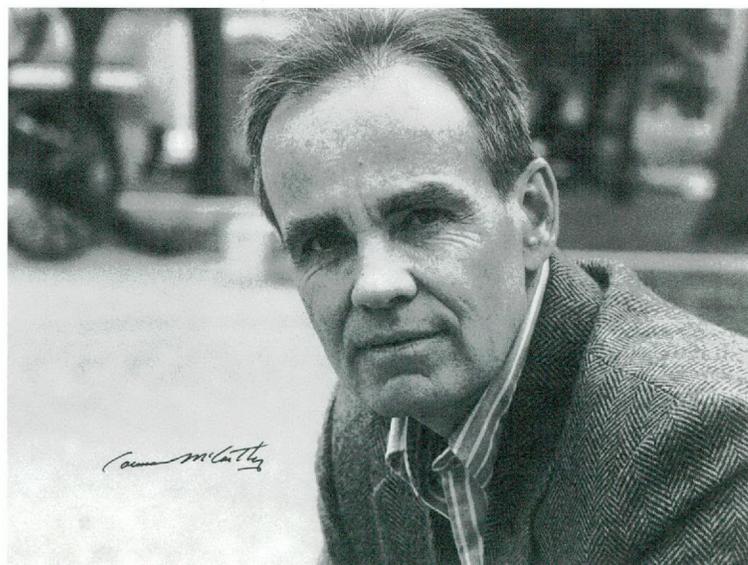
"One interesting thing about McCarthy's early screenplay is that the ending is very different from the novel," said Davis. "In the screenplay, Llewelyn Moss survives and he joins Sheriff Bell in a climactic gun battle against the Chigurh character."

In addition to highlights from the archive, the display includes numerous foreign editions of McCarthy's work, which show the author's worldwide impact. Also on view are many of the critical works published about McCarthy over the years, as well as articles on McCarthy from *Texas Monthly* and *Rolling Stone*.

Cormac McCarthy: Selections from the Permanent Collection coincides with the 25th anniversary of the publication of his novel, *Blood Meridian*. The Cormac McCarthy Society will be holding its annual conference at the Wittliff Collections in late October, and the public is invited to the exhibition reception and keynote speech for the conference, a talk by

McCarthy scholar and artist Peter Josyph on October 28. Admission is free. (See the sidebar, right).

Several related collections, including Woolmer's correspondence with the author, complement the Cormac McCarthy Papers. All are processed and available for research; inventories are online: www.thewittliffcollections.txstate.edu/research/a-z/mccarthy.html. ★



JOIN US
THURSDAY,
OCTOBER 28

The Cormac McCarthy exhibition reception and program will feature a talk by PETER JOSYPH. A filmmaker, writer, actor, and painter, Josyph co-directed *Acting McCarthy: The Making of Billy Bob Thornton's "All the Pretty Horses,"* which examines the art of acting in relation to literature. Josyph's latest work, *Adventures in Reading Cormac McCarthy* (The Scarecrow Press, September 2010), considers at length two of McCarthy's masterworks, *Blood Meridian* and *Suttree*, as well as the novel and film of *All the Pretty Horses*, McCarthy's play *The Stonemason*, and his film *The Gardener's Son*. Drawing on multiple resources of an unconventional nature, Josyph examines McCarthy's work from original and sometimes provocative perspectives. More about Josyph's work, including his series of paintings *All the Pretty Horses* and *Cormac McCarthy's House*, is at www.peterjosyph.com. Thursday, October 28 6:00 pm Reception 7:00 pm Program Admission is free. Attendees are asked to RSVP to southwesternwriters@txstate.edu.

FRANCISCO
MATA ROSAS

Born in Mexico City in 1958, Francisco Mata Rosas received his degree in photo-journalism in the early 1980s. His photography has appeared in many publications, including the *New York Times*, the *Los Angeles Times*, *La Jornada*, *Milenio*, *Reforma*, the *Independent Magazine*, *Photography* (London), and *El Paseante* (Spain). He has received numerous honors including the 1988 Prize of Acquisition at the Biennial of Mexican Photography, the Prize of Honor at the Bicentennial of the French Revolution in 1989, and the Third Annual *Mother Jones* Photography Award in 1993. His books include *Sábado de Gloria* (Grupo Deseo, 1994) and *Litorales* (Centro de la Imagen, 2000), a collaborative project with Eniac Martínez Ulloa using plastic cameras to photograph Mexico's coastal regions. *México, Tenochtitlán* (Fondo, 2005) is his monumental work on Mexico City, where he lives. Currently Mata Rosas is working on a project covering the U.S.-Mexico border, researching the hybridization of cultures between the countries. More at www.francisco-mata.com.mx.

