



THE KEYSTONE



THE WITTLIFF COLLECTIONS

SPRING 2011 | SOUTHWESTERN WRITERS COLLECTION | SOUTHWESTERN & MEXICAN PHOTOGRAPHY COLLECTION

CELEBRATING 25 YEARS

TEXAS  STATE[®]
UNIVERSITY
SAN MARCOS

A member of The Texas State University System

Kickapoo Boy Swinging, 1996, © James Evans, from Big Bend Pictures (UT Press, 2003)

OUR VISITORS ARE SAYING...

...beautiful artwork on the walls and exciting conversation in the air. I am impressed. —C.C., Milam County, TX

I viewed some of Breakey's artwork online but it is truly astounding in person. Absolutely amazing gallery. —M.D., TX

This is the most attractive and comfortable research facility I have visited in the past decade....

—J.W., Salisbury, MD

Decided to come while visiting friends... glad I did! —S.T., Toronto, Ontario, Canada.

La exposición montada de México es excelente, pues muestra Razgos exactos que la cultura Mexicana tiene. Impacta moviendo la sencibilidad de quienla observa en

hora Buena. / The [Viva México] exhibition is excellent, it reveals exact features that the Mexican culture possesses. It impacts by moving the sensibilities of everyone who sees it. Congratulations.

—N.E., Hidalgo, TX

ON THE COVER Last light on Sierra del Carmen and Rio Grande in Hot Springs Canyon, presenting maximum vertical relief in the Big Bend region, from 1,900 feet on the river to 9,000 feet on the peaks, Texas and Coahuila, 2010, Jim Bones

TWENTY-FIVE YEARS AGO, Bill and Sally Wittliff were founding these incredible collections at Texas State University-San Marcos, and I was an aimless college student on this same campus. To be honest, I didn't hear much about the Collections in those early days, possibly because I was too busy toobing down the San Marcos River. It's also the case that the Collections weren't exactly well-known at the time, as they were housed inside a wire cage in a dark corner of the university's old library.

Everything began to change in 1990, when the brand-new Alkek Library opened, and crowned upon its top floor was this breathtakingly beautiful space, open to students and the public. By that time, I was an English major, enjoying literature from across the globe. Yet Texas held a special place for me. I'd grown up reading Texas Monthly, and I devoured books by Texas writers in my spare time. Seeing that my own university also valued this regional literature was inspiring. So, when the Southwestern Writers Collection was formally dedicated in its new space at the Alkek Library, I traded in my inner tube for a pair of long pants and joined the crowd at the dedication.

That program is among my fondest memories. I still remember the buzz that swept across the room when Governor Ann Richards walked in. Her aura was so bright it seemed to carry an electric charge. Two of my literary heroes, Larry L. King and John Graves, spoke at the occasion, and I caught glimpses of several other notable writers in the audience—Bud Shrake, Sarah Bird, Stephen Harrigan, Shelby Hearon, James Crumley.

I saw Bill and Sally Wittliff for the first time, and I listened carefully as Bill spoke movingly of how J. Frank Dobie had sparked in him a new awareness, that "literature could spring from the very piece of ground that I had lived on or was living on."

Bill and Sally's creation sparked a fire in me, too. I decided to attend graduate school at Texas State, becoming one of the first students in the newly formed "Southwestern Studies" program. I studied under Mark Busby, an excellent professor who became my mentor and friend. I was lucky

enough to land an entry-level job at the Collections as a grad student, and no one's been able to pry me away since.

I found my life's passion among these incredible collections, and it's wonderful to see others doing the same. In this issue of The Keystone we are featuring two special contributors, both of whom are students. Austin Sims, a graduate student at Texas State, writes of attending the Cormac McCarthy conference we hosted last fall (see p. 11). Brandon D. Shuler is a doctoral student at Texas Tech who uncovered a treasure in our archives—a lost manuscript—that he has turned into a new book, just published by Texas A&M University Press (see p. 15).

The transformative effects the Wittliff Collections have had on students such as myself, Austin, Brandon, and many others is one of the great legacies of this place as we commemorate our 25th year.

This fall we will celebrate the Wittliff Collections' 25th anniversary in style. We are planning major retrospectives from both our literary and photographic archives, and excitement is building around the anniversary gala we'll stage on November 13 at the Four Seasons in Austin. Our next issue of The Keystone will be dedicated to the Wittliff's silver anniversary, and we'll be updating the Events section of our website as plans

progress, so stay tuned for more details.

Finally, here's a quick update on our Director position. In 2010 we conducted a search and interviewed several good people, but, ultimately, we did not find the right fit. Now, Texas State has contracted a national search firm, Management Consultants for the Arts, to help identify and recruit excellent candidates. So, with any luck, we'll have a new director by fall and this issue will mark my final "From the Interim Director" column.

Meanwhile, I'd like to thank everyone who's done so much to make our interim period run so smoothly: first and foremost our dedicated, hardworking staff. Sincere gratitude also to Joan Heath, Dr. Van Wyatt, Bill and Sally, our student workers, the Alkek Library, and all of our great collaborators, friends, and donors. Thank you! ★

—Steve Davis

Curator, Southwestern Writers Collection



THE WITLIFF COLLECTIONS are proud to announce the acquisition of a significant new collection on Pulitzer Prize-winning playwright and Academy Award-nominated actor SAM SHEPARD. This material will be added to the Wittliff Collections' already substantial archive of Shepard's papers, which Shepard began donating to Texas State in 1992 through the efforts of his friend Bill Wittliff.

The new Sam Shepard/Johnny Dark Correspondence Collection includes nearly 300 letters from the 1970s to the present, hundreds of photographs, taped conversations, and a homemade film, all of which document the decades-long friendship between Shepard and Dark, the stepfather of actress O-Lan Jones Dark, who was married to Shepard from 1969 to 1984.

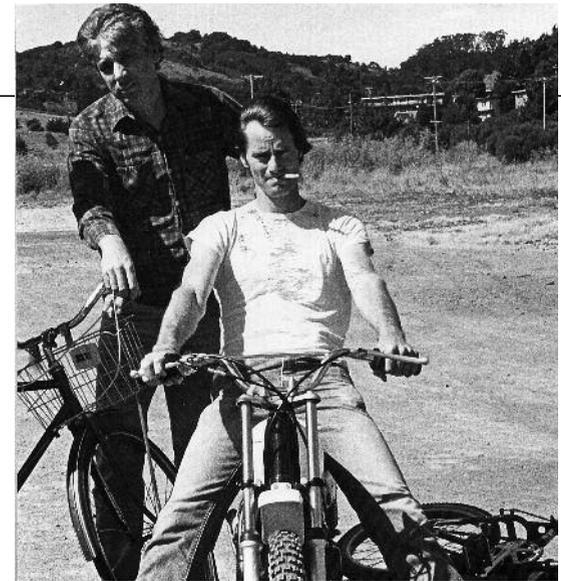
new addition of SAM SHEPARD materials



The Shepard/Dark material complements the Wittliff Collections' Sam Shepard Papers, which are comprised of 26 boxes of journals, manuscripts, correspondence, clippings, publicity, and awards relating to many of Shepard's plays, books, and films, including his Pulitzer Prize-winning play, Buried Child, and his other acclaimed plays such as True West.

"Sam Shepard is one of America's most celebrated playwrights, and this very personal material illuminates his work process as he created some of his most memorable plays," said Wittliff Collections Curator Steve Davis. "This new collection will be a boon for Shepard scholars and biographers for generations to come."

