-from the CURATOR

Saludos!

In July I had the good fortune of traveling to Italy to give a paper at the Second International Conference on Images of the Humanities, where I spoke about the Wittliff Gallery’s unique and breathtaking collection of 7,000 photographic images taken in Boystown on the Texas-Mexico border in the 1970s (see p. 3). As a revelation of the human truth of this world, the pictures are unequalled.

When we looked at them together, I shared with my audience a complexity of emotions I knew to expect but they did not: amazement, sorrow, revulsion, anger, pity, compassion.

In researching this treasured archive I rediscovered its importance and value as a profound human document, and as I stated in my presentation I was once again struck by the enduring power of these ritual images to surpass even dreams, symbols, and imagination in the disclosure of humanity. During the talk people were mesmerized—impressed with the profundity of the collection—and afterward there were many enthusiastic questions and great interest in the possibility of further scholarship and in the Boystown book published by the Wittliff Gallery with Aperture/New York.

To be able to attend an international conference and speak about an archive of such significance made me very proud indeed, proud to be able to tell presenters from Australia, the United Kingdom, Italy, France, South Africa, China, South America, Spain, Germany, and New Zealand that I was from Texas State University-San Marcos, that we value and support our special collections, and that we are an institution of great promise, aiming to emerge as a premier American university. I’ll carry that feeling with me to work every day as I join my bright, vibrant staff in doing our best to create a superb, inspiring, and friendly place where we can preserve and share our great collections. —Connie Todd, Faculty Member in Special Collections

MEET OUR NEW ARCHIVIST

Special Collections is pleased to introduce Katherine Salzman, hired as Archivist following a national search that attracted many excellent candidates. Kate was intrigued by the job posting, which described an opportunity to join “a dynamic team of skilled, self-starters.” She has Texas roots, having earned her library degree from UT Austin in 1993.

In the years since, Kate has gained significant experience working with archives while also compiling an impressive record in publications and professional service. Prior to joining Texas State, Kate was Archivist and Curator of Manuscripts at Southern Illinois University for five years, where she was named Outstanding Faculty Member in 2008. Kate now joins us at 512-245-2313 for a chance to go to Blue Star in San Antonio and witness her amazing images.

From the beginning, Special Collections has been committed to excellence at every level, making remarkable progress in advancing our missions, but enduring quality requires constant enhancement, planning, and an overall vision for the future. This past year, the Collection Development Advisory Committee (our volunteer group, p. 15), has been working with staff to construct an overarching vision statement for Special Collections as well as individualized statements for the Southwestern Writers Collection and Wittliff Gallery. These will guide our planning as we work to achieve continually higher levels of accomplishment. As approved by the committee in June, here are our visions for the Collections:

◆ THE SOUTHWESTERN WRITERS COLLECTION is becoming the region’s premier archives for the manuscripts, personal papers, art, and memorabilia of major writers, filmmakers, and musicians. Illuminating the artistic process, the Collection provides inspiration and scholarly resources today, and will provide them for generations to come, through its distinguished holdings, public outreach programs, traveling exhibitions, and award-winning publications.

◆ The Wittliff Gallery and Southwestern Writers Collections form the core of the SPECIAL COLLECTIONS DEPARTMENT and stand side by side as world-class archival repositories in their fields, delivering excellence through significant acquisitions, professional stewardship, and a strong commitment to personal service and timely access. Compelling exhibitions, publications, and programming instruct and inspire students, artists, and researchers, and illuminate the creative process for all those interested in the region’s cultural arts.

◆ We’re looking ahead. With our extraordinary holdings, committed volunteers and donors, and a constant quest for excellence—all things are possible.

OPENING ON SEPTEMBER 3 at Blue Star Art Space in San Antonio, this exciting exhibition of Graciela Iturbide’s photographs features new Texas work by iturbide in large format digital prints as well as classic 16” x 20” silver gelatin images. The show—mounted at Blue Star in collaboration with the Wittliff Gallery and curated by Connie Todd—will illustrate a new direction in the artist’s creative trajectory. It takes its title from her self-portrait of the same name.