Calaveras y diablitos, Día de los Muertos / Skeletons & Little Devils, Day of the Dead, Mexico City, circa 1985

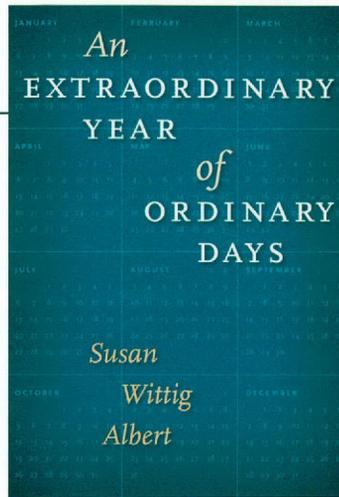


JOURNALIST BILLY PORTERFIELD DONATES ARCHIVE

Billy Porterfield, the Texas journalist and award-winning author of several books, donated his major archive to the Wittliff Collections earlier this year. During a career that spanned more than 50 years, he became a major voice at leading Texas newspapers with 5.4 million words in print and broadcast. Porterfield wrote for the *Houston Chronicle*, the *Detroit Free Press*, the *Chicago Daily News*, the *Dallas Times Herald*, and the *Austin American-Statesman*, and he worked with Jim Lehrer at KERA-TV in Dallas on Lehrer's nightly news program. Porterfield also produced and narrated several prize-winning documentaries for public television. In 1967, he became the first writer selected for the prestigious Dobie-Paisano Fellowship. His books include *LBJ Country* (1965), *A Loose Herd of Texans* (1978), *Texas Rhapsody: Memories of a Native Son* (1981), *The Greatest Honky-Tonks in Texas* (1983), and *Diddy Waw Diddy: The Passage of an American Son* (1994).

(above) Public History students process the Jack Jackson Papers.

WRITERS' JOURNALS OFFER an irresistible opportunity to join a creative thinker in musing on the events—whether in daily life or on a global scale—that shape our lives. In her new book, *An Extraordinary Year of Ordinary Days*, author and best-selling mystery novelist Susan Wittig Albert invites us to revisit one of the most tumultuous years in the last decade, 2008.



concerned about the natural world and the threats facing it, especially climate change and resource depletion. Asking herself, “What does it mean? And what ought I do about it?”, she determines practical steps to take, such as growing more food in her garden, and she also helps us as readers make sense of these issues and consider what our own responses might be.

new in the southwestern writers collection BOOK SERIES

In this most recent title in the Southwestern Writers Collection Book Series from UT Press, Albert's journal entries provide an engaging account of how 365 seemingly ordinary days can lead to major changes in how one views the world.

As Albert blends her work as a

writer with her rural life in the Texas Hill Country and the Sangre de Cristo Mountains of New Mexico, her eclectic daily reading ranges across topics from economics, food production, and oil and energy policy to poetry, place, and the writing life.

Albert becomes increasingly

Susan Wittig Albert's previous books in the Wittliff's Southwestern Writers Collection Book Series are *Together, Alone: A Memoir of Marriage and Place* and (as co-editor) *What Wildness Is This: Women Write About the Southwest*. More about Albert's work is at www.susanalbert.com. ★



HANDS-ON experience for public history students

THREE IMPORTANT ARCHIVES are now fully processed and open for research, thanks to graduate students in Texas State's Public History program. Last fall, the students completed arranging and inventorying these holdings, under the guidance of Lead Archivist Katie Salzmann, as part of their coursework in archives management. Working in groups of four, they applied what they learned in readings and in class to make the Robert Benton, Ron Querry, and Jack Jackson collections available to a wider audience.

The ROBERT BENTON Papers document the career of

the Academy Award-winning screenwriter and director from Texas. Projects represented by scripts, production and publicity materials, photographs, and set designs include *Kramer vs. Kramer*, *Still of the Night*, *Places in the Heart*, *Billy Bathgate*, and *Nobody's Fool*.

Choctaw Nation member RON QUERRY is the acclaimed author of the novels *The Death of Bernadette Lefthand* and *Bad Medicine*, which depict the intersection of white and native worlds. Of Querry's writing, Tony Hillerman said, “*The Death of Bernadette Lefthand* should rank among the classics of American fiction.” Querry's papers include notes, drafts, and other materials relating to these novels and his other writings, as well as Querry's personal correspondence, photographs, and subject files.

JACK JACKSON, also known as JAXON, is widely considered the author of the first underground comic to be sold, “God Nose.” Later in his career, he found success as an illustrator and author of historical fiction. That work forms the bulk of this collection and includes research material, drafts, and illustrations for his titles, including *Columbus*, *Imaginary Kingdom: Texas As Seen by the Rivera & Rubi Military Expeditions*, and *Shooting the Sun: Cartographic Results of Military Activities in Texas*.

The finding aids for these and all of the Wittliff's processed collections are available through the A-Z Guide to Collections in the new Research section of the website. ★



RICK RIORDAN is the author of the #1 *New York Times* bestselling Percy Jackson and the Olympians series for children and the multi award-winning Tres Navarre mystery series for adults.

The Percy Jackson series features a twelve-year-old dyslexic boy who discovers he is the modern-day son of a Greek god. Riordan's first book in that series, *The Lightning Thief*, was a *New York Times* Notable Book for 2005 and became a major motion picture in 2010. The five books in the series—now with millions of copies sold—have turned an entire generation on to Greek mythology.