Sam Shepard and Johnny Dark have been friends since the late 1960s. They began exchanging letters in 1972 when Shepard escaped the chaos of life in New York and moved with O-lan and young son, Jesse, to England. The



(top) Johnny Dark (left) and Sam Shepard, Mill Valley, CA, 1982

(middle) "John and Sam after the fall of the side porch," 1973

(below) Johnny Dark and Sam Shepard, New York, NY, 2004

THE STORY OF BUCK WINN

In December the Hays County Historical Commission and the Wittliff Collections screened a 60-minute documentary about Wimberley artist Buck Winn. The film, Larger Than Life: The Story of Buck Winn, chronicles the remarkable talent of James Buchanan "Buck" Winn (1905–1979), a Texas-born artist whose work captures the very spirit of the Southwest and serves as testament to the region's cultural and historical evolution. Directed by Richard Kidd and produced by Kate Johnson, the documentary showcases the many large-scale works created by Winn, including the architectural sculptures at Aquarena Springs and the carved ceramic-and-glass bas-relief on the side of Texas State's Flowers Hall. The Wittliff owns three 28' x 6' painted panels depicting the history of cattle ranching in the Southwest. They are part of a larger mural Winn painted for the Pearl Brewery in 1950. The Wittliff's sections, awaiting conservation, will be displayed in the university's library.

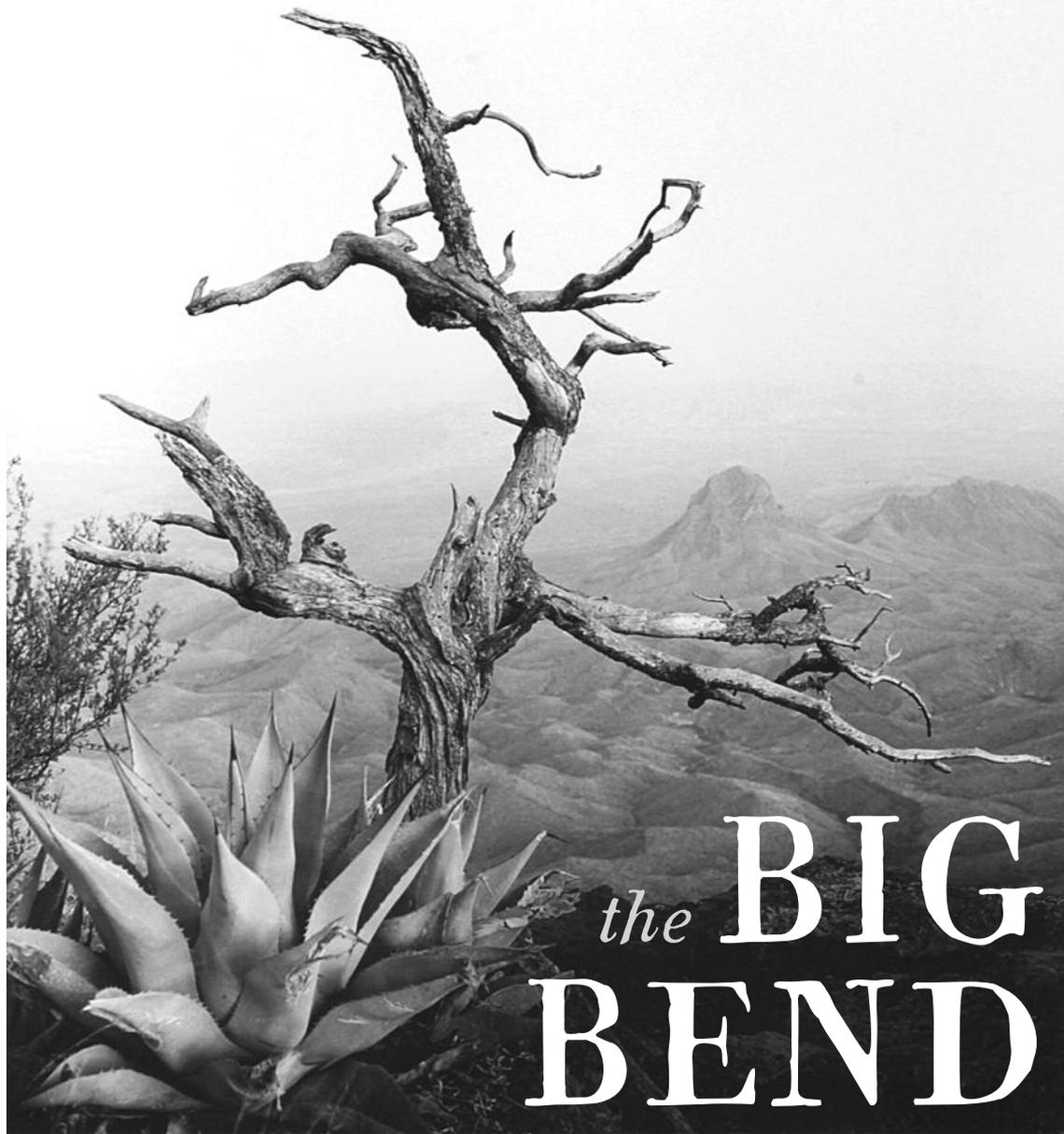


South Rim with Agave, 1994, © James Evans

(opposite) Just two of many *Texas Monthly* Big Bend cover stories: December 1989: "Wild Forever: A Sneak Preview of Big Bend Ranch, Texas' Rugged New Parkland" by Stephen Harrigan, and March 2002: "Big Bend Is Better than Ever" by Joe Nick Patoski

TEXAS FOLKLORE SOCIETY COMES TO SAN MARCOS

The Wittliff Collections are the local host for the Texas Folklore Society's 95th annual meeting, held this year at the Embassy Suites Hotel and Conference Center in San Marcos. On April 21, 22, and 23, members will tour the Wittliff Collections, read papers on an array of folklore subjects, enjoy a hootenanny, and take part in other planned activities. Wittliff curators Steve Davis and Carla Ellard will both be making presentations at this year's meeting. The Texas Folklore Society, second only to the American Folklore Society, is the oldest continually functioning folklore organization in the United States. Membership is open to both scholars and non-scholars alike who have a passion for studying and sharing the rich folk culture of Texas and the Southwest. For more information, visit www.texasfolkloresociety.org.



the BIG BEND

Land of the Texas Imagination

*The majestic, rugged country in West Texas is a world apart. As writer Joe Nick Patoski says, "This is the mythic Texas, a place where you can see all the way to tomorrow on a clear day." Designated a national park in 1944, the Big Bend has inspired generations of writers, filmmakers, photographers, and musicians. Selections of their works are on view now through July 17 in the Wittliff Collections' literary exhibition, *Big Bend: Land of the Texas Imagination*.*

In conjunction with the exhibi-

tion, on March 31 the Wittliff Collections will present a reception and panel discussion on the Big Bend with photographer Laurence Parent, authors Joe Nick Patoski, Barbara "Barney" Nelson, and Jake Silverstein, editor of *Texas Monthly*, and Marcos Paredes, a long-time Big Bend National Park Service River Ranger (see sidebar, right).

Testifying to the importance of preserving this national treasure, the Big Bend exhibition and program are presented in support of the 2010-

2011 Common Experience theme of "Sustainability" at Texas State that is cultivating awareness across campus.

Big Bend: Land of the Texas Imagination explores the way authors and others have been influenced by and interpreted the geology of the Big Bend and its culture. Maps, photographs, books and articles, manuscripts, journals, and other

by Shelly Seymour, *A Walk Across Big Bend*, is also on view.

Considered the earliest "Texas" writer, Spanish explorer Álvar Núñez Cabeza de Vaca traveled through the Big Bend region in 1535. The Wittliff Collections own a rare 1555 edition of Cabeza de Vaca's *La relación (The Account)*, in which he writes of the "extremely barren and harsh"

Big Bend is otherworldly. It is one of the last places left that is a long way from everywhere, so far away that people get the feeling they've fallen off the edge of the earth. No one thinks twice when Big Bend is described as a place where water runs uphill, where rainbows wait for rain, where the river lives in a big stone box, where mountains go away at night to play with other mountains, and where the lies told about Texas are true.