Graciela Iturbide is considered by many to be the best living Mexican photographer. She was born in Mexico City, studied cinematography at the National University of Mexico, but settled on photography after she was mentored by the incomparable Manuel Alvarez Bravo for whom she worked as photographer’s assistant for a year and a half and with whom she maintained a lifelong friendship. She lived and worked with the Zapotec women of Juícatan, and the resulting photo series won her the Eugene Smith Prize in 1987. She enjoys a global reputation, able to infuse her photographic examinations of traditional culture with a vivid, imaginative eye, with imagination, and with a symbolic turn of mind. She has won numerous international awards, is the subject of nine monographs, and is collected by major museums throughout the country, the largest collection residing at the Wittliff Gallery, as it happily turns out.

Much of her work in the new show was taken outside of Mexico, and Iturbide aficionados will notice that these images are much less populated—more landscape and still life. However, the power of her symbols remains strong and the emotional impact of the photographs is undiminished.

Curator Todd comments: “It’s an honor to work with Graciela whom I’ve known for many years. I’ve admired her amazing images since the very first time I saw them, and my admiration only grows stronger as I get to know her work better and better. Our goal at the Wittliff is to build the most comprehensive collection of her photographs in the world, and with 124 images and counting, we have a great start. I hope many of our friends will have a chance to go to Blue Star in San Antonio and witness her great talent first hand.”


EYES TO FLY WITH OJOS PARA VOLAR

looking ahead. all things are possible

ON THE COVER

Jasper, India, 1999

Graciela Iturbide

GRACIELA ITURBIDE

AT BLUE STAR

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Texas writer and Korean War vet Robert Flynn journeyed to Vietnam in 1970 as a college professor-turned-war correspondent. His reporting from the field, documented in The Yokota Officers Club, is a remarkably clear-eyed account that brings the war into bold relief. Flynn's midlife experience in Vietnam also inspired The Last Klikk (1994).

Two of Texas State's own are featured in the exhibit. Dr. Mark Busby, Director of the Southwest Regional Humanities Center, captured his experience in Officer Candidate School at the height of the conflict in his novel Fort Running Blues (2001), also included in Texas State MFA candidate Michael W. Rodriguez's, whose 1998 collection of stories, Humidity Moon, surveys the turbulent emotional life of a Marine "grunt" in Vietnam during the mid-1960s.

Numerous other accounts by Texans are also on display: works by Roy Benavidez (Medal of Honor), Al Dewlen (Nexi of Kin), Mary Gardner (Boat People), John P. McAlee (Slow Walk in a Sad Rain), Charlie McPhee (The Gulf), Walter McDonald (A Portrait of Brothers: Stories from Vietnam), James N. Rowe (Five Years to Freedom)—and more—as well as articles from the Texas Monthly Archives. (see p. 4). The exhibit, curated by Steve Davis, SWWC Asst. Curator, with support from Mary Garcia, Library Assistant II, runs through Jan 31, 2005. 

"WHY ARE WE IN VIETNAM?" Americans asked that question during the 1960s with increasing urgency. For some, the answers seemed to point towards Texas, and in the years since, many of the state's best writers have wrestled with issues raised by the war. Responses from their points of view can be seen in the new exhibition at Texas State's Southwest Writers Collection, Vietnam from a Texas Pov, and in a panel discussion on Veterans' Day, November 11.

The first Texan president, Lyndon B. Johnson, was inextricably linked to Vietnam, and LBJ often drew on "Alamo" analogies to help make sense of the war. Norman Mailer's 1967 novel, Why Are We in Vietnam?, famously never even mentions Vietnam until the story's final page. Mailer's tale of violence-prone Texas hunters proposes that America's inherent love of aggression, magnified by Texas attitudes, was responsible for the war.
O ur sincere thanks go to all those who showed their commitment to the South- western Writers Collection and Wittliff Gallery with their financial support this past fiscal year. The Collections have advanced in status and considerably increased their holdings through the generosity of a faithful and ever-growing family of supporters who admire and appreciate the contributions the Collections make to promote understanding of Texas, the greatest Southwest, and Mexico.