Riordan taught middle-school English at Saint Mary's Hall in San Antonio for many years, and in 2002 he was honored with the school's first Master Teacher Award. He now writes full-time. He is also the author of *The 39 Clues: The Maze of Bones*. His newest series is the Kane Chronicles, which involves Egyptian mythology and premiered in 2010 with the release of *The Red Pyramid*.

Riordan began donating his literary papers to the Wittliff Collections in 2004 (see p. 14 for recent additions). He has participated in Wittliff events, and he is a featured author in the Southwestern Writers Collection book series anthology, *Lone Star Sleuths: Mystery / Detective Fiction from Texas*. Riordan recently visited

with Curator Steve Davis to talk about his writing.

★ **Did you always know you wanted to be a writer? How did you get started?**

I wrote a lot of short stories when I was young, and my very first rejection note was from Isaac Asimov Science Fiction Magazine in 1978, when I was 14. My mother saved this for years, and brought it out after I got published.

I was never serious about writing in college. I focused most of my creative energy on music, and was lead singer in a folk rock band, if you can believe it.

After college, I became a teacher, and was quite happy with the idea of doing that the rest of my life. However, I read a lot of mystery books in my spare time, and when my wife and I moved to San Francisco, I started missing Texas.

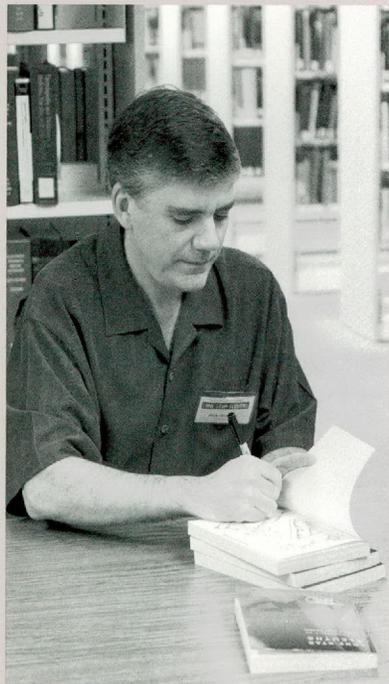
I decided, on a lark, that I would try writing a hard-boiled private eye novel set in my hometown of San Antonio. Ten months later, Big Red Tequila was finished.

The strange thing is, I had a feeling that Big Red Tequila was going to get published. It just felt different than anything else I'd ever written, because the novel had practically forced me to write it. The idea took me by the throat and wouldn't let me go until the manuscript was done.

I tell aspiring writers that you have to find what you MUST write. For me, that meant getting away from home for a while and learning to appreciate what I knew, before I could follow the old axiom, "Write about what you know."

★ **How is writing a children's book different from writing an adult book?**

You know, when I was writing Percy Jackson, I didn't find it much different than writing an adult Tres Navarre novel. I think kids want the same thing from a book that adults want—a fast-paced story, characters worth caring



about, humor, surprises, and mystery. A good book always keeps you asking questions, and makes you keep turning pages so you can find out the answers.

*I didn't simplify anything to write *The Lightning Thief*. I didn't worry about vocabulary or sentence length or book length or any of that. Of course, I tend to write in short, snappy sentences anyway, but I think it would be a mistake to "write down" to kids. They hate that. They want to be treated like intelligent and sophisticated readers, and who can blame them? I made sure the content was appropriate for young readers — after all, my own son was the first reader—but as far as the writing style, I hope *Percy Jackson* will be just as enjoyable for adults as it is for kids.*

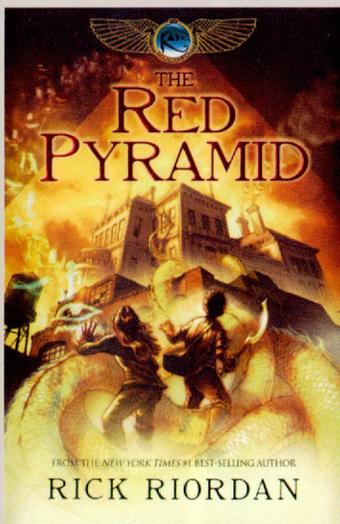
I did do my best to keep the book interesting. I've taught reading for many years, and I know that kids get bored with long descriptions that go on for pages and pages. They get bored with books that don't seem to have a clear plot. I don't think adult readers are much different. If anything, writing a children's book made me a better adult writer, because I forced myself to tighten up my storytelling. ★

(left) Rick Riordan at the *Lone Star Sleuths* book launch in 2008

(below) Book One of the Kane Chronicles, *The Red Pyramid*, published by Hyperion in May

STAFF HONORED

In May, Lead Archivist Katie Salzmann received the Alkek Library's highest honor, the Employee Excellence Award. Other Wittliff staff awarded this honor include Michele Miller (2003) and Steve Davis (2009), as well as our catalogers, Karen Sigler and Joe Sumbera (2005). Katie provides excellent leadership and management of the Wittliff's archives, and she consistently goes "above and beyond," helping with exhibitions and donors. Katie also teaches classes and presents at scholarly conferences. Everyone who works with Katie praises her humor, intelligence, optimism, and leadership, and we are so pleased to see her recognized with this high honor. Also this year, Joel Minor and Katie Salzmann both won Information Technology Division Honors Awards at Texas State. Events Assistant Amy Cochran received a Staff Performance Award recognizing her work managing the 81 events we hosted during the first year after our grand reopening.