—JOE NICK PATOSKI, from *Big Bend National Park*

items illustrate how the Big Bend has infused mythic storytelling and folklore, served as the scene of the crime for mysteries and thrillers, added depth to novels, stories, and memoirs, effected transcendent nature writing, spurred environmental calls to action, starred as atmospheric location on film, and played a part in the border's history and politics.

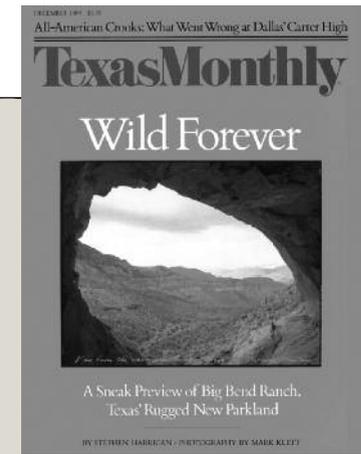
All the exhibition pieces are from the permanent archives at the Wittliff Collections, including materials from such noted writers as Billy Lee Brammer, Álvar Núñez Cabeza de Vaca, James Crumley, J. Frank Dobie, John Graves, Stephen Harrigan, Cormac McCarthy, Joe Nick Patoski, Jim Sanderson, Sam Shepard, Bud Shrake, and Bill Wittliff, along with selections from the Collections' extensive *Texas Monthly* archives.

Also on display are photographs by Jim Bones, James Evans, Laurence Parent, and Bill Wright. A short film

mountains he encountered.

Since then, generations of writers, including Joe Nick Patoski and Stephen Harrigan, have acknowledged the rugged environment depicted by Cabeza de Vaca. But they have also expanded the definition of the Big Bend, bringing to light the region's wondrous natural beauty.

The exhibition also shows how



the Big Bend has inspired storytellers and novelists. In the 1920s, J. Frank Dobie mined stories of lost treasure in the Big Bend, which he included in *Coronado's Children*. In the 1950s, a young reporter named Billy Lee Brammer visited Marfa to write about the making of the epic movie *Giant*, starring Elizabeth Taylor, Rock Hudson, and James Dean. Brammer's experiences on the set inspired a portion of his classic novel, *The Gay Place*. First published in 1961, *The Gay Place* celebrates its 50th anniversary this year.

The Big Bend offers a dramatic landscape for fiction. Contemporary novelists Cormac McCarthy, Nevada Barr, James Crumley, and Jim Sanderson have all set mystery/thrillers in the region. Playwright and actor Sam Shepard includes dispatches from the Big Bend in his book of stories, *Cruising Paradise*. Numerous films have been set in the region, including *Giant*, *No Country for Old Men*, *The Three Burials of Melquiades Estrada*, and *Barbarosa*, Bill Wittliff's 1982 movie starring Willie Nelson.

Throughout the exhibition nearly a hundred books from the Collections' extensive supplementary materials show the Big Bend's range of creative influence across genres of all types. A complete bibliography is available as a take-away for visitors.

Big Bend: Land of the Texas Imagination was curated by Steve Davis with assistance from other Wittliff Collections staff. ★

JOIN US MARCH 31, 2011

In conjunction with the exhibition *Big Bend: Land of the Texas Imagination*, the Wittliff will host a reception and panel discussion Thursday, March 31.

Featured panelists include JOE NICK PATOSKI and photographer LAURENCE PARENT, co-authors of *Big Bend National Park* and many other books, BARBARA "BARNEY" NELSON, editor of *God's Country or Devil's Playground: An Anthology of Nature Writing from the Big Bend of Texas*, and MARCOS PAREDES, a long-time National Park Service River Ranger at Big Bend, recently retired. Moderating the discussion is JAKE SILVERSTEIN, editor of *Texas Monthly*, who worked as a reporter for the *Big Bend Sentinel* prior to joining the magazine and writes about the area in his first book, *Nothing Happened and Then It Did: A Chronicle in Fact and Fiction*.

Thursday, March 31
6:30 pm Reception
7:00 pm Program
Admission is free. A book signing with the authors will follow the program; books will be for sale by the University Bookstore.

Attendees are asked to RSVP to southwesternwriters@txstate.edu.



(right) Paulo Faria in the Wittliff reading room, 2010, by Alexandra Orta

(below) Faria's translation of *Blood Meridian or the Evening Redness in the West* by Cormac McCarthy: *Meridiano de Sangue ou O Crepúsculo Vermelho no Oeste* (Relógio D'Água, 2004)

(middle, opposite) *Mujeres mazahua / Mazahua Women*, 1989, Mariana Yampolsky

WORKSHOP ON ARCHIVES BASICS

On December 10, 2010, Wittliff archivists Joel Minor and Katie Salzmann hosted the "Basics of Archives" workshop at Texas State's Alkek Library. Twenty-five participants from as far away as Arkansas came to learn about being caretakers of archival materials. The American Association for State and Local History designed the workshop for anyone who works with or has an interest in archives. The Society of Southwest Archivists (SSA) has begun co-sponsoring these workshops around the region, and Joel and Katie, being leaders in SSA, volunteered to hold one here. Participants received both instruction in and resources for managing archives successfully. Gaylord, Hollinger Metal Edge, and University Products provided sample supplies and catalogs. The participants seemed to get a lot out of the workshop and only wished there was more time to cover topics more in-depth.

PAULO FARIA is a literary translator who for the past 15 years has turned into Portuguese the writing of George Orwell, Don DeLillo, Jack Kerouac, and Cormac McCarthy, among others. He works through the agency Relógio d'Água, a publishing house based in Lisbon. In 2010, we were delighted to host his first visit at the Wittliff Collections to research the McCarthy Papers. He graciously agreed to speak with the Wittliff's lead archivist, Katie Salzmann, about his approach to translating literature from one language and culture into another.

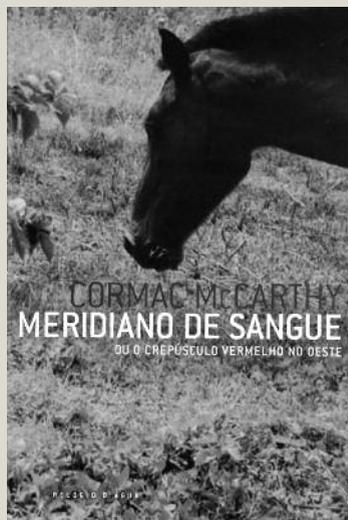
★ **How does one capture the nuances of language, cultural references, and dialects in translation? It must be very challenging.**

Your question encompasses the core of the translator's work: how to make the alien closer without taming it. I always try to make the Portuguese reader feel the same roughness (or smoothness, or energy, or rhythm, etc.) that the English-speaking reader felt when immersing himself in the original text. I try to fade as much as possible into the background, making myself invisible, a puppeteer behind the curtain, aware that my own arms have strings attached to them which in turn trace upward, into the author's hands (to use McCarthy's image in All the Pretty Horses), but also fully aware of my responsibility (and my loneliness) as a coiner making my selec-

tion of words from a tray of blind tablets of metal before me (again All the Pretty Horses). At a more practical level, let's just say that I never insert footnotes when translating fiction: if anything must be explained in order for the Portuguese reader to fully appreciate the beauty of the text (details of cowboy lore and work, for example, in the case of All the Pretty Horses), then I add a short glossary at the end of the text.