We want to thank all those who made our VAQUERO fundraising event one of the most suc- cessful in our history. The event raised over $50,000 with the help of our major sponsors—Ozona National Bank, John Scott Frames, and Liberty Bank—plus the more than 30 artists and friends who donated over 100 items for the silent auction, and, of course, everyone who bought tickets and wonderful auction pieces.

The support generated through our “Friends of the Collections” is increasing, and we are grateful for each and every contribution. These gifts strengthen our most important activities such as acquisition of new materials, development of literary and photo- graphic exhibits, educational programs, and general preservation activities. The coming spring brings new exhibits and educational opportunities we hope many of you will consider supporting through ongoing gifts.

Coming this spring from the Southwestern Writers Collection, Río Grande will celebrate the stor- ies of river through literature, film, and music from the Collection’s holdings. This exhibit will work in conjunction with the new anthology coming out from UT Press by Jan Reid. Reid’s anthology has many pieces by authors in our collection, including John Graves, Dagoberto Gilb, Dick Davis, Steve Harrigan, and Gary Carter.

After Animales, the Wittliff Gallery presents Los Documentalistas / The Documentarians an exhibit showcasing Mexico’s prominent modern photogra- phers. The Wittliff Gallery proudly houses one of the most significant collections of contemporary Mexican photography in the United States.

An important project we continue to seek support for is our effort to conserve one of the 28 ¾ x 6” oil-on- canvas mural panels painted by James Bachman “Buck” Winn. Winn was a great muralist in the tra- dition of Jerry Bywaters and Tom Lea. In fact Winn was very much a part of the burgeoning regionalist movement in Dallas in the 1930s. We are working to restore and display this impor- tant work—to celebrate the aesthetics of mural art and to promote greater awareness of our cultural heritage and its traditions by preserving the work of a Texas artist whose paintings and sculptures embody our regional history. The mural in its cur- rent state is essentially lost to the public, and future generations of Texans will never have the opportuni- ty of seeing and enjoying it unless it can be rescued.

By June 2005 we need to raise $77,500 to meet the challenge made by the National Endowment for the Arts to receive $10,000 for the mural. To-date we have generated just over $5,000, and we hope that many of you who read this will con- sider making a contribu- tion on behalf of this worthy project.

Of course, we continue to work towards building our endowment fund. Name any successful institution and you’ll find a substantive endowment that enables an organization to sustain excellence. Endowments may be designed to benefit a specific program or activity within the Collections, such as acquisitions, educational programming, or preservation work, or for specific collections such as the Hispanic Writers Collection, Texas Music Collection, and, of course, Southwestern Writers Collection or Wittliff Gallery. We hope all who share our interest in pre- serving the cultural heritage of this great region will join us as we work to achieve an ever-greater level of excellence. To make a con- tribution on behalf of the Buck Winn mural project, or to become a “Friend of the Collections,” use the envelope provided in this newsletter or contact Beverly Fondren at 512-245- 9058 or bf12@txstate.edu. For more information on establishing an endowment or the benefits of joining our group of “Friends,” please visit our website: www.library.txstate.edu/wsc/coll/vaquero

We are deeply grateful to everyone for their kind support. Thank you.

Dedication
Texas State’s South- western Writers Collection and Albert B. Alkek Library are pleased to announce the unveiling of our newly arrived statue: THE WRITER JOHN GRAVES.

Pat Oliphant, Pulitzer Prize-winning political cartoonist and world-renowned sculptor, fashioned this 11’ bronze using dozens of photographs of the revered Texas writer taken by Bill Wittliff.