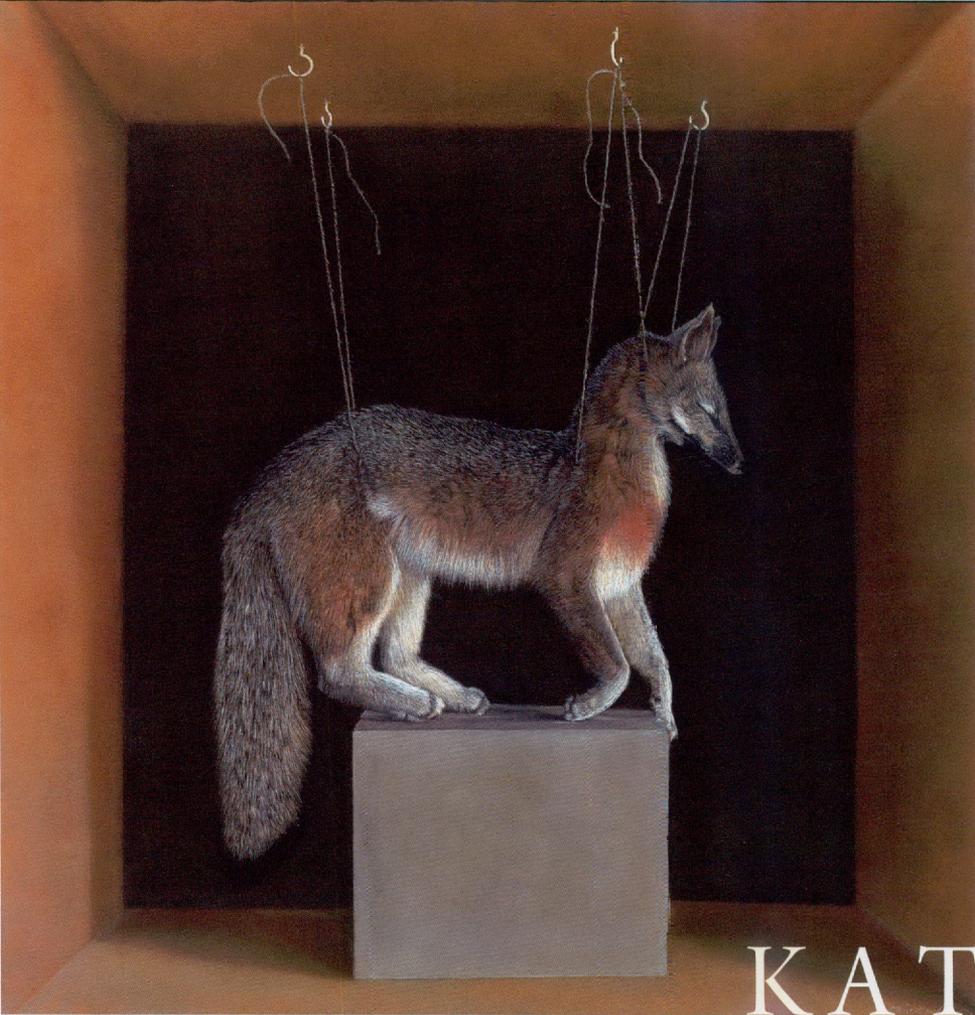




BITTERSWEET HARVEST

The Bracero Program was a guest-worker initiative created by President Franklin Roosevelt that spanned the years 1942-1964 when millions of Mexican agricultural workers crossed the border to work in more than half of the states in America. February 25 through April 29, 2011, the Wittliff Collections and Texas State's Public History Program will co-present this traveling exhibition from the Smithsonian Institution, which explores the braceros' contributions to communities in Mexico and the United States, the opportunities that became available to them, and the challenges they faced as guest workers during the war years and afterward. The exhibition will include 15 free-standing banners with oral histories, quotes, and photographs by Leonard Nadel, whose images inspired the Smithsonian's work on *Bittersweet Harvest*. For more information, visit the Bracero History Archive online at www.braceroarchive.org.

Friday, February 25: A public reception and program will feature guest speaker Kristine Navarro, director of the Institute of Oral History at UTEP. Watch the Wittliff's online events calendar for details.



