

THE WITTLIFF COLLECTIONS

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

TEXAS STATE
UNIVERSITY
SAN MARCOS

A member of The Texas State University System

Connie Todd, 2008, Ave Bonar

THE COLLECTIONS IN CURRICULUM

Texas State professors from diverse departments, including Modern Foreign Languages, Political Science, Southwestern Studies, Public History, and English, access the Wittliff Collections' literature, film, television, music, and photographic archives and galleries as a resource for teaching. Cyrus Cassells and Kathleen Peirce are among the MFA Creative Writing Program faculty who bring students to the galleries to compose object-specific poems inspired by photographs on display. Spanish Professor Dr. Blake Locklin assigns students to write critical and reflective essay responses to images in the exhibitions, while Dr. Mark Busby brings his Southwestern Studies students for an introduction to the Wittliff's literary holdings. Curators and staff are available to speak to classes about current exhibitions, care of collections, and photographic technologies. To schedule a class visit, click the Request a Tour link on our website: www.thewittliffcollections.txstate.edu.

ON THE COVER Mexico City, 1961, Manuel Carrillo



THE TIME IS Spring 2009: Connie Todd is enjoying a well-deserved vacation in Paris when her brother, Terry Todd, calls the Wittliff office.

"Steve, I just wanted to say I've been hearing that things are going really well over there at the Wittliff Collections," Terry began. "No one's calling in sick anymore, people are skipping around the hallways, and the staff is far more productive than it's ever been. In fact, morale seems to be at an all-time high, and I'm just wondering if you have any idea why that may be..."

Then Terry and I dissolved into laughter, knowing that the joke was on his beloved sister, Connie, and on our beloved boss, the estimable Señora Todd. The truth was, yes, we were all doing fine without Connie—because her indelible imprint had already shaped the way the Wittliff Collections operated, and had helped shape the staff itself—a close-knit team of dedicated, intelligent, hard-working, creative people—a group that also enjoys laughter. A staff that was seemingly created in Connie's own image.

As Terry and I both knew, Connie had brought tremendous energy, vision, creativity, and wisdom over the previous dozen years as she guided the Wittliff Collections, transforming what was once Texas State University's "best-kept secret" into an internation-

ally known creative center, a place where students come to be inspired, visitors come to be delighted, and scholars come to be nourished.

The figures associated with Connie's tenure are remarkable—the 1,187% growth in accessions, the 18 books she had a hand in producing, and the 25+ major photography exhibitions she curated or co-curated, the increase in visitation from a few hundred to over 30,000 visitors annually, and her staff—which grew from three to 12 full-time employees.

But the real influence Connie had on the Wittliff Collections was her spirit—and her vision. Those of us who worked with her quickly learned



that Connie never settled for good enough. For her, it always had to be excellent. She pushed herself, and she pushed us, to continually strive for that goal, and she did so in a way that emphasized collegiality, consensus, respect, and humor.

In the last year of Connie's tenure, a university awards ceremony was held at the LBJ Ballroom on campus. There, Information Technology Vice President Van Wyatt announced that Connie Todd had won the division's "Supervisory Excellence" award. (Unbeknownst to Connie, her entire staff had worked together to nominate her.) A surprised Connie rose from her table to collect her prize. As she

walked onto the stage she took the open mic and turned to address the crowd. "Thank you all very much," Connie began. Then lowering her voice slightly, she added, "And if you don't mind, I'd like to express my appreciation in song." Then she threw her head back and laughed, that marvelous, sparkling laugh that has cascaded over the Wittliff Collections these last 12-plus years.

Connie retired as director on January 15, knowing she was leaving the Wittliff Collections in very good shape indeed. And just as with her earlier trip to Paris, the staff realizes that even though Connie is not here in person, her remarkable and enduring legacy—not to mention the echoes of her laughter—will remain with us for years to come.

We're especially thrilled to announce we'll have Connie back in the house on April 17, this time as the guest speaker at our reception for the ¡Viva México! and Vaquero photographic exhibitions (see p. 13). Who better to talk about images from the permanent collection than the curator who helped to build it? Who knows, she may even burst into song with a *corrido* or two. ★

—Steve Davis (Assistant Curator Steve Davis is serving as interim director while Texas State conducts a search for the new Wittliff Collections director.)



(left) Fiesta religiosa en Amecameca / Religious festival in Amecameca, circa 1924, Hugo Brehme

(middle) Indio de los alrededores de San Juan Teotihuacán / Indian from the vicinity of San Juan Teotihuacán, n.d., Hugo Brehme

MUSEUM ASSESSMENT PROGRAM IN PROGRESS

The American Association of Museums has selected the Wittliff Collections from a pool of approximately 100 applicants to participate in its Museum Assessment Program (MAP). MAP provides collegial, consultative feedback to museums in assisting them to set priorities and identify needs for change. Helping museum staff and leadership assess how their operations measure up to standards and best practices in the field, MAP provides feedback on how institutions might address their current challenges, and on what resources might be of help to them. An assessment team of five members comprised of Wittliff staff and Joan Heath, Assistant Vice President, University Library, are leading the Collections in a four-month institutional self-study that will culminate in an on-site assessment from a MAP peer reviewer.

SUSAN FROST donates BREHME collection

OUR DEEPEST THANKS go to Susan Toomey Frost for generously donating her Hugo Brehme Collection to the Wittliff Collections in November. The comprehensive archive, comprised of over 1,800 Brehme postcards, maximum cards, black-and-white photographs, and hand-tinted photographs, took Frost 15 years to build.