PLEASE JOIN US
FRIDAY, OCTOBER 8 at 7 pm, along with Texas State President Denise Trauth, for the dedication ceremony and reception with special guests the Hon. Bill & Sally Wittliff Alkek Library Seventh Floor.
GEOFF WINNINGHAM
The Wittliff Gallery now counts over 300 photographs in its Geoff Winningham collection. Winningham, who has taught photography at Rice University since 1967, is best known for his black-and-white documentary work on Texas subjects—high school football, rodeos and livestock shows, and early wrestling. For over 20 years Winningham has offered photo workshops in Mexico and has photographed widely there. His monographs include Friday Night in the Coliseum (Allison Press, 1971), Going Texas: The Days of the Houston Livestock Show and Rodeo (1972), Rites of Fall: High School Football in Texas (UT Press, 1979), A Place of Dreams: Houston, An American City (Rice University, 1986), In the Eye of the Sun: Mexican Fiestas (Norton, 1997), and Along Forgotten River: Photographs of Buffalo Bayou and the Houston Ship Channel, 1997-2003 (2003, Texas State Historical Society). Visit Winningham’s website at www.geoffwinningham.com. All of his photos and books at the Wittliff Gallery are available for viewing.

Columbus vs. Bellville, Columbus, 1979, is a recent WG purchase.
IN ADDITION TO INSPIRING and instructing through its archives and exhibits, the Southwestern Writers Collection hosts dozens of free readings and performances each year. Many of them are collaborative efforts with others on campus, such as Tom Grimes and the Creative Writing Program, and Dr. Mark Busby of the Center for the Study of the Southwest. Students and visitors flock to hear world-class novelists, poets, screenwriters, and journalists, often filling 200 chairs or more.

WRITERS, READ ON!

The Southwestern Writers Collection itself presents spirited readings and public programs involving its many artists and donors. Recently our “Scene of the Crime: Texas” panel discussion brought the mystery fans out in force for Susan Wittig Albert, Joe Lansdale, Rick Riordan, and Mary Willis Walker. Former Austin punk bassist and contributing writer, Don Graham, former Texas Poet Laureate Mathews, the poet Ai, Helen Vendler, Barry Hannah, and the current Mitte Chair, on November 4, and W. S. Merwin on November 18—all at 3:30 pm. Book signings with the writers immediately follow each reading.

Last semester we hosted student readings for the very first time, beginning with the MF A Creative Writing Program’s consistently fantastic reading series. This encouraged the art students to attend an author event and at the same time allowed the English students to experience art department work related to creative writing. Last year many of Todd’s posters and two student posters (including the winner for Mathews) were displayed in the Mathews, the poet Ai, Helen Vendler, Barry Hannah, and Distinguished LBJ Lecturer Susan Hanson, and Distinguished LBJ Lecturer Susan Hanson, founding editor of USA Today.

This fall marks the second year we will liaison with the University of Texas’s Art Department to promote the Creative Writing Program’s prestigious Thayer Kersey Lindsey/ Katherine Ann Porter Visiting Writer Series and readings by their Roy F. & Joann Cole Mitte Chair in Creative Writing. This collaboration offers a wonderful crossover for students. Art & Design Professor Mark Todd requires them to read up on one of the visiting authors then create a poster advertising the readings on campus based on their impressions. (Mark usually creates several posters himself per semester as well.) The students learn while doing real advertising work, with the Southwestern Writers Collection and the English Department serving as “clients” offering feedback and requesting revisions.

Last spring we held a design contest for the Harry Mathews poster and displayed all of the student entries at the reading. This encouraged the art students to attend an author event and at the same time allowed the English students to experience art department work related to creative writing. Last year many of Todd’s posters and two student posters (including the winner for Mathews) were displayed in the Mathews and the English Department serving as “clients” offering feedback and requesting revisions.

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A

longside the “picturesque” or “beautiful” qualities we see in Bidaut’s work there resides something disturbing, something, if not violent, at least potentially threatening or threatened. Consider some of her principal subjects: animals in pet shops, tanks, cases, and cages; natures mortes of discarded leavings from Parisian street markets—from blanched fruit to a chicken’s head, large horned, thorned, stingered, and mandibled insects, beautiful but often ominous-looking birds; the skeletons of snakes, bats, and men; and voluptuous nudes who sometimes appear with skulls or skeletons, occasionally looking battered and beaten, and who in their lush, drapped, and veiled sensuality often look as dangerous as Salome. No other photographer has such an unerving yet beautiful body of work, and, of course, therein lies much of Bidaut’s genius—and her magic.