**KATE
PAINTED**



KATE BREAKEY is internationally recognized for her large-scale, richly hand-colored photographs, including *Small Deaths*, her acclaimed portrait series of birds, flowers, animals, and insects. Breakey's new exhibition, *Painted Light*, is the first career retrospective of her luminous work. With over 130 selections from nine suites of photographs, including *Remains*, *Principles of Mathematics*, *Laws of Physics*, *Loose Ends*, *Cactus*, and *Memories & Dreams*, this show encompasses a quarter-century of prolific image-making and reveals the range of the artist's creative explorations. The Wittliff holds the major archive of Breakey's work, and this exhibition, part of FOTOSEPTIEMBRE USA, celebrates her second book in the Wittliff's Southwestern & Mexican Photography Series, published this October by UT Press. *Painted Light* is on view through February 4, 2011. Join us November 6 for the reception and book launch. ★

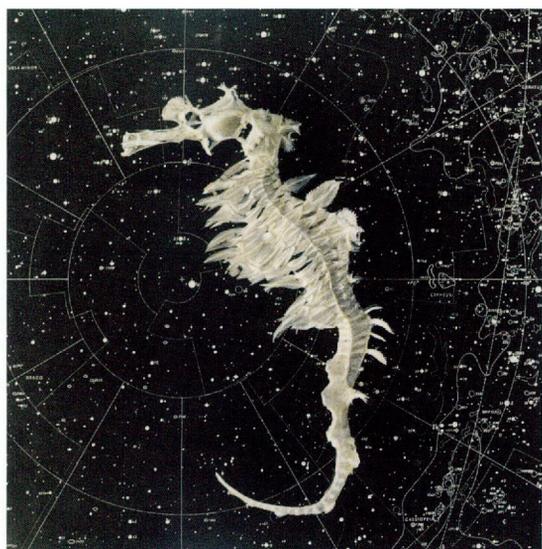


FROM PAINTED LIGHT:

I started painting on photographs in 1978.... Printmaking was a painstaking meditative process; it taught you patience, and so did hand-coloring photographs. It suited me, and it was sensuous.

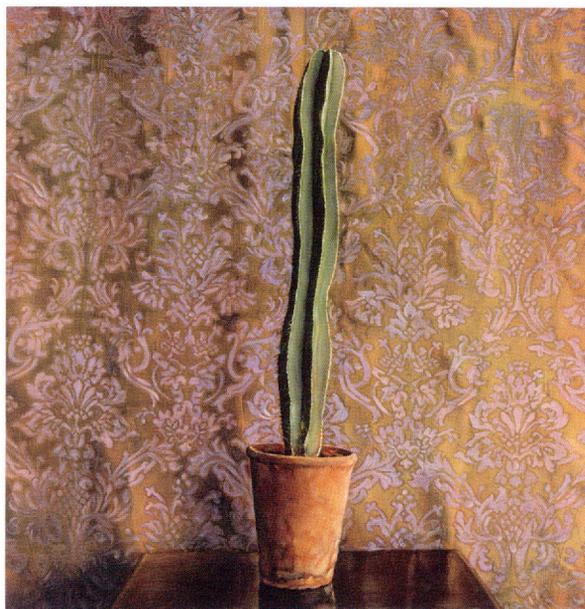
I saw right away that something interesting happened when you put paint on the surface of a photograph. It was changed in ways that have more to do with our recognition and expectation than anything else. Photographs have certain inherent properties as reliable documents, as visual evidence you can trust. (This is no longer the case since

BREAKEY LIGHT



computers gave us Photoshop.) By painting on that surface, exaggerating, embellishing, adding your own personal expressive gestures, you are changing the photograph's integrity and credibility. You can do this slightly, gently skew reality a bit, or keep adding paint until you confuse the issue—significantly blurring boundaries, so that the image is caught between being a painting and a photograph, because no matter how much paint you add to the surface, the photographic qualities are always still there, perceptible under that surface. Either way, you want to look again, to search for clues, to see what is and isn't real, what is fact and what is fiction.

There's another reason I love to paint on photographs. If



photographing something makes you see and pay attention, coloring it afterward—rendering it—makes you pay closer attention yet. You get to know every last detail, every shadow and edge. It makes you and that image intimate....

Once an idea is set in motion and the first images are made (or sometimes the other way around), a series is started that can never be finished. It's reassuring to know that since all thoughts are incomplete, ideas evolve and change—I change—the series can be revisited, added to indefinitely. This slow accumulation of images over half a lifetime—whether it's the little cactus plants on my windowsill, the dead creatures found in the desert, or the flowering plants that come up in my backyard—become like a disjointed diary of my enduring fascinations, a history of my devotion to the idea that there are endless unique things to look at and record. — KATE BREAKEY

opposite page:

(top) *The Vigil*, 2006, from the series *Memories & Dreams*

(bottom) *Nest*, 2009, from the series *Loose Ends*

this page:

(top) *Still Life with Lemons*, after Zurbarán, 2005, from the series *Still Life*

(middle) *Cactus IV*, 2007, from the series *Cactus*

(bottom) *Leafy Sea Dragon & Milky Way*, 2008, from the series *Remains*

**JOIN US
NOVEMBER 6, 2010**

Help us celebrate **KATE BREAKEY** at the *Painted Light* exhibition reception and book launch of her new 158-image monograph from UT Press published in the Wittliff Collections' Southwestern & Mexican Photography Series. This special evening begins with the reception at 7:00 pm, then the artist will be speaking about her work and signing books. We are especially grateful to our Partner Sponsor for this event, **SUSAN CREWS BAILEY**.