★ **You visited the Wittliff Collections in 2010 to view McCarthy's archive. How did reading his original papers assist your translations?**

When translating, I always try to make use of the "iceberg principle" as Ernest Hemingway famously stated it: "Anything you can omit that you know you still have in the writing and its quality will show. When a writer omits things he does not know, they show like holes in his writing." I remember one afternoon at your reading room in San Marcos when I was able to trace a line from Cormac McCarthy's notes on John R. Cook's The Border and the Buffalo (Box 35, Folder 5), a book I had read myself as a preparation for my translation of Blood Meridian, to Cormac's draft of the novel in Box 38, Folder 3: "Don't let's shoot each other," Brown says to the judge near the creek, among the "rancid yellow armatures," a sentence that is a slight reformulation of Cook's "don't lets shoot one another" that Cormac had taken note of. This



struck me as wonderful, a glimpse into the inner workings of a superior mind. The fact that this sentence did not make it into the final version of Blood Meridian (and so in fact I did not have to translate it) does not diminish its importance: it had become part of my iceberg, part of the invisible mass of knowledge that keeps the tiny portion of ice out of the water.

★ **You have translated McCarthy's Blood Meridian twice now, which must be very rare in the world of translation. Is the second translation vastly different?**

The second translation benefited immensely from my trip to [the Wittliff], and also from the fact that I read every book I could get my hands on that I knew Cormac McCarthy himself had read as a preparation to the writing of the novel. The truth is I made the second translation totally from scratch, resisting the temptation of looking at the first one, trying to recreate the emotion of translating those sentences for the first time—like someone having a second son who tries to create the conditions to feel the same as he felt when he was told (in the waiting-room of the clinic) his first child was born. It's impossible to do it, of course, but one must try.

★ **What is a translator's typical relationship with the original author like? Is there much communication or collaboration?**

I have had lots of different experiences in this respect. Don DeLillo, for example, is very business-like and organized. Every time he publishes a novel, his agents create a Q&A document with queries from the various translators around the world. The document is updated every time a new question and answer is added, and every translator receives it when starting his own work. Nothing of the sort with Cormac McCarthy, of course, who is a case apart. But to quote Hemingway again: "It is not the writer's province to run guided tours through the more difficult country of his work." ★

THE BRACERO PROGRAM was a guest worker initiative created by President Franklin Roosevelt that spanned the years 1942 to 1964 when millions of Mexican agricultural workers (braceros) crossed the border to work in more than half of the states in America.

Now through April 29, the Wittliff Collections and Texas State's Public History Program present *Bittersweet Harvest: The Bracero Program, 1942–1964*, a traveling banner exhibition developed by the Smithsonian 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 bilingual exhibition is comprised of 15 freestanding banners featuring oral histories, quotes, and



Exhibition Service, with Federal support from the Latino Initiatives Pool administered by the Smithsonian Latino Center.

More information, including a link to the Bracero History Archive, is available at <http://braceroarchive.org>. On February 25, the opening reception featured Kristine Navarro-McElhaney, director of the Institute of Oral History at UTEP, speaking on the

BITTERSWEET HARVEST

images by photojournalist Leonard Nadel, whose photographs inspired the Smithsonian's work on the exhibit. *Bittersweet Harvest: The Bracero Program 1942–1964* was developed by the Smithsonian's National Museum of American History and circulated by the Smithsonian Institution Traveling

bracero archive and the importance of documenting all our stories. Her talk, co-sponsored by the Public History Program, was part of a two-day symposium called "Immigrant America," organized by the Department of History and the Center for the Study of the Southwest at Texas State. ★



on the EDGE of TIME

THE EDGE OF TIME: *Photographs of Mexico* by MARIANA YAMPOLSKY marks the beginning of our 25th anniversary exhibition schedule, with more to come. It will be on view May 16 through December 11, 2011.

Mariana Yampolsky (1925–2002) played an important role in building the Wittliff's contemporary Mexican photography archive. In 1994, Yampolsky met with Connie Todd (then Bill Wittliff's assistant, now director, retired) in Mexico City to discuss Bill's idea of a Southwestern & Mexican Photography Collection. Yampolsky put us in touch with virtually every outstanding photographer in the country. She also talked to the artists themselves, enthusiastically promoting

the project, and in so doing, authenticated our then little-known repository to the Mexican photographic community.

To honor her role in our history, we are exhibiting the black-and-white photographs of Mexico she created during the 30-year span of 1964 to 1994. Her images of the indigenous in Mexico reveal her compassion and sincerity for people and document Mexican traditions, customs and rituals, as well as building details and structures.

Born in 1925 in Chicago, Yampolsky moved to Mexico in 1944 and worked as an engraver with the Taller de Gráfica Popular (Popular Graphic Arts Workshop). Yampolsky took her first photography class with Lola Álvarez Bravo and soon after started a career in photography. Bill Wittliff commented in 1998, "She was never interested in photography as a means to express herself but to share with us the dignity and humanity of a people we otherwise might never have even noticed." Prior to her death in 2002, Yampolsky's friends and husband, Arjen Van der Sluis, founded the Mariana Yampolsky Cultural Foundation in her former house in the historic district of Tlalpan in Mexico City.

The Edge of Time: Photographs of Mexico was originally organized by the Wittliff Collections in 1996 and toured with Exhibits USA from 1996 through 1999. It is also the title of the second volume, published in 1998, in our award-winning book series with UT Press. Still in print, you can purchase it through the Wittliff's online gift shop. ★



(left) *Bracero in the Field*, Salinas, California, Leonard Nadel, 1956, courtesy of the Smithsonian National Museum of American History

NEW BOOKS: PHOTOGRAPHERS

New books (published in 2010) by artists in the Southwestern & Mexican Photography Collection include:

★ *Exposure*, Mary Ellen Mark: *The Iconic Photographs* (Phaidon)

★ *Grit And Glory: Six-Man Football* by Laura Wilson (Bright Sky Press)

★ *Todo angel es terrible / Every Angel Is Frightening* by José Antonio Martínez, Ethel Krauze (Artes de Mexico)

★ *Framing the West: The Survey Photography of Timothy H. O'Sullivan* by Toby Jurovics (Yale University Press)

★ *White Mountain / Montaña blanca: Pablo Ortiz Monasterio* by Margo Glantz, Alfonso Morales, Antonio Saborit (RM Verlag)

★ *Al son de la rumba* by Héctor García (Museo de la Secretaría de Hacienda y Crédito Público)

★ *En la línea: fotografías de la frontera / On the Line: Border Photographs* by Fernando Meza, Byron Brauchli (Universidad Veracruzana / University of AZ)

★ *Avant-garde Art & Artists in Mexico: Anita Brenner's Journals of the Roaring Twenties* edited by Susannah Joel Glusker (UT Press)

GRACIELA
ITURBIDE

Considered one of the world's finest photographers, Graciela Iturbide was born in Mexico City in 1942 and mentored in photography by Manuel Álvarez Bravo. Her familiarity with Mexican culture is central to her art. In 1979, she began a photographic series on the Zapotec in Juchitán, Mexico. Her photographs of this town, where women dominate the village and marketplace, was awarded the Eugene Smith Award in 1987. She has since published several books of her Juchitán series, most recently *Juchitán de las mujeres, 1979-1989* (Editorial RM, 2010). The Wittliff holds the world's major archive of her work.

If anyone has been granted the gift of tenderness, it is Graciela Iturbide. No wonder she has been able to portray even the most intimate wrinkle of Juchitán. She is almost imperceptible; she weaves an invisible spider web around each of her subjects, trapping them bit by bit. She takes her camera out of her pocket and in the flutter of a butterfly, click, click, click, she flaps her hands that are wings and they vanish in thin air.