In addition to her donation of the photographs, Frost gifted an extensive library of books, periodicals, and travel ephemera related to the artist. The Hugo Brehme Collection is a valuable addition to the Wittliff's holdings and greatly enhances the Southwestern & Mexican Photography Collection.

Considered to be the leading expert on Brehme's work, Frost's previous scholarship includes the monograph *Colors on Clay*, recipient of the Texas State Historical Association's best illustrated book published in 2009 on Texas history and culture. Read more about Frost's work with Brehme's photo postcards at www.io.com/~reuter/brehme.html.

HUGO BREHME (1882-1954) was born in Germany and studied photography in his native land. While in his early twenties, he traveled to Mexico where he began a life-long engagement with the country. Brehme captured images



of the people and places of Mexico, and he opened his first photography studio in Mexico City in 1912.

Identifying himself as a fine-art photographer, Brehme created real photo postcards that were printed on photographic papers with a variety of tones and finishes, giving each image a richness and complexity.

His postcards include scenes of Mexico City, Xochimilco, Veracruz, Taxco, Cuernavaca, Puebla, and smaller towns; the volcanoes Popocatepetl, Ixtaccihuatl, and Pico de Orizaba; archaeological sites and artifacts; and portraits and scenes of the daily life of the Mexican people.

Brehme was also an astute businessman and a savvy entrepreneur.

He introduced the photographic Christmas card to Mexico, as well as the souvenir booklet of multiple picture postcards that became popular with collectors and which tourists could tear out and mail.

Brehme influenced many early Mexican photographers, including Manuel Álvarez Bravo, and he is known internationally for his iconic images of Mexican scenic landscapes and life. He became a Mexican citizen before his death in 1954. ★



(this page, right) Campaign ad for Hightower's 1980 run for Railroad Commissioner

(below) Hightower during his campaign for Texas Agriculture Commissioner, in front of what is now Gueros Taco Bar on South Congress in Austin, ca. 1981, Ave Bonar

(opposite, top) Pen-and-ink drawing by political cartoonist Ben Sargent

(middle) Hightower on the radio at Threadgills in Austin, ca. 2000

NEW BOOKS: WRITERS

New books (published July–December, 2009), by authors with substantial archives in the Southwestern Writers Collection include:

★ *Time of the Rangers: Texas Rangers: From 1900 to the Present* by Mike Cox (Forge Books)

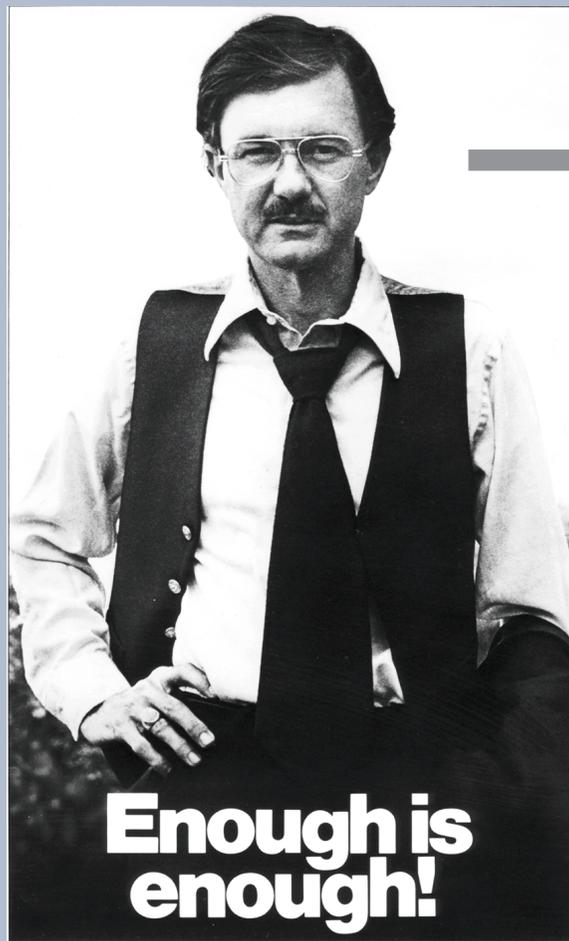
★ *Unchained and Unhinged* by Joe R. Lansdale (Subterranean)

★ *Literary Life: A Second Memoir* by Larry McMurtry (Simon & Schuster)

★ *Rhino Ranch: A Novel* by Larry McMurtry (Simon & Schuster)

★ *El Rancho de las Golondrinas: Living History in New Mexico's La Cienega Valley* by Carmen Padilla, Jack Parsons, and Marc Simmons (Museum of New Mexico Press)

★ *Molly Ivins: A Rebel Life* by Bill Minutaglio and W. Michael Smith (PublicAffairs)



Throw the rascals out!

Enough gouging by the utility giants and the big oil companies. . . enough secret backroom deals. Let's elect a Railroad Commissioner who will stand up to the monopolies and fight for those of us who pay the bills.
Vote for Jim Hightower in the Democratic primary on May 3rd.