Saturday, November 6
7:00 pm Reception
8:00 pm Program
Admission is free.
Books will be for sale for \$65.00 plus tax.
Attendees are asked to **RSVP** to thewittliffcollections@txstate.edu.

recent ACQUISITIONS

(right) Billy Lee Brammer at the Raw Deal in Austin, Texas, no date, photographer unknown

(below) Entierro / Burial Procession, 2003, Richard Speedy

INSTRUCTING ILLUMINATING INSPIRING

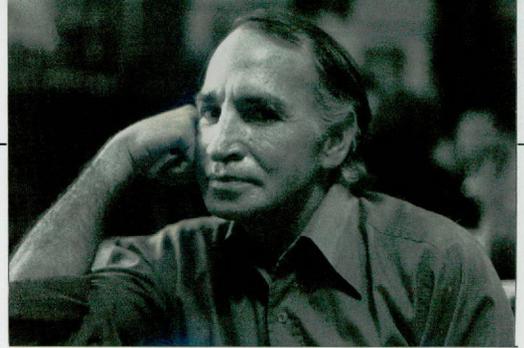
Committed to furthering the cultural legacy of the region's literary and photographic arts and to fostering "the spirit of place" in the wider world, the *Wittliff Collections* welcome visitors, tours, and classes, host readings, lectures, and symposia, assist researchers, and present major exhibitions year 'round from archival holdings. The *Southwestern Writers Collection* acquires, preserves, and makes available literary papers and artifacts from the Southwest's leading writers, filmmakers, and musicians. The *Southwestern & Mexican Photography Collection* focuses on the Southwest and Mexico, and houses one of the largest archives of modern and contemporary Mexican photography in the U.S.



the SOUTHWESTERN WRITERS COLLECTION

The Collection currently comprises over 6,550 linear feet of materials from the region's authors, screenwriters, and songwriters. Recent acquisitions listed below represent archival additions from February through July 2010. Not listed are the numerous gifts of books, magazines, films, CDs, and other supplementary materials. The success of the Southwestern Writers Collection depends on the generous support of our donors. *Thank you!* ★ In 1860, **ROBERT HANCOCK HUNTER** wrote a lively reminiscence of his early days growing up in Texas and his experiences in the Texas Revolution. In 1966, the text of that memoir was one of the earliest publications by Bill and Sally Wittliff's Encino Press. This small collection includes two signed, handwritten versions of his narrative, correspondence concerning his life, and other material related to his family. It comes directly from Hunter's descendants. ★ Eight hundred and seventy-seven recordings—including LPs, 45s, audio cassettes, VHS cassettes, CDs and DVDs—form the **WILLIE NELSON** Recording Collection. Included are pieces created under Nelson's leadership as well as tapings on which he is a guest musician, producer, or songwriter (see p. 3). ★ The archive of **BILLY PORTERFIELD**, Texas journalist, teacher, and award-winning author of several books, documents his prolific writing career (see p. 10). Porterfield's 50+ years in journalism included writing for the *Houston Chronicle*, the *Dallas Times Herald*, and the *Austin American-Statesman*. A selection of his published books includes *LBJ Country*, *A Loose Herd of Texans*, and *Diddy Waw Diddy: The Passage of an American Son*. [Gift of Porterfield] ★ **RON QUERRY**, whose papers have now been formally processed (see p. 10) donated additional photographs, correspondence, and notes. [Gift of Querry] ★ Austin's **RAW DEAL** restaurant, co-owned by Fletcher Boone and Jim Smitham, served simple Texas fare such as pork chops

and fries washed down with cold beer. The casual atmosphere of this local watering hole was a favorite with writers and politicians in the 1970s and 1980s. Framed snapshots of many regulars adorned the walls, and these now form the bulk of this collection.



Notable subjects include Billy Lee Brammer, Gary Cartwright, Jim Hightower, Mike Levy, Ann Richards, and Bill Wittliff. [Gift of Lily Boone] ★ Additions to the **RICK RIORDAN** Archive demonstrate the wide-spread appeal of his Percy Jackson and the Olympians series through letters and photographs sent by fans, awards, t-shirts and other promotional items, and editions of the novels translated into Chinese, Dutch, French, German, Hebrew, Hungarian, Japanese, Korean, and Spanish. See our interview with Riordan on p. 11. [Gift of Riordan] ★ Poet, essayist, and memoirist **MIRIAM SAGAN** lives, writes, and teaches in Santa Fe. Her literary archive documents her varied career as author of over a dozen books that include *Searching for a Mustard Seed: A Young Widow's Unconventional Story*. Sagan is a founding member of the collaborative press Tres Chicas Books. [Gift of Sagan] ★ *Notes on Blood Meridian* author, **JOHN SEPIC**, continues to add to his extensive collection on Cormac McCarthy. [Gift of Sepich] ★ Historian **MARC SIMMONS'** interest in the arts, culture, and architecture of New Mexico is reflected in additional research files, correspondence, manuscripts, and published materials. [Gift of Simmons] ★ Additions to the records of the **TEXAS INSTITUTE OF LETTERS** include meeting minutes, reports, and awards information. [Gift of Dave Hamrick] ★ In 1968 the **ENCINO PRESS** published **LARRY McMURTRY's** book of essays, *In a Narrow Grave*. A recent addition to the Encino archive includes galleys, page proofs, and a broadside promoting the book. [Gift of Bill & Sally Wittliff] ★