—ELENA PONIATOWSKA
from the introduction,
Juchitán de las mujeres

*Conversación, comadres,
/ Women Friends in
Conversation, Juchitán,
Oaxaca, 1986*



(right) Gary Cartwright
(below, l to r)
John Spong,
Gary Cartwright,
Jake Silverstein,
from *Texas Monthly*

NEW BOOKS:
WRITERS

New books (published in 2010) by authors with substantial archives in the Southwestern Writers Collection include:

- ★ *Jade: Outlaw* by Robert Flynn (JoSara MeDia)
- ★ *Comanche Cafe or Domino Courts* by William Hauptman (Samuel French)
- ★ *Hollywood: A Third Memoir* by Larry McMurtry (Simon & Schuster)
- ★ *In Search of the Blues: A Journey to the Soul of Black Texas* by Bill Minutaglio (University of Texas Press)
- ★ *Catching Out: The Secret World of Day Laborers* by Dick J. Reavis (Simon & Schuster)
- ★ *Comanche Sundown: A Novel* by Jan Reid (TCU Press)
- ★ *Texas Tornado: The Times and Music of Doug Sahn* by Jan Reid and Shawn Sahn (UT Press)
- ★ *The Heroes of Olympus, Book One: The Lost Hero* by Rick Riordan (Thorndike Press)
- ★ *Day out of Days: Stories* by Sam Shepard (Knopf)



celebrating GARY CARTWRIGHT

AS A SPORTSWRITER, Gary Cartwright would write under the pseudonym, “Crew Slammer.” Friends have long known him as “Jap.” We call him “The Best Damn Magazine Writer Who Ever Lived,” and we mean it. His incredible body of work at *Texas Monthly*—183 articles strong—proves this claim, not only in quantity but quality. Infamous and larger-than-life characters, underground and off-the-beaten-path cultures, all come alive in his stories.

Cartwright appeared in the very first issue of *Texas Monthly* in February 1973. Thirty-seven years later, on August 31, 2010, he officially retired. The Wittliff Collections have strong ties to Cartwright and *Texas Monthly*, as both are major donors. We hold the magazine’s complete archives, over 1400 linear feet, and we also hold Cartwright’s literary papers, which he began donating in 1989.

The Wittliff Collections joined forces with *Texas Monthly* on November 11 to celebrate the writer’s life and career. The memorable evening featured a public conversation with Cartwright, *Texas Monthly* Editor Jake Silverstein, and Senior Editor John Spong, in front of an enthralled crowd of Cartwright’s friends, colleagues, and fans.

Much of the discussion focused on Cartwright’s legendary reporting in the early days of *Texas Monthly*. Spong read an excerpt from Cartwright’s 1975 story, “Who Was Jack Ruby?” which got him talking about his days in Dallas and Fort Worth as a sportswriter with literary aspirations. Cartwright and his writing cohort, Bud Shrake, spent a lot of time hanging out at Jack Ruby’s nightclub in the days leading up to the Kennedy assassination.

The journalist left Texas in the mid-1960s for a brief, unhappy stint at the *Philadelphia Inquirer*, where he discovered he had burned out on sportswriting. He was

more interested in writing about a janitor who wanted to be a bullfighter than in covering the Philadelphia Phillies, which did not endear him to his new bosses. Eventually fired, Cartwright returned to Texas and started a long career as a freelance journalist. In addition to *Texas Monthly*, he has published work in many major magazines, including *Esquire*, *Harper’s*, *Sports Illustrated*, and *Rolling Stone*.

In 2000, the Wittliff collected 17 of Cartwright’s best *Texas Monthly* articles from the 1980s and 1990s, along with his essay, “My Most Unforgettable Year,” about the lasting legacy of the Kennedy assassination, in *Turn Out the Lights*, and published it as part of the Southwestern Writers Collection Book Series with UT Press.

the best damn magazine writer who ever lived

Jake Silverstein discussed Cartwright’s article in the premier issue of *Texas Monthly*, about ex-Dallas Cowboys star running back Duane Thomas, as a good example of how Cartwright can get difficult subjects to open up to him. For those in the audience, Cartwright shared the secret of his success with Duane Thomas by noting that both men shared a fondness for a certain controlled substance.

Another famous but press-allergic Texan that Cartwright famously profiled for *Texas Monthly* was the notorious stripper and sex symbol, Candy Barr, whose career ended when she was sent to prison for drug possession in the 1960s. Cartwright explained how he tracked Candy Barr down in Brownwood, Texas, and how he was able to convince the very reclusive woman to grant him an interview. He also described her clothing, or lack thereof, as they sat down to talk.

Cartwright has not been shy about opening up in print about his personal life, whether regarding the death of his 40-year-old son from leukemia or trying Viagra for the first time. He’ll write about anything, he pointed out, as long as it makes a good story. That’s always been his bottom line. ★



the CORMAC McCARTHY conference

—Graduate student Austin Sims, special contributor, submitted the following in response to the Cormac McCarthy Society’s Annual Conference at the Wittliff October 27–31, 2010.

IN THE FALL of 2009, I made two significant changes in my life: I moved back to east Texas from Manhattan and decided to pursue a second bachelor’s degree, this time in the sciences. Aside from the consideration of tuition costs, anywhere seemed a viable option. While researching major Texas state schools, I found that Texas State University in San Marcos had acquired the Cormac McCarthy archives in late 2007, and this seemed as good a reason as any to apply. Granted, these archives would be of no consequence in my new field. They might, however, provide a much needed indulgence when chemistry became particularly stodgy.

Just two months into my new degree, I decided medicine was not for me. I’d visited the Wittliff Collections numerous times for the artistic outlet it provided, and I had to accept that the sciences would remain nothing more than a hobby. I applied to the graduate college on what might be called a whim, and what I still sometimes refer to as my dispensing with practicality.

I quickly felt at home in academia in a way I had not in my professional life and education up to that point. I dove deeply into research and found that, rather than it being a necessary irritant, I loved it. One of my first research topics was Cormac McCarthy’s move from Tennessee to the American Southwest, and thus I finally had a good reason to sit down with his

papers. I read all of his correspondence with J. Howard Woolmer, as well as his writing notes concerning *Suttree* and *Blood Meridian*. While discussing where I might go with my research, my Southwestern Studies instructor, Twister Marquiss, brought up the upcoming McCarthy Society conference to be held at the Wittliff.

If I’d needed any further indication that I’d made the right choice by enrolling in graduate school, my first conference would have more than sufficed. Prior to the opening session, I perused the conference schedule, hoping to find those events I couldn’t



stand to miss. Using my own shorthand and markings, the conference schedule ended up looking a bit like an edited manuscript, so I decided to simply attend every session possible. Given the concerns of my research, I couldn’t miss any sessions dealing with *Suttree*, *Blood Meridian*, or generally the Southwest. (It is here apropos to apologize to the keynote speaker, Peter Josyph, for my brash abbreviation of the novel’s true title: *Blood Meridian or the Evening Redness in the West*.) These sessions accounted for well more than half of the total.

It is a difficult task to pull out those speakers whose work most impressed me. The crop was an exceptional one. Early on in my research, a few of Mark Busby’s publications served to elucidate McCarthy’s presence in the Southwest and thus direct

my focus. His presentation on the Sisyphean qualities in *Blood Meridian*’s epilogue was no less useful. Alexander Engbretson’s study of the physical structures of *Blood Meridian* were invaluable, for me, in arguing that McCarthy’s rightful place is steeped in the uncertainty and paradox of the American Southwest. There is not a good deal of primary research concerning McCarthy, but that which was presented by Dianne Luce and Stacey Peebles made me appreciate being among those delving into his papers.

Present were the standard benefits of attending such a conference: I made great academic connections and was able to build on my research with both secondary works from noteworthy McCarthy scholars and letters from the Erskine archives at the University of Virginia. I must thank Dr. Stacey Peebles for her assistance in acquiring the contents and citation information of the latter.