Like any good magician, she takes us in hand and leads us through mysteries of the eye, confounding us along the way by showing us things we cannot quite believe. Are they sleights of the hand or of the eye, or do we finally recognize catching of what her eye saw though the great lens of her anodized aluminum or special photographic papers. It is not, however, merely Bidaut’s eye but her whole body of work, and, of course, therein lies much of Bidaut’s genius—and her magic.

“... ‘My camera is an extension of my physical eye,’ says Bidaut. ‘I watch everybody in their prison, and most were all dead before I printed their pictures.’ Bidaut says she wants this work to serve as a ‘memorial’ to them, to the ‘sublime’ and beast in the round of their need.” That is what Bidaut feels that she “had to do these pictures,” had to respond critically to the notion of “animals as commodities.” “I watched the horrors and dramas of them, of their lives within a container. They would do repetitive things and become like insane patients in hospitals. It’s so tragic. I’d watch everybody in their prison, and most were all dead before I printed their pictures.” Bidaut says she wants this work to serve as a “memorial” to them, to the “sublime” thing that they were. She calls what she witnessed and recorded both “ignorant” and “horrific” and makes a point to include each animal’s price as part of the photograph’s title, “as if we could put a price on their lives,” she says.

Recent acquisitions from the Archives

Beverly Lowry was a struggling young artist when she met the celebrated American writer Donald Barthelme in Houston in 1973. Barthelme’s mentoring and friendship helped Lowry gain better control of her narrative voice, and in the 1970s and ’80s Lowry emerged as one of Texas’s most important writers.

Beverly Lowry recently donated 32 linear feet of her literary papers to the Southwestern Writers Collection (see p. 14). Special Collections Archives Assistant Tina Ybarra has now completed an extensively detailed inventory of the holdings. Found among the archives are personal journals, memories, and dreams, early manuscript drafts, unpublished stories, novel outlines, research documents, correspondence, and photographs. Also included is a working draft of the tribute Lowry wrote for the Dallas Morning News about Donald Barthelme after his death in 1989. It is one of many treasures found among her literary papers. The first page is reproduced below.

Lowry has received fellowships from the National Endowment for the Arts and the Guggenheim Foundation and served as President of the Texas Institute of Letters. Her published work includes the novels Daddy’s Girl and The Perfect Sons, and the nonfiction titles Crossed Over (about executed killer Karla Fay Tucker) and most recently, Her Dream of Dreams: The Rise and Triumph of Maudlin C. J. Walker. Lowry has been a donor to the Southwestern Writers Collection since 1989. She teaches at George Mason University in Fairfax, Virginia, but this fall will be Distinguished Writer in Residence at California State University, Fresno.

Instructing illuminating the southern writers collection

The Southwestern Writers Collection preserves and provides public access to the personal papers and memorabilia of the region’s leading writers, filmmakers, and musicians, creating a rich research environment devoted to the cultural arts of the Southwest. The Wittliff Gallery, a photo archive and creative center focused on Mexico and the Southwest, showcases the works of distinguished artists whose images delight and inspire those exploring the visual heritage of the region. These two counterparts of the Albert B. Alkek Library Department of Special Collections at Texas State University–San Marcos—bring alive “the spirit of place” for students, scholars, writers, artists and the community at large.

at the southwestern writers collection

Currently the Collection comprises over 4,974 linear feet of material from the region’s authors, screenwriters and songwriters. Recent acquisitions housed since July 2007:

• Several boxes from BEVERLY LOWRY, including manuscripts, reviews, notes, research material, photographs, books, correspondence, magazines, newspaper clippings, journals, and scrapbook. See p. 15 for more info. [Gift of Lowry]
• WINSFORD SANFORD’s short stories, many of which center on Texas oil industry; were published by H. L. Mencken in The American Mercury in the 1930s and remain in print today. Sanford’s archives were carefully preserved by his family, and include manuscripts, correspondence (between Sanford and Mencken), clippings, books, and periodicals. [Gift of H. L. Mencken]
• Material from JOHN GRAVES’ memoir Myself and Strangers is part of the latest addition to Graves’ archives, including a manuscript, an uncorrected proof, newspaper clippings, and the Knofc catalog featuring Graves’ book. [Gift of John & Jane Graves]
• CHICANO LITERATURE & CULTURE publications, brochures, newsletters, and correspondence. [Gift of [Jane C. Chacon]]
• ADDITIONAL DICK REAVS research materials, published and unpublished manuscripts, notebooks, photos, news clippings, books, reviews, awards, correspondence, expense records, logbooks relating to Reavis’ publications and journalism. [Gift of Reavis]
• Several boxes related to RICK BORDAN and his Edgar Award-winning novels featuring San Antonio-based detective Tres Navarre: research notes, manuscript drafts, periodicals, short stories, editorial correspondence, promotional materials, and interviews. [Gift of Rick & Becky Bordan]
• Additions to the SWWC’s TEXAS WESTERN SWING HALL OF FAME: dozens of photos, posters, scrapbooks, programmes, press clippings, plaques, awards, caps, and other vintage memorabilia. [Gift of Al Dressen]
• More boxes from music/sanctuary JESSE SUBLETT research, manuscripts, essays, correspondence medical files, notes, and miscellany, much of which relates to Sublett’s recently published memoir, Never the Same Again. A Rock ’n’ Roll Gothic. [Gift of Jesse Sublett & Lois Eichrome]
• Catalogs, newsletters, and miscellany focusing on 1960s TEXAS BOOK PUBLISHING, plus inscribed books by NANCY GLASS WEST. [Gift of West]
• Extensive archives relating to the career of RON QUERRY, including his novels Bad Medicine and The Death of Bernadette Lefthand, as well as his memoir I See By My Get-Up. Querry is a mixed-blood descendant of the Choctaw Nation, and his archives include manuscripts, research notes, gallery proofs, character and place sketches, correspondence with writers, editors, friends and family, photographs of himself and other southwestern writers, cassette from readings and conversations, and materials relating to foreign-language editions of his novels, including the French edition of The Death of Bernadette Lefthand, published as Le Dernier Poux Poup (The Last Pow Wow). [Gift of Ron & Elaine Querry]
• BILLY LEE BRAMMER correspondence from the 1950s. [Gift of Robert Sherrell, received through Nadine Eckhardt]
• TEXAS INSTITUTE OF LETTERS programs, correspondence, newsletters, clippings, certificates, and new member nominations. [Gift of TIL & Mark Busby]
• Manuscript and editorial material from the publication of Fort Denning Blues by MARK BUSBY and from Texas to the World and Back by John & Jane Graves. Manuscript and editorial material from The Night Flowers Died, The Best Little Whorehouse in Texas, and The Dead President’s Club, plus work on its forthcoming biography of Willie Morris. [Gift of King]
• Various items from BILL WITTLIFF’S office, including WITTLIFF, RDD: interviews, clippings, a backstage pass, plaque, and cast made of Willie’s face during the making of Bankruptcy in 1980. Also, 30 screenings from recent Hollywood films, notes taken by Wittliff for The Perfect Storm, notes for the “Texas Monthly” WWII Ranch Internet Project, miscellaneous invitations, magazines, exhibition catalogues, and videos, plus a documentary about RY BIDCHECK.
• Gift of Bill & Sally Wittliff]
• at the WITTLIFF GALLERY

With recent additions since our last issue, now holdings include over 11,810 photographs, 2,440 negatives, and 3,720 contact proofs. Recent purchases include works by JACK SPENCER, GEOFF WINNINGHAM (pp. 80), RODRIGO MOYA, AND ANDREA TURNER. Recent gifts include tragic photos by BILL WITTLIFF and a photograph of Pat Citrano by LARRY WRIGHT (gifts of the Wittliffs), Ankle prints from JAYNE HINDS BIDAUT [gift of Bidaut] & Bill & Sally Wittliff recently acquired for the collection the famous 1907 EDWARD CURTIS photographer of “Geronimo.”