the SOUTHWESTERN & MEXICAN PHOTOGRAPHY COLLECTION

New gifts include photographs by **KATE BREAKEY** [gift of artist], **HUGO BREHME** and the **LUIS MÁRQUEZ** Collection [both gifts of Susan Toomey Frost], **DENNIS DARLING** [gift of Kate Bergquist], **JAMES EVANS** [gift of artist], and prints by **BILL WITTLIFF** from his *Mexico Lindo* series [gift of Bill & Sally Wittliff]. ★ New purchases include photographs by **KATE BREAKEY**, **HUGO BREHME**, **CHARLES CRAMER**, **FAUSTINUS DERAET**, **DAVID JOHNDROW**, **SKEET MCAULEY**, **TINA MODOTTI**, and **RICHARD SPEEDY**, and historical images of Mexico and the Southwest by **LEOPOLD HUGO**, **JOSEPH KEILLEY** and **FREDERICK MONSEN**. ★

from the ARCHIVES

WRITTEN ON TWO pages of a little spiral-bound memo book in the papers of CHARLES BOWDEN are glimpses of what would become a watershed article and book in Bowden's career as an uncompromising investigative reporter, social commentator, and visionary writer.

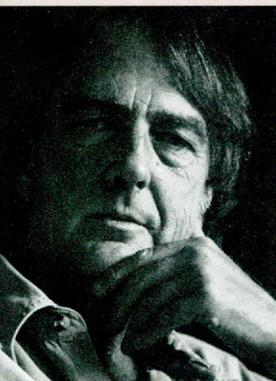
In the fall of 1995, Bowden headed for Ciudad Juárez, Mexico, just across the Rio Grande from El Paso, Texas, on assignment for *Harper's* magazine. As his notes show, his idea was to "capture a photographer taking a photo and through that act take down the city to a place it cannot be denied or misunderstood." What resulted was a graphic and hard-hitting article, titled "While You Were Sleeping," published in December 1996, about not just one Juárez street photographer but the 13 who risked their lives chasing the horrific whirlwinds of poverty, pollution, and violence ripping through their city.

In 1998, the *Harper's* article became the foundation for *Juárez: The Laboratory of Our Future*, a collaborative Aperture book between Bowden and the street photographers, with a preface by Noam Chomsky and afterword by Eduardo Galeano. For almost anyone who read the article or book, including residents of Juárez, these were the first views of the graphic and disturbing photographs. Outside Juárez, including El Paso, these were the first intimate accounts of the ravishes of globalization, cartel battles, senseless violence, and the War on Drugs going on just across our border.

But from the beginning, Bowden saw in these photographers' images a way to turn the city from a foreign phenomena into a physical and spiritual plight that we all intuitively can recognize. "While You Were Sleeping" and *Juárez: The Laboratory of Our Future* didn't mark Bowden's first foray into border issues or his first collaboration with photog-

rappers, but they signified the beginning of an obsession over Ciudad Juárez as a "laboratory of our future." Books that followed were his celebrated *Down by the River* in 2002, and *Dreamland and Murder City: Ciudad Juárez and the Global Economy's New Killing Fields*, both published this year. By turns scathing social commentary, poetic rumination, and first-hand narrative, all these works represent one man's fearless attempts to open our eyes to realities we would rather ignore—realities that we ignore at our own peril.

Based in Las Cruces, New Mexico, and the author of 26 books and counting (an anthology, *The Charles Bowden Reader*, is being published by UT Press this September), as



flesh. There it is
laying in the tray under
the red light as the
solution slowly etches
out the play of light
and shadow.
#

one photographer and
one photo? one city,
one photo,
many pixels.

10/25/95
Las Cruces
#

• The linear system
is an effort to create
order out of order.
#

the story: capture
a photographer taking
a photo and through
that act take down the
city to a place it
cannot be denied or
misunderstood.
#

Or pass myself into
the dust before the night.
The city ceases to
phenomena and becomes
a body with contours,
scars, heart and warm

well as a legion of magazine and newspaper articles, Charles Bowden is something of a borderland prophet—"America's most alarming writer," as novelist Jim Harrison puts it—out to crush our many misconceptions with his elegant and addictive style, but only because he wants us to do better.