What I did not expect was how much I enjoyed meeting and speaking with my fellow Cormackians. My sense of McCarthy as a man was little affected by the papers presented, but any preconceived notions I had of the scholars devoted to him were surely altered. What I took away from the conference is among the greatest surprises I’ve experienced since deciding on a university based purely on a collection of papers held by its library. A distinction likely to be maintained. ★



(left) The McCarthy Society celebrated *Blood Meridian*’s 25th anniversary with a red velvet “tombstone” cake

(middle) Dianne Luce, president of the Cormac McCarthy Society

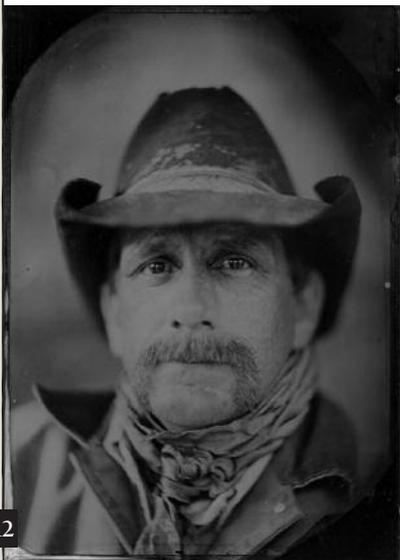
(below) Author Peter Josyph gave the October 28 keynote address at the McCarthy conference, speaking on *Blood Meridian or the Evening Redness in the West*

McCARTHY RESEARCHERS

The Cormac McCarthy Society conference held October 27 through 31, 2010 at Texas State provided a wonderful chance for scholars to immerse themselves in the Pulitzer Prize-winning author’s archives between (and sometimes in lieu of) attending sessions on his literary work. We had a full reading room throughout the entire conference, as nearly half of the attendees took advantage of the opportunity. Scholars from across the country—and from as far away as Australia, Great Britain, and France—made time to access the resources that are easily available the Texas State community. Appointments to access the McCarthy Papers can be requested via the form in the RESEARCH section of our website. Visitors continue to get a glimpse of McCarthy’s notes and drafts in a special exhibition case that is dedicated to his archive materials.

456

is the number of LUIS MÁRQUEZ photographs, maximum photo cards and postcards, plus a small collection of books and magazines that Susan Toomey Frost donated to the Wittliff in August 2010. Born in Mexico on September 25, 1899, Luis Márquez was a photographer and folklorist. For political reasons, his family moved to Havana, Cuba, in 1914. Márquez learned about photography in Cuba, but he returned to Mexico in 1920 and studied at the Taller de Fotografía with José Vasconcelos. His first job was to photograph the various festivals and traditions of Mexico while he worked for the Cultural Center of the Ministry of Public Education. He hand-tinted his photographs before color film was readily available in Mexico. Márquez worked in the Mexican film industry in the 1920s as a cinematographer, producer, actor and writer. His photographs were made into postcards and were very popular in the 1930s. His work was first published in the magazine *Nuestro México* in 1932, and he gained international recognition when his photographs appeared in the May 1937 issue of *National Geographic*. He died in 1978.



REVEALING CHARACTER

TEXAS TINTYPES

by ROBB KENDRICK

IN 2004, FROST Bank commissioned Robb Kendrick to travel across 18,000 miles of Texas, visiting more than three dozen ranches to photograph cowboys and cowgirls as Tom Frost said, “to document the character of the land as seen in the faces of its truest men and women, those we call cowboys.”

Frost Bank featured the images in a marketing campaign then turned the project into an exhibition that traveled across Texas for more than three years. At the end of the tour, Frost donated all 32 tintypes and 12 archival lightjet prints from the exhibition to the Wittliff Collections, completing the Wittliff’s archive of



As a kid, the older cowboys help keep you on the straight and narrow. They care about me and want to keep me pointed in the right direction. It’s a good life with few worries. —CHANCE STOUT

the photographs Kendrick published in his *Revealing Character* monograph by Bright Sky Press in 2005.

To honor Frost’s gift, the Wittliff Collections present *Revealing Character: Texas Tintypes* by Robb Kendrick now through July 31, 2011. Kendrick, a frequent contributor to *National Geographic*, is a sixth-generation Texan who has been making tintypes for the past decade. He will be the guest speaker at the exhibition reception and program on Saturday, April 9 (see the sidebar, right).

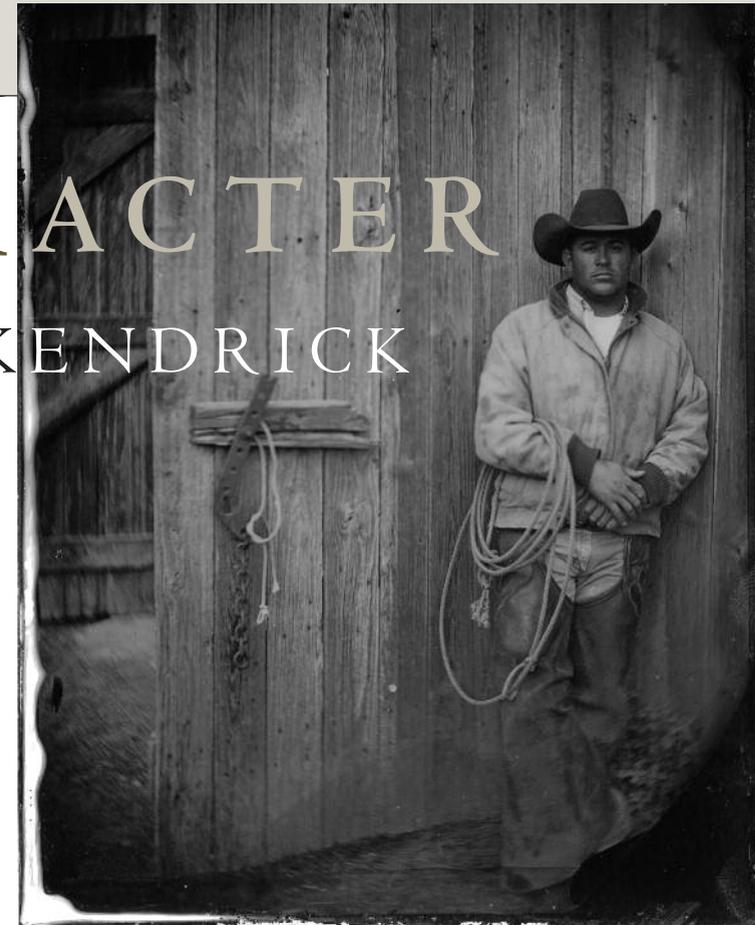
Kendrick’s commitment to this project stems from his belief in the

historical and cultural importance of working ranch hands in their many manifestations—vaqueros, buckaroos, cowpunchers, cowgirls and cowboys—and that “they will proudly and determinedly endure.” He’s published two books of these tintypes, *Revealing Character* and *Still: Cowboys at the Start of the Twenty-First Century* (University of Texas Press, 2008).

Over 120 of Kendrick’s images from the Wittliff Collections’ permanent holdings are on display in the exhibition, including those gifted by Frost and a selection of some of his more recent works.

Photographs on loan from the artist’s personal collection are also on view: the first tintype Kendrick made 10 years ago (enclosed in a union case he created from scratch); images from *Still: Cowboys at the Start of the 21st Century*, and pictures from his *Changelings* mummy series (Cloverleaf Press) taken in Guanajuato, Mexico. Additionally for this exhibition, Kendrick has lent his boxed set of tintypes of the Tarahumara people mounted with magnets on letterpress boards, titled *Raramuri: Thirteen Ferrotypes*.