SWIM AGAINST THE CURRENT

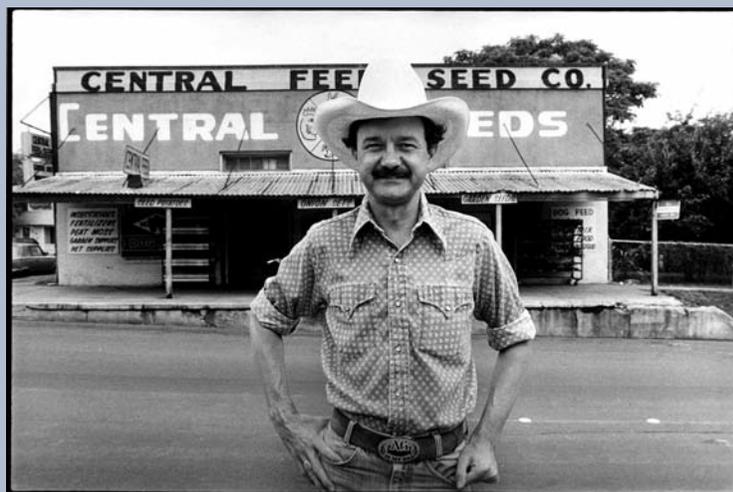
IN DECEMBER 2008, Jim Hightower named the Wittliff Collections as the official repository for his archival legacy, and now we are pleased to announce the next exhibition from the Southwestern Writers Collection: *Swim Against the Current: Highlights from the Jim Hightower Archive*. In conjunction with the show, May 1 will be a celebratory day featuring Hightower and friends discussing populism in Texas, served up with heaping helpings of live music and good times (sidebar, right).

"When we took delivery of Hightower's archive in early 2009, our first priority was to preserve and inventory the materials. Now that that's done, we're looking forward to a great turnout for our exhibition and May 1 event," said Steve Davis, assistant curator at the Wittliff.

Jim Hightower is considered America's #1 populist, a man admired as a radio commentator, syndicated political columnist, best-selling author, and sought-after public speaker. Hightower believes the true political spectrum is not right-to-left but bottom-to-top, and he is dedicated to battling the Powers That Be on behalf of—in his words—the "Powers That Ought To Be": working families, farmers,

The Wittliff Collections fit me like a comfortable old boot, for the archives are populist in nature. Not only do they depict our region's broad sweep of grassroots voices, but the Wittliff team also knows how to present its treasure trove of materials in ways that appeal to ordinary folks as well as scholars.

—JIM HIGHTOWER



HIGHLIGHTS FROM THE JIM HIGHTOWER ARCHIVE

consumers, environmentalists, small business owners, and "just plain folks."

Hightower's archive consists of over 100 boxes, which document every aspect of his long and prolific career, including the many inimitable "Hightowerisms" (such as "Even the smallest dog can lift its leg on the tallest building") for which he's become famous.

Archival Assistant Mary García, with help from student worker Bianca Marshall, spent much of 2009 preserving and inventorying the current 135 linear feet of the Hightower archive. The materials arrived from his office already very well organized, separated into categories such as commentary files, show files, show tapes, book files, the *Lowdown* (Hightower's long-running monthly newsletter), promotional items, speeches, videos, and travel.

While re-housing items in acid-free folders, Mary and Bianca removed some 20 pounds of paperclips and staples from original papers—testimony to the archive's wealth of documentation. There are also 1,964 photographs and 4,613 audio/visual materials—and the collection will continue to grow. The preliminary inventory is at: thewittliffcollections.txstate.edu/swwc/archives/writers/hightower.htm.

The exhibition *Swim Against the Current: Highlights from the Jim Hightower Archive* traces the life and work of Hightower, beginning with his experience in the 1960s as an aide to the U.S. senator from Texas, Ralph Yarborough, and his first organizing efforts on behalf of family farmers and farm workers in the early 1970s.

One of the earliest pieces among the papers is a small

document from 1964: a Certificate of Exemption From Poll Tax issued to a 21-year-old Hightower, then a junior at the University of North Texas, because he was a first-time voter. Finally abolished in Texas in 1966 as unconstitutional, the poll tax was designed to deter poor people, especially blacks and Latino Americans, from voting, an issue in the Civil Rights Movement that inspired the young Hightower to set out on a political path.

Also on display are Hightower's papers from his work as the national campaign coordinator for U.S. Senator Fred Harris's crusade for president in 1976, as well as numerous campaign photos and memorabilia from Hightower's own runs for office. Hightower served as Texas's Commissioner of Agriculture from 1983-1991, and while in office he



implemented many of his populist ideas, including consumer protection, worker safety, organic production, and direct marketing by small farmers.

The display also highlights Hightower's post-government work as syndicated daily radio commentator, speechmaker, and prolific author of several best-selling books, including his latest, *Swim Against the Current: Even a Dead Fish Can Go with the Flow*, written with his "co-conspirator" Susan DeMarco. Find Jim's bio, weekly commentary, Hightowerisms, and more at www.jimhightower.com.

Swim Against the Current, which runs March 22 through July 31, 2010, was curated by Assistant Curator Steve Davis with support from Mary García and other staff. ★

JOIN JIM HIGHTOWER MAY 1, 2010 for The Living Spirit of TEXAS POPULISM: In Our Politics, In Our Culture

JIM HIGHTOWER is the guest speaker for this day full of festivities celebrating the gift of his archive and the Southwestern Writers Collection exhibition, *Swim Against the Current*.

Panel discussions will include "Populism in Texas Culture," with Carolyn Mugar, executive director of Farm Aid, editorial cartoonist Ben Sargent, photographer Alan Pogue, and Tom Pittman, lead man for the Austin Lounge Lizards and host of KUT's "Folkways." Discussing "Populism in Texas Politics" will be former Senator Fred Harris, Bob Moser, editor of *The Texas Observer*, Linda Chavez-Thompson, former executive VP of the national AFL-CIO, and Jim Cullen, editor of the national newspaper *Progressive Populist*.

Performances by the Austin Lounge Lizards, Jimmy LaFave, and Carolyn Wonderland will add music to the mix, and there will be food and drink from start to finish. We ask that attendees RSVP to 512.245.2313 or southwesternwriters@txstate.edu. Watch our online calendar for more details to come.



writers on writing BEN SÁENZ

(this page)
Ben Sáenz with one of the paintings from his series, *Words on Paper*

COLLABORATING WITH MARKETING STUDENTS

As we did with the gift-shop business plan, once again we are collaborating with a class of Texas State business students to solicit ideas for an aspect of the Collections activities. This spring we've enlisted the help of Aric Garcia, Dyana Hampton, Asiya Iskakova, Jenni Kraft, and Brian Vernon from Dr. Karen Smith's MKT 3375 course, "Social Marketing," to help us determine what online social media tools our visitors and potential visitors are using, and how we might best take advantage of those tools ourselves. The students are visiting the Collections, holding brainstorming sessions, conducting interviews and surveys, and doing research with the goal of drafting a proposed plan for how we might approach online social networking to engage our audiences and increase our visibility, among students in particular. If you'd like to help by weighing in on your own social media preferences—Facebook, Twitter, Flickr, and the like—e-mail us at thewittliffcollections@txstate.edu.

BENJAMIN ALIRE SÁENZ was recently honored by Texas State with the 2009 Tomás Rivera Mexican American Children's Book Award. The author of numerous poetry collections and young-adult novels, Sáenz engages deeply with humanistic themes throughout his work. In April, Copper Canyon released his newest collection, *The Book of What Remains*. Currently, he is at work on a series of paintings called *Words on Paper*. Read more at www.benjaminaliresaenz.com. Our interviewer here is Shin Yu Pai:

There is an element of social critique in much of your work—whether it's the fictionalized subject of a young Latino drafted into war while his white counterparts graduate to Ivy League schools, or the eye-witness testimony of violence enacted by border agents upon an undocumented worker. How do writing and social justice combine in your life? How does the idea of radical compassion inform your work? *When I began writing poetry, one of my teachers warned me against writing political poetry and I've been writing it ever since. My work has always been engaged with the life of the polis. Either you fall into Wordsworth's idea that the world is too much with us, or Levertov's response: the world is not with us enough.*

My novels' characters live in worlds where they don't matter. They want to be good and keep screwing up. My poems have gotten more complicated and



dark—but also more full of light. I don't like pedantic poems, rants, or easy poems with obvious lessons that distill things down into something pat. Life is extremely complicated and I can't pretend that I'm a morally superior being and write out of that mentality.

I struggle on every level and yet there's something in me that rejects violence even as I know there is violence in me. Writing is my way of having a serious argument with myself and the world I live in. All writers write out of some kind of moral center. We are all such disappointed idealists. We want the world to be beautiful, and it is—and it's not. There's so much hatred in the world. Yet there's something in me that can't give up. "Radical compassion." That's a lovely phrase. We should all suffer from that. To look at another human being and be moved by their pain.

I believe that people want to be good—even as they want to be good, they do terrible things. I am deeply aware of my own flaws and deeply aware I've hurt other people. That doesn't feel very good. The struggle to be a decent human being is something I bring with me to my writing and to my politics.

Memory is a key theme throughout your work. Can you talk about the potential for empowerment through the recovery of narrative?

Placing ourselves in a historical context keeps us from becoming solipsists. We are not so much the products of history as we are the products of our understanding of history. We always have to

go back and find clues to why we are who we are. Sometimes we find just the right clues—and we're free. What do we do when we're free? We sing. Writing is my way of singing.

Eventually, all of us have to write some kind of narrative about ourselves and the world we live in. Memory is what we rely on to write narratives that keep the chaos at bay.

Your characters are often tasked with finding a path out of impossible violence and landscapes of emotional warfare. Yet the message of your books is one of personal disarmament. Would you talk about your response to human damage?

We can recoil at the many violent acts that are leveled against us. We can respond with violence. Every time I engage in, condone, or excuse violent acts, I debase myself and the social and cultural environment. And nothing is solved. We should perhaps forgive ourselves and others, but in order for there to be any kind of meaningful forgiveness, there must be a real sense of sorrow. We don't live in a world that teaches us to be humble.

I have to find a way to construct something out of all of this. Call this my aesthetic. Call this my art. Living in chaos brings nothing but insanity. I construct a narrative to give life order. I wed words and rhythms and literary strategies with my personal biography, with my utopian vision of the world, with my knowledge of the cruelties on the streets of the city where I live. I am so tired of hate. And yet, I can't seem to give up on the world I live in. Finding a response to human damage and arming myself with words—that's why I write. Art arises out of need to create something beautiful or transcendent.

What I desire most is to have an honest and serious dialogue with the complicated and awesome world I live in. I would be the first to admit that I have often failed miserably. I just don't know how to give up on the world—or on myself. ★

WHEN BILL MINUTAGLIO began writing for Texas newspapers in the 1970s, he saw that the rich, complex lives of African Americans in the state were often neglected by the mainstream media, which historically seldom ventured into Houston's Fourth Ward, San Antonio's East Side, South Dallas, or the black neighborhoods in smaller cities.

Though hardly the most likely reporter—as a white, Italian American transplant from New York City—Minutaglio was drawn to the African American heritage, seeking its soul in churches, on front porches, at juke joints, and anywhere else that people would allow him into their lives.

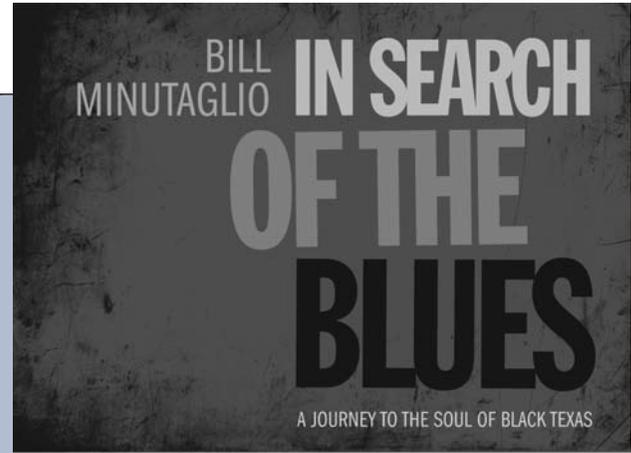
Minutaglio wasn't always welcomed, at least not at first, but his quiet, respectful persistence paid off, and before long he was documenting Texas's African American history in ways that offered many of his readers their first deeper understanding of the state's singular, complicated African American history. Minutaglio is not only a gifted observer, he's also one of the most talented writers to call Texas home.

NEXT UP IN THE SOUTHWESTERN WRITERS COLLECTION BOOK SERIES

"Reading Bill Minutaglio is like listening to one of the great Texas blues legends," says Assistant Curator Steve Davis, who edits the Southwestern Writers Collection Book Series. "Minutaglio's reporting brings forth stories of suffering and resilience, while at the same time his dazzling writing evokes the brilliantly effusive guitar solos of masters like T-Bone Walker and Lightnin' Hopkins."

In Search of the Blues: A Journey to the Soul of Black Texas, published this April by the University of Texas Press, is an eclectic collection that gathers the best of Minutaglio's writing about the soul of black Texas. He profiles individuals both unknown and famous, including blues legends Lightnin' Hopkins, Amos Milburn, Robert Shaw, and Dr. Hepcat. Minutaglio also profiles Percy Sutton, the lawyer for Malcolm X and owner of the Apollo Theater, tracing Sutton's roots from his family in San Antonio to his status as borough president of Manhattan.

Additionally, Minutaglio looks at neglected, even intentionally hidden, communities, such as Sandbranch,



"an amiably named zone a few feet from the southeastern city limits of Dallas," where running water and other services are non-existent. Minutaglio describes how the residents cope in this forgotten corner of modern Texas that "could be a Depression-era shanty town or a squalid mountain village in Honduras."

And he wades into the musical undercurrent that touches on African Americans' joys, longings, and frustrations, and the passing of generations. Minutaglio's stories offer an understanding of the sweeping evolution of music, race, and justice in Texas. Moved forward by the musical heartbeat of the blues and defined by the long shadow of racism, the stories measure how far Texas has come . . . or still has to go.

Bill Minutaglio is a Clinical Professor of Journalism at the University of Texas at Austin and a donor to the Wittliff Collections. His books include *Molly Ivins: A Rebel Life*; *First Son: George W. Bush & the Bush Family Dynasty*; *City on Fire: The Forgotten Disaster that Devastated a Town and Ignited a Landmark Legal Battle*; and *The President's Counselor: The Rise to Power of Alberto Gonzales*. He has also written for the *New York Times*, *Outside*, *Encarta*, *TALK*, the *Los Angeles Times*, *Blues & Rhythm*, *High Fidelity*, and many other publications. His website is www.billminutaglio.com.

The Wittliff Collections will be hosting Bill Minutaglio for a reading and book signing at 4:00 pm on April 27. ★

A STRONG CHAIN UNBROKEN

At the dedication of the Southwestern Writers Collection, LARRY L. KING said, "Those of us who write primarily of our own times and our own places see ourselves as guides posting signs to point the way for future writers who may traverse the same—though ever-changing—territory. If each generation is honest and accurate in its reports, the vital linkage of past-to-present will remain a strong chain unbroken. And that, I believe, equals History."

The cultural heritage of the region is our shared history—our story as told by our artistic voices—and the Wittliff Collections are committed to its preservation. Please consider adding your support to help keep the chain unbroken. Make your gift today using the enclosed envelope, or call us at 512.245.9058.

Thank you!

ANSEL ADAMS

photographed *Moonrise, Hernandez, New Mexico* after a long, unsuccessful day of shooting in the Chama Valley. Driving back to Santa Fe in an old Pontiac station wagon with his son Michael and photographer Cedric Wright, Adams spied the moon rising through the clouds above the Sangre de Cristo mountains. The artist pulled to the side of the road and quickly set up his large-format camera. Using the luminance of the moon, Adams calculated the exposure to illuminate the field of white crosses in the foreground of his iconic image. Ansel Adams (1902-1984) was a charter member of Group F/64, an organization that helped establish photography as an art form. As a technical master of the medium, he created the Zone System: a method of controlling and relating exposure and developing black-and-white film. He wrote many books and took thousands of images of the American landscape. As an environmentalist, Adams was deeply committed to the preservation of wilderness and was awarded the Presidential Medal of Freedom in 1980.

Moonrise, Hernandez, New Mexico, 1941, is part of the permanent holdings at the Wittliff Collections.





(right) Tim O'Brien, November 3, 2009

(middle) Susan Wittig Albert, October 28, 2009



DOBIE'S PAISANO RANCH NEEDS YOUR HELP

Since 1967, writers with a strong Texas connection have benefited from the Dobie Paisano Fellowship program, which provides recipients with a monthly stipend while they live on J. Frank Dobie's former ranch southwest of Austin. Among the authors with papers in the Wittliff Collections who have won the award are Gary Cartwright, Dagoberto Gilb, Stephen Harrigan, Pat LittleDog, Billy Porterfield, Jan Reid, R.G. Vliet, and current fellow Sarah Bird. The Collections also hold extensive archives for the Texas Institute of Letters (TIL), which jointly administers the Dobie Paisano program. A TIL Committee, the Friends of Paisano, is raising money to help provide needed repairs and renovations to the Dobie house. For more information, contact Carolyn Osborn at 512.472.4533 or carolino@austin.rr.com.

learned what a key role the Davis family dog, Truman, played in the writing of the well-received biography.

Actress Pennylyn White traveled from New York City to perform her one-woman theatrical show, *Katherine Anne Porter: A Driving Desire*, in which she brought to life the woman behind the myth using extracts from Porter's body of work, including her personal letters.

For the fourth year in a row, the

Creative Writing Program. Texas State's Masters of Fine Arts students gather several times a semester in the Southwestern Writers Room to read—and often perform—their poetry and fiction. Word is getting around about how interesting the MFA events are, and attendance is increasing with each reading.

Susan Wittig Albert and Susan Tweit held a rich conversation with each other and the audience about

instructing, illuminating & even more INSPIRING

OVER 2000 PEOPLE have enjoyed the myriad events held in the Wittliff Collections' spaces since last fall's renovations.

Every semester, Texas State's Creative Writing Program brings nationally acclaimed authors to campus for the Therese Kayser Lindsey/Katherine Anne Porter Literary Series, and the Wittliff Collections are proud to co-host as one of their event locations. Last fall we began choosing photographs from our permanent collection that evoke the authors' work to create posters and postcards advertising the readings. Novelist Jayne Anne Phillips was the very first to appear in the Wittliff's new performance space/gallery, even before photographs were up. Poet Tony Hoagland drew laughs and a whole range of emotions from the audience during his visit in October. Francine Prose read this February, and Claudia Rankine appeared April 8.

As usual, it was standing room only for Tim O'Brien, the current University Endowed Chair in Creative Writing, who spoke in November to a crowd of over 350 and answered questions about his writing. He'll be with us again on April 21.

Our very own Steven L. Davis gave a lively presentation about his latest book, *J. Frank Dobie: A Liberated Mind*, during which a full house



their new books. Albert's *Together Alone: A Memoir of Marriage and Place* is part of the Southwestern Writers Collection Book Series, and Tweit read from *Walking Nature Home*. Their engaging discussion questioned the meaning of one's relationship with the physical, natural place one inhabits.

See the online calendar for the most up-to-date events listings. Make sure you're receiving announcements for all of our readings—give us a call at 512.245.2313 or indicate your preferences on our website by clicking the Join the Mailing List link. ★

archives staff treated fellow archivists, curators, librarians, students, and the general public to an afternoon of events celebrating Archives Month in October. The focus this year was archives building and renovation projects, given the recent renovations at the Wittliff and the Alkek Library's University Archives. After presentations and a discussion by panelists, including a shelving/space planning expert and an architect, attendees enjoyed archivist- and curator-led tours of the newly expanded Wittliff Collections and the undergoing construction of University Archives, which is now completed.

The Wittliff Collections continue to co-sponsor MFA Readings with the



we couldn't do it without our STUDENTS

OFFERING AN INCREASING variety of events, exhibitions, and research opportunities, the Wittliff Collections serve tens of thousands of patrons a year. Achieving our mission would be impossible without the team of talented, hard-working individuals that make up the Collections' student staff. Currently consisting of 15 undergrad student workers and one graduate assistant, these talented men and women provide support to our professional staff in every aspect of our operation.

From stuffing and mailing out invitations to reclaiming the badge holders used for nametags, these students do much of the background work needed to carry out a successful event. They execute the set-up necessary for public and private gatherings, setting out tables and chairs, podiums and micro phones. They operate the audio system, run the lights, and assist with traffic flow in the galleries. They mount posters and put up signage, help VIPs find their parking spots, and welcome guests as they arrive.

Now that the galleries have been expanded, our exhibitions have become even more popular, and these capable and



dependable student employees make it possible for our doors to be open extended evening and weekend hours. They provide the utmost in customer service, from giving directions over the telephone to on-site patron support. Several of our student workers have also recently volunteered for training as docents and are beginning to lead tours. The student staff is behind the scenes as well, helping with installation and un-installation of exhibitions.

As a repository of special collections for the Alkek Library, one of the areas of focus for the Wittliff Collections is working with archival material. Student staff assists with migrating materials into digital formats, making photocopies, re-shelving materials, and serving as proctors in the reading room. Some of our senior students have taken on greater responsibilities, working closely with our archival staff to process new acquisitions and assist with restoration and conservation of archival materials.

The Wittliff Collections is grateful for these wonderfully dedicated people. We are so happy to know them and privileged to work alongside them. ★



the wittliff collections GIFT SHOP is open for business

WITH MORE THAN 30 books published together in the Southwestern Writers Collection and the Southwestern & Mexican Photography Collection Book Series—and new books to come—it seemed a natural idea to create a gift shop to support the Wittliff Collections' acquisition and preservation activities.

Merchandise includes all the volumes in our book series, plus 14 out-of-print titles from the Encino Press of Austin, and other publications. An exhibition poster and photogravure broadside created especially for the Collections are also for

sale. The poster, with photographer Kate Breakey's image *Cardinalis cardinalis*, sells for \$50 signed and \$35 unsigned. The broadside's design and photograph of J. Frank Dobie's longhorn at Paisano Ranch are by Bill Wittliff. Availability of this numbered edition, signed by Bill, is limited.

New this year is a large 100% cotton tote bag (shown at left) featuring another breathtaking image by Kate Breakey, titled *Cooper's Hawk*, on one side and the Wittliff Collections logo on the other. The bag is great for carrying books or just about anything and sells for only \$15. More Collec-

tions-inspired products will be available in the near future.

While still developing the look of our website presence, we are up and running online. Merchandise can also be purchased at the Collections or by phone during business hours Monday through Friday.

Donors who gift \$250 or more through our Friends of the Wittliff Collections program are offered some of the items mentioned above, and all donors of \$100 or more receive a 10% discount on gift shop items. See everything online: www.thewittliffcollections.txstate.edu/shop. ★



(above) Christine, Criminal Justice

(left, l to r) Oscar, Criminal Justice; Katy, Art History; Tim, Mass Comm; Marcus, Microbiology; Jillian, Education; Carlos, Art History; Chandra, Psychology; Marc, Psychology

(middle, l to r) Alan, M.A. Literature; Michelle, Accounting; Adrianna, Marketing; Bianca, Studio Art/Fibers; Courtney, Int'l Business; Mariah, Health Information Management; Kenneth, Studio Art/Fibers

146 is the number of poetry books and poetics-related materials added to the Collections since August 2009. Among the growing number of poetry-related publications are titles from New Mexican publishers, such as La Alameda Press, Tres Chicas, and the University of New Mexico, as well as independent Texas imprints such as Wings Press, Effing, Thorp Springs, and Cinco Puntos. New poetry collections from emerging writers include the books of Sherwin Bitsui, Ash Smith, Lisa Gill, and Santee Frazier. Major authors from New Mexico, such as former Santa Fe Poet Laureate Arthur Sze, Carol Moldaw, Gene Frumkin, and Mary Rising Higgins, are now also reflected in our holdings.



VAQUERO

GENESIS OF THE TEXAS COWBOY PHOTOGRAPHS BY BILL WITTLIFF

(this page) From *La caballada*, Rancho Tule, Mexico, 1972, Bill Wittliff

ON EXHIBIT FROM THE CASASOLA ARCHIVE

May 19 through June 30, the School of Art & Design at Texas State will host *Mexico, the Revolution and Beyond: The Casasola Archive, 1900-1940* in Gallery II of the Mitte Building. This traveling exhibition is sponsored by the Consulate of Mexico in Austin with partial funding from The Texas and Mexico, 1810-2010 Committee at Texas State. The opening reception is May 22 from 7:00 to 9:00 pm. All are invited and welcome. For more information contact Gallery Coordinator Mary Mikel Stump at 512.245.2664. A collection of historical photographs taken in Mexico between 1895 and 1972, the Casasola Archive was founded in 1905 by Agustin Victor Casasola and Gonzalo Herreria when they opened one of the world's first photographic agencies. Numerous negatives and prints have been digitized and are available for research at the National Photo Library (Nacional Fototeca) at the National Institute of Anthropology and History (INAH), and thousands of the negatives are in storage in an old Franciscan convent in Pachuca, Hidalgo.

WHEN TEXAS MOVED into the cattle business, its cowboy adopted many of the Mexican vaquero's accoutrements and centuries-old methodologies of working herds in big country. Drafted by historian Joe Frantz in the early seventies to witness one of the last traditional roundups on the vast Rancho Tule in northern Mexico, Bill Wittliff fixed the vanishing vaquero tradition forever in nearly 5,000 photographs taken over a period of three years. In 2004, the University of Texas Press published the best of these in Wittliff's monograph, *Vaquero: Genesis of the Texas Cowboy*.

Now Humanities Texas, the state affiliate of the National Endowment for the Humanities, is touring more than 60 of the *Vaquero* images that have been digitally recreated as rich carbon-ink prints, accompanied by bilingual narrative texts from the book. Humanities Texas is promoting and traveling the exhibition to schools, libraries, museums, and other venues throughout Texas and the United States as part of its mission to support research, education, and public programs in the humanities. Information about renting the show is available at: humanitiestexas.org/exhibits/list/vaquero/index.php.



Co-curated by Bill Wittliff and Carla Ellard, assistant curator of the Southwestern & Mexican Photography collection, and made possible in part by a "We the People" grant from the NEH, this new *Vaquero* exhibition makes a stop at the Collections from March 27 through July 31, 2010. We'll be celebrating this show on April 17 (see the sidebar, right).

Bill Wittliff's *Vaquero* photographs have been exhibited in numerous galleries and institutions throughout this country and in Mexico, including the National Cowboy Hall of Fame, the Palacio de Bellas Artes in Mexico City, and the Texas Capitol. In Japan, they represented the United States during its bicentennial year. The full-color monograph features an introduction by Texas author John Graves, who elegizes the loss of "vaqueros doing their beautiful, strenuous work with horses and cattle in the old, old ways. But at least they can be found here, in Billy's lovely and meaningful photographs. We are most fortunate to have them." ★

TO FULLY COMMUNICATE the essence of a country—its history, its aesthetic, its politics, its dreams—more than words are needed. Images become the cross-cultural language. To honor and better comprehend two great international anniversaries—the bicentennial of Mexico's declaration of independence from Spain and the centennial of the 1910 Mexican Revolution—the Wittliff Collections present *¡Viva México!*

More than 100 historical and modern, documentary and art photographs interpret the country and testify to the vitality of vision and strength of subject captured by the artists who have trained their lenses on Mexico and her people. Featuring 40 photographers' work from the Wittliff's Southwestern & Mexican Photography Collection, this exhibition is part of Texas State's *Texas and Mexico, 1810-2010 Commemoration*.

There has always been an elaborate and complex brotherhood among Mexican artists of many genres: literature, architecture, music, filmmaking, visual art—perhaps none more elaborate than that of the community of photographers. They mentor, they compete, they collaborate, they argue, they support... and so it is fitting that we see the connection between the artists in this exhibition.

Among the highlights are historical photographs by Hugo Brehme, a recent gift from Susan Toomey Frost (see p. 2). Working in the 19th and early 20th centuries, Brehme is responsible for thousands of pictures of everyday Mexican life that have now become valuable anthropological documents.

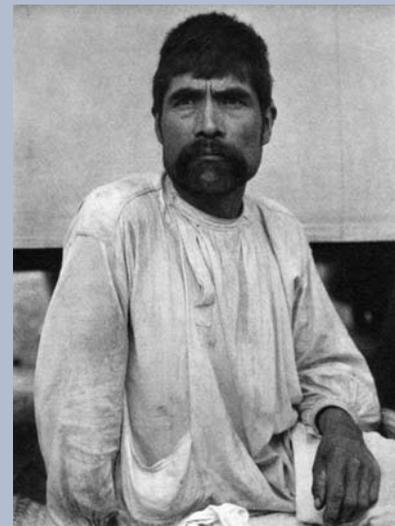
Mentored by Brehme, Manuel Álvarez Bravo, who brilliantly and obliquely interpreted the Mexican aesthetic for over 70 years, is also represented with a new acquisition, *Maniqués riendo/Laughing Mannequins*. And appropriately, the artist who studied with him and has taken



¡VIVA MÉXICO!

his place as the premier photographer in Mexico, and one of the world's best—Graciela Iturbide—is in the show. In turn, the works of her acolyte, Maya Goded, are also included.

Tina Modotti, Edward Weston, and Henri Cartier-Bresson, all direct influences on and colleagues of Bravo, are presented. Mariana Yampolsky, the godmother of the Wittliff's Mexican collection, first traveled to Mexico in



the 1940s because of Tina Modotti, so it is fitting that Yampolsky's flawless prints are also on the gallery walls.

Frida Kahlo's father, Guillermo Kahlo, a contemporary of Brehme's and an acquaintance of Bravo's, is represented by his immaculate architectural images.

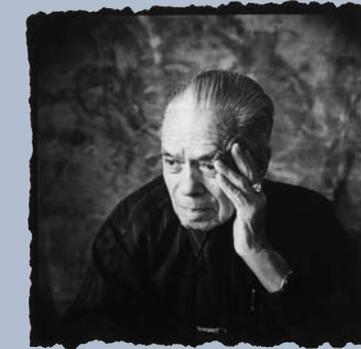
These essential social and artistic connections exist between almost every photographer in the exhibition, and they lend continuity and strength to the sum of all the works.

Other images from the permanent archive exhibited for the first time are prints by Manuel Carrillo, Robb Kendrick, Paul Strand, and C.B. Waite. Photographs by Lola Álvarez Bravo, Lázaro Blanco, Debbie Fleming Caffery, Keith Carter, John Christian, Faustinus Deraet, Flor Garduño, Luis Márquez, Pablo Ortiz Monasterio, Bob Wade, Geoff Winningham, and Bill Wittliff are featured as well.

The works by Mexican photo-journalists in the exhibition demonstrate the unflinching eye of the documentary tradition. Revealing political, social, and human truths, images by

Yolanda Andrade, Marco Antonio Cruz, Eniac Martínez Ulloa, Rodrigo Moya, Francisco Mata Rosas, Ángeles Torrejón, and Antonio Turok, as well as their mentors Héctor García and Nacho López, are on display.

Historical photographs related to the Mexican Revolution are on view, including one of the most iconic: Generals Pancho Villa and Emiliano Zapata, taken at the Palacio Nacional on December 6, 1914 (left). In this particular image, the boy behind Zapata's left shoulder is Leo Reynosa.



As fate would have it, in 1988, photographer Dennis Darling created a series of portraits of veterans of the Mexican Revolution, and one of the men featured (above) is the very same Reynosa. Edward Larocque Tinker's photographs of General Villa and General Álvaro Obregón are also included in this exhibition.

Music adds to the gallery experience: *corridos* (ballads) and other songs written during the Mexican Revolution play throughout the show. Curated by Carla Ellard, assistant curator of the photography collection, and co-arranged with Connie Todd, *¡Viva México!* runs through July 31. ★



(left) *Villa en la silla presidencial / Villa in the Presidential Chair* General Francisco Villa and Emiliano Zapata met in the National Palace where they were received by President Eulalio Gutiérrez and members of the diplomatic corps. December 6, 1914, from the Casasola Archive

(middle) *Leo Reynosa*, 1988, Dennis Darling

(bottom) *Man, Tenancingo*, 1933, Paul