The Wittliff Collections are privileged to have acquired the correspondence, drafts, research materials, photographs, and other papers of a journalist who will surely be studied long after he stops writing. The archive, which will be processed in early 2011, measures 75 linear feet and spans Bowden's life and work up into 2008. In such an archive, of a writer known for both stream-of-consciousness introspection and thorough research, one who can seamlessly sew the subjective and objective together, there are many more traces hidden here to follow, waiting to be discovered. ★

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(left) Charles Bowden,
1997, Steven M. Johnson

THE KEYSTONE

THE WITTLIFF COLLECTIONS at the ALKEK LIBRARY
Southwestern Writers Collection
Southwestern & Mexican Photography Collection
Texas State University-San Marcos
601 University Drive, San Marcos, TX 78666-4604

exhibitions & events CALENDAR [ADMISSION IS FREE]

THE KEYSTONE EDITORS

Steve Davis
Michele Miller
DESIGNER
Michele Miller

THE WITTLIFF COLLECTIONS

are on the 7th floor of the Alkek Library at Texas State University in San Marcos.

E-MAIL

thewittliffcollections@txstate.edu

TOURS & INFO

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EXHIBITION HOURS

See the website for exhibition information and viewing hours.

RESEARCH HOURS

Monday through Friday
8:30 am to 4:30 pm
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ADMISSION is free.

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is now open online:
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ONLINE (Directions, parking, archives info, etc.)

www.thewittliffcollections.txstate.edu

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exhibitions

AUG 23 – DEC 12, 2010
CORMAC McCARTHY:
Selections from the Permanent Collection
This major exhibition from McCarthy's papers at the Wittliff offers the first large-scale view of the career and creative processes of one of America's most critically acclaimed writers.
Oct 28: Exhibition event with author Peter Josyph. (see pp. 6-7)

AUG 23 – DEC 12, 2010
REVISITING GOODBYE TO A RIVER: A 50-Year Anniversary
This lobby exhibit honors the golden anniversary of Knopf's publication of *Goodbye to a River* by JOHN GRAVES. Materials on display—including the paddle he used on the historic Brazos trip—are from the writer's major archive at the Wittliff. (p. 6)

AUG 26 – FEB 4, 2011
PAINTED LIGHT:
Photoworks by KATE BREAKEY
From the new book in the Wittliff's Southwestern & Mexican Photography Series, coming this October from UT Press. More than 130 richly hand-colored images from nine suites of photographs follow a quarter-century of the artist's career and reveal the range of her creative explorations. Nov 6: Reception & book launch plus a talk by Breakey. (see pp. 12-13)

ON PERMANENT DISPLAY
LONESOME DOVE Collection
Costumes, props, set pieces and designs, photographs, scripts, and other "making of" materials are on view from the CBS miniseries based on Larry McMurtry's Pulitzer Prize-winning novel.

events

september

14 THE MFA STUDENTS read their poetry and fiction. 5:00 pm

15 TOM GRIMES, director of Texas State's MFA Creative Writing Program, discusses his new book, *Mentor: A Memoir*. Book sale & signing to follow. 3:30 pm

23 SASKIA HAMILTON reads for the English Dept's TKL/KAP Series. Book sale, signing and Q&A to follow. 3:30 pm

october

1 ARCHIVES DAY sponsored by the Wittliff Collections and University Archives staffs. Watch the online events calendar for all the details.

12 SANDRA CISNEROS reads for the English Dept's TKL/KAP Series. Book sale, signing and Q&A to follow. 3:30 pm

19 THE MFA STUDENTS read their poetry and fiction. 5:00 pm

28 McCARTHY EXHIBITION RECEPTION features a talk by filmmaker, actor, painter and *Adventures in Reading Cormac McCarthy* author, PETER JOSYPH. 6:00 pm Reception 7:00 pm Program (see p. 7)

november

6 RECEPTION & BOOK LAUNCH for PAINTED LIGHT Celebrating the exhibition and new book in the Wittliff's Southwestern & Mexican Photography Series. Talk by KATE BREAKEY; book sale and signing to follow. 7:00 pm (see p. 13)



Hoary-headed Grebe, 2002, Kate Breakey

9 ROBERT STONE reads as the University Endowed Chair in Creative Writing for Texas State's Department of English. Book sale and signing to follow. 3:30 pm

11 AN EVENING with TEXAS MONTHLY Editor Jake Silverstein and John Spong talk with GARY CARTWRIGHT about his legendary story writing and career with the magazine. 6:30 pm Retirement Reception for Cartwright 7:30 pm Panel Program

16 THE MFA STUDENTS read their poetry and fiction. 5:00 pm

traveling shows

SEP 1 – NOV 30, 2010
Lonesome Dove: Photographs by Bill Wittliff is showing at the Chisholm Trail Heritage Center in Duncan, Oklahoma.

SEP 11 – NOV 24, 2010
The Exquisite Eye / El ojo fino is at the City of Dallas Office of Cultural Affairs.

SEP 11 – DEC 31, 2010
Poet of the Ordinary: Photographs by Keith Carter, the exhibition based on the Wittliff series book *Keith Carter Photographs: 25 Years*, is on view at the Beeville Museum of Art.

tours & assistance

Would you like to schedule a group or class tour? Call us at 512.245.2313 or request a tour online. If you require assistance due to special needs, please call ahead and we'll be happy to help.