Invented in the mid 1800s, tintypes (also called ferrotypes) are made directly on a thin iron plate that has been coated with chemicals, exposed in a camera while still wet, and developed on the spot. Kendrick is one of only a few photographers in the United States making tintypes using this historic wet-plate method. Each tintype he produces is one of a



kind—handmade from start to finish. Kendrick’s tintypes are environmental portraits of working cowboys with a natural timelessness. The sepia and blue tones, the intentional scratching of the surface of the image by the artist, add to the depth of each image. The lines and expression on the men and women’s faces testify to

their dedication to the solitary, tough, yet rewarding job of being a cowboy. Kendrick’s images reveal the moral character of these people who have honor, integrity, and an intense pride in their jobs.

While there have been many photographic essays of working cowboys made over the years using numerous types of photographic methods, Kendrick’s images are the first tintypes to document the 21st-century cowboy. Kendrick has said that the point of this project “has not been to romanticize the cowboy and transport him back to the 19th century, but to document those who still carry on the traditions, values, and lifestyles that many today would find isolating, lonely, or simply too hard.”

Collectively, these images reveal the individuality and independence of the people who have chosen this work—all the things that define character. ★



opposite page:

(top) Chance Stout, Quien Sabe Ranch

(middle left) J.D. Henry, Waggoner Ranch

(middle right) Kelly Welch, Silverbrook Ranch

(bottom) Tom Belcher, Lambshead Ranch

this page:

(top) Frank Galvan, Paisano Ranch

(bottom) Bobby Pautsky, Cowan & Pautsky Ranch

JOIN US
APRIL 9, 2011

Help us celebrate ROBB KENDRICK and Frost Bank’s gift of tintypes and lightjet prints (see the article, left) at the *Revealing Character* exhibition reception. This special evening begins with a public reception at 7:00 pm, then the artist will speak about his work and sign books.

Saturday, April 9
7:00 pm Reception
7:45 pm Program
Admission is free.

A small selection of Kendrick’s books will be for sale.

Attendees are asked to RSVP to thewittliffcollections@txstate.edu.

recent ACQUISITIONS

(right) *Patrons of Rosengren's Bookshop, 1966*, Zintgraff Photographers

(below) *Billy Joe Shaver, Waco, Texas, May 26, 2010*, Matt Lankes



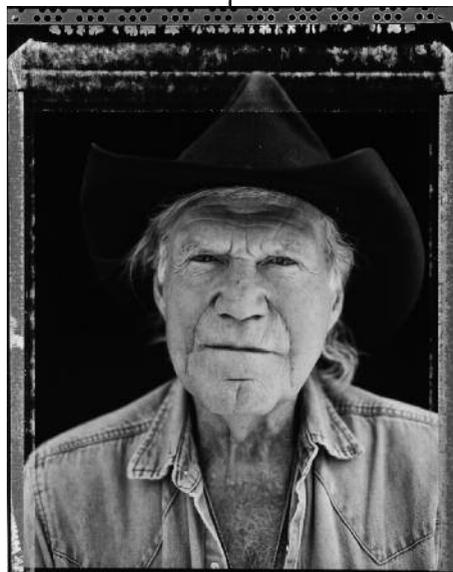
the SOUTHWESTERN WRITERS COLLECTION

The Collection currently comprises over 6,625 linear feet of materials from the region's authors, screenwriters, and songwriters. Recent acquisitions listed below represent archives additions from August 2010 through January 2011. 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!* ★ An addition to the PAUL BAKER papers highlights the career of the noted theatre director and educator. The collection documents Baker's tenure at the Dallas Theatre Center, and it includes correspondence and files relating to his assignment as Special Services Entertainment Officer in Iceland and Paris during WWII. [Gift of the Dallas Theatre Center] ★ The papers of prolific music journalist and author of *Austin City Limits: 25 Years of American Music*, JOHN T. DAVIS, include articles, research files, field notes, correspondence, and photographs that document over three decades of music, personalities, and culture of Texas and the Southwest. [Gift of Davis] ★ The collection of *Dallas Morning News* reporter LEE HANCOCK includes documents, videos, books, and reports on the 1993 Waco Branch Davidian incident. Hancock covered the stand-off and the aftermath for the *DM News*. [Gift of Hancock] ★ ROSENGREN'S BOOKS was a

cultural landmark in San Antonio from 1935 to 1987, and it attracted local literati as well as prominent visitors including Robert Frost, J. Frank Dobie, and Walter Prescott Webb. The records of the store include newspaper clippings, invitations to book events, photographs, and account registers. Of note is a selection of letters from American artist Rockwell Kent to Florence Rosengren soon after her relocation from Chicago to San Antonio. On January 27, 1936, he writes: "Your letter presents a vivid picture of the difficulties of the fine-book dealer in the wilderness of the south west. I wish you luck." [Gift of the Rosengren Family] ★ The CLARENCE SCHULTZ Collection contains research and drafts for his unpublished manuscript, "Texas Laughter: A Chronicle of Sixteen Humorists, 1836–2000." An extensive selection of over 500 books on Texas and southwestern humor supplements the papers. [Gift of Schultz] ★ The 40+ year friendship of SAM SHEPARD and JOHNNY DARK is documented through letters, photographs, and audiocassettes (see p. 3). ★ Additional BUD SHRAKE material includes correspondence and drafts by the late author. Also included is a battered briefcase Shrake used during his travels for *Sports Illustrated* with his initials printed on the front. [Gift of Ben Shrake] ★ We would also like to thank the following for donating additional materials to their papers: JIM HIGHTOWER, LARRY L. KING, DICK J. REAVIS, JOHN SEPICH, MARC SIMMONS, TEXAS MONTHLY, and BILL & SALLY WITTLIFF. ★

the SOUTHWESTERN & MEXICAN PHOTOGRAPHY COLLECTION

New gifts include: photographs by JIM BONES, including his *Paisano* portfolio, *PTSD 911* portfolio, and images of Big Bend (on the cover) [Gift of Bones]; photographs of Billy Joe Shaver (left) and Sam Shepard by MATT LANKES [Gift of Bill & Sally Wittliff]; photograph of William Wayne Justice by MICHAEL O'BRIEN [Gift of O'Brien]; and photographs from the *Mexico Lindo* series by BILL WITTLIFF [Gift of Wittliff]. ★ New purchases include: painted works by KATE BREakey; photographs by MICHAEL O'BRIEN; and images by JOEL SALCIDO from his *Spain: Millennium Past* series. ★



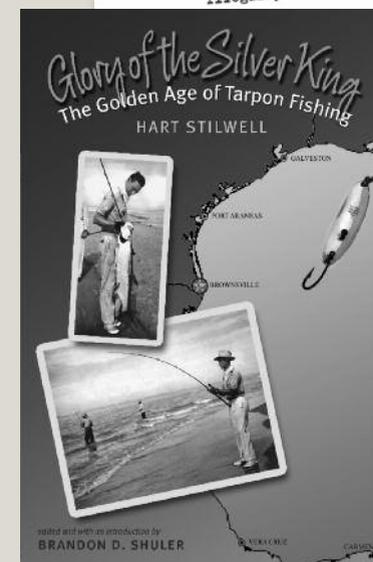
from the ARCHIVES

—Special contributor Brandon D. Shuler is pursuing his doctorate in Literature, Social Justice, and the Environment at Texas Tech University. He is a frequent contributor to *Outdoor Life*, *Saltwater Sportsman*, and *Texas Books in Review*. He is currently working with James Lea and the Tom Lea Institute to edit the correspondence between Tom Lea and J. Frank Dobie, forthcoming from UT Press in the Wittliff's Southwestern Writers Collection Book Series.

AT FIRST IT'S a tap...tap...tap.... Followed by a wrist, elbow, and shoulder-wrenching tug. What happens next sends most into an obsessive quest in search of an elusive fish—the tarpon—that great, ancient dinosaur of our present-day estuaries, rivers and beachfront. The Silver King, resplendent in all his flashy jumps and line and heart tugging bravado, commands respect. He also gives us Tarpon Fever, which nearly led to the fishery's collapse.

Texas novelist and journalist HART STILWELL was there during the Silver King's reign, and he had the fever. To cure himself, Stilwell chronicled the rise and decline of the Texas tarpon fishery. Unfortunately, he did not live to see the tarpon's return in recent years. Hart Stilwell (1902–1975) is a little-known Texas treasure. He published three autobiographical novels in the 1940s: *Border City*, *Uncovered Wagon*, and *Campus Town*. *Uncovered Wagon* is included in A.C. Greene's *Fifty Best Books on Texas*, and Stilwell's treatment of Anglo-Mexicano relations in *Border City* has drawn praise from literary scholars. But, Stilwell's better known for his outdoor writing. He was a major writer for *Field & Stream* and *Outdoor Life*, and his books on the subject include *Hunting and Fishing in Texas* (1946) and *Fishing in Mexico* (1948).

Then there's his "lost" manuscript. I first heard of Stilwell's "Silver King" manuscript from other tarpon fishing fanatics. In fact, the manuscript has a mystical aura in Texas tarpon fishing circles. Every few years a battered, incomplete, drink-stained copy will make its rounds through the community. Yet each time the manuscript comes around, it seems to be a different version, with new sections completed, or other sections missing, or composed in a slightly different voice. I decided to see if I could solve this mystery by visiting the headwaters of Stilwell's literary papers: the Wittliff Collections.



And In The Beginning...

The year was 1934 and it was not a very good year. It was the depth of the Big Depression.

I was standing on the flat, sandy bank of the Rio Grande near its mouth. The Rio Grande flowed into the Gulf of Mexico then. It does now---on those rare occasions when it flows. Much of the time the same water moves back and forth with the tides. Sometimes a sand bar forms across the mouth, then the river is land-locked.

The water is motionless, and a southbound motorist might well proceed with caution lest he find himself in Mexico---an illegally entered alien.

That day back in 1934---quite a nice time. The tens of thousands were moving upstream and other goodies moving down with the river. The thousands were cruising near the mouth by the thousands were cruising near the mouth, rearing on the mullet. I had heard of cannibalism twice removed, since the distant cousins. But cannibalism doesn't exist then it does human beings---the objective of the fish when it comes to the surface to gulp

The Hart Stilwell archive is small, but rewarding, and tucked neatly inside Box 1, amid original Russell Lee photos and various correspondence, is the answer to the mystery of "Glory of the Silver King." The Stilwell collection has three coffee- and nicotine-stained drafts of "Glory of the Silver King"—two very disjointed and unpolished manuscripts and an unfinished, but more polished, final draft. The mystery for me was solved, but there were greater forces at work, and I was compelled to cure a bit of the Tarpon Fever that has infected generations of fishermen. So, with the blessing of Benjamin Acosta-Hughes, Stilwell's grandson, and the Wittliff Collections, I edited the various drafts into a single version of *Glory of the Silver King*, a book I think Stilwell would be proud of.

Glory of the Silver King: The Golden Age of Tarpon Fishing is being published this spring by Texas A&M University Press. The text is a subtle polemic against man's exploitation of our natural resources, wrapped inside a compelling fishing tale. Stilwell's folksy narrative style, connection with the reader, and prescient conversational advice makes the text unique in Texas letters. *Glory of the Silver King* is a treasure of Texas literature, and my hope is that it will be regarded as one of our best environmental texts, alongside the likes of *Goodbye to a River* and *Adventures of A Texas Naturalist*.

The Wittliff's Southwestern Writers Collection is full of gems like *Glory of the Silver King*. It's a mine waiting to yield up its lode. Although my mining didn't turn up the alchemist's stone, I did discover "Silver." ★

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(above) Page 1 of "lost" Stilwell manuscript, n.d.

Cover of the forthcoming book, 2011

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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 the archival holdings. Founded in 1986, the *Southwestern Writers Collection* acquires, preserves, and makes available literary papers and artifacts from the Southwest's leading writers, filmmakers, and musicians. Founded in 1996, 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. Follow us on Facebook.

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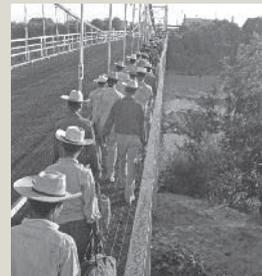
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exhibitions

JAN 18 – JULY 17, 2011
BIG BEND: Land of the Texas Imagination. Big Bend has inspired generations of writers and photographers, and many of their works are on display from the Wittliff's permanent archives. Supporting Texas State's Common Experience.
MAR 31: Reception / program. (pp. 4-5)

FEB 25 – APR 29, 2011
BITTERSWEET HARVEST: The Bracero Program 1942–1964. Fifteen bilingual banners explore the experiences and contributions of Mexican agricultural guest workers during the war years and after. From the National Museum of American History in partnership with the Smithsonian Institution Traveling Exhibition Service, with funding by the Smithsonian Latino Center. Co-sponsored by Texas State's Public History Program. (p. 7)



Crossing the Border, 1956, © Leonard Nadel

FEB 25 – JULY 31, 2011
REVEALING CHARACTER: Texas Tintypes by ROBB KENDRICK. Commissioned by Frost Bank, Kendrick drove to 39 ranches across 18,000 miles of Texas making one-of-a-kind portraits of cowhands using the historic method of wet-plate tintype. Over 120 of his images are now on display, including recent works. **APR 9:** Reception / program. (pp. 12-13)



Tom "Stretch" Bowerman, XI Ranch, Texas, © Robb Kendrick

MAY 16 – DEC 11, 2011
THE EDGE OF TIME: Photographs of Mexico by Mariana Yampolsky. Taken during the 30-year span of 1964 to 1994, Yampolsky's images reveal her compassion and sincerity for Mexico's indigenous people and document their traditions, customs and rituals. (p. 7)

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

march

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

31 BIG BEND panel discussion celebrates the exhibition with photographer LAURENCE PARENT, authors JOE NICK PATOSKI and BARBARA "BARNEY" NELSON, Big Bend National Park Ranger MARCOS PAREDES, and *Texas Monthly* editor JAKE SILVERSTEIN. **RSVP** southwesternwriters@txstate.edu. 6:30 pm (pp.4-5)

april

5 ROBERT STONE reads as the University Endowed Chair in Creative Writing. Book signing to follow. 3:30 pm

9 The REVEALING CHARACTER exhibition reception and talk with ROBB KENDRICK also celebrates Frost Bank's gift of Kendrick tintypes and other images to the Wittliff Collections. **RSVP** thewittlifffcollections@txstate.edu. 7:00 pm (pp. 12-13)

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

14 GEORGE SAUNDERS reads for the English Dept's TKL/KAP Series. Book signing and Q&A to follow. 3:30 pm

traveling shows

FEB. 3 – MAY 31, 2011
Photographs from the *Juchitán* series by Graciela Iturbide are featured in the *Her Gaze / Su mirada* exhibition at the Museo de las Americas in Denver, Colorado. (pp. 8-9)

tours & assistance

Would you like to schedule a group or class tour? Call us at 512.245.2313 or request a tour online at www.thewittlifffcollections.txstate.edu/about/visit/tour.html.

If you require assistance due to special needs, call ahead and we'll be happy to help.

SAVE THE DATE!

The Wittliff Collections 25th ANNIVERSARY celebration will be **NOVEMBER 13** at Austin's Four Seasons.

Watch the online events calendar for details.

For more information, contact bf12@txstate.edu.