More information

For more information, email Dr. Mark Busby at wittliff@txstate.edu or Dr. Van Wyatt at wyattv@txstate.edu. The Wittliff Gallery is located on the second floor of the Alkek Library and is open Monday-Friday, 10:00am–5:00pm. The Wittliff Gallery is located on the second floor of the Alkek Library and is open Monday-Friday, 10:00am–5:00pm. The Wittliff Gallery is located on the second floor of the Alkek Library and is open Monday-Friday, 10:00am–5:00pm.
on exhibit

NOW – OCT 17

VAQUERO: GENESIS OF THE TEXAS COWBOY
Photographs by Bill Wittliff
document one of the last large cattle roundups of the
vanishing vaquero tradition. Exhibit coincides with publica-
tion of Wittliff’s first monograph by the same name. Wittliff Gallery

SEPT 1 – JAN 31

VIETNAM FROM A TEXAS POV
The war’s stories from points of view close to home, through the words, photographs & memoriabil-
as of Sarah Bird, William Bilyces, Jr., Dr. Mark Busby, James Crowley, Robert Flynn & others. Panel
Discussion Now 11 Southwestern Writers Collection (See pp 4/5)

SEPT 3 – OCT 17

OJOS PARA VOLAR / EYES TO FLY WITH
Photographs by Graciela Iturbide, in an exhibit of new Texas work & prints from the Wittliff Gallery holdings, curated by our own Comme Todd (See p. 3) Blue Star Contemporary Art Center

SAN ANTONIO
www.bluestarartcenter.org

coming soon

OCT 22 – MAR 20

ANIMALERIE
Photograph exhibition by Jayne Hinds Bidulat asks us to take a critical look at animals within a container. Exhibit in concert with the next WG book launch. Wittliff Gallery Reception Oct 22 (See pp 12/13)

SEPTEMBER

10

Tomas Rivera Book Award Reception honoring Just a Mamacita: A Trickster Tale & Counting Book by Yuyi Morales. Southwestern Writers Collection / 6 pm

17

SONGS OF THE VAQUERO
Tale & Counting Book of “Los Romanceros.” Performances by Dan Dickey as Los Romaneros. Wittliff Gallery / 4 pm

OCTOBER

23

HEATHER McHUGH reads as part of the English Dept’s Therese Kayser Lindsey/Katherine Anne Porter Series. Book sale & signing. Southwestern Writers Collection / 3:30 pm

NOVEMBER

4

BARRY HANNAH reads as the English Dept’s Mitzi Endowed Chair for Creative Writing. Book sale & signing. Southwestern Writers Collection / 3:30 pm

9

TEXAS STATE’S CREATIVE WRITING MFA STUDENTS read from their poetry & fiction. Southwestern Writers Collection / 3 pm

OCTOBER

5

TEXAS STATE’S CREATIVE WRITING MFA STUDENTS read from their poetry & fiction. Southwestern Writers Collection / 3 pm

11

VIETNAM FROM A TEXAS POV: Reception & Panel Discussion featuring Sarah Bird, Robert Flynn, Michael W. Rodriguez, & moderator Dr. Mark Busby. Southwestern Writers Collection / 6-9 pm (See p. 4)

18

W. S. MERWIN reads as part of the English Dept’s Therese Kayser Lindsey/Katherine Anne Porter Series. Book sale & signing. Southwestern Writers Collection / 3:30 pm

Tours & Presentations

Bring your group for a closer look at the exhibits, archives, or prints. Simply make an appointment & we’ll be happy to lead a tour or create a presenta-
tion around your area of interest. Call 512-245-2313 or email Curator Connie Todd at ct03@txstate.edu

check online for hours & updates

www.lib.txstate.edu/spec-coll

THE KEYSTONE

SPECIAL COLLECTIONS AT THE ALKEK LIBRARY
Southwestern Writers Collection
Wittliff Gallery of Southwestern & Mexican Photography
Texas State University-San Marcos
601 University Drive, San Marcos, TX 78666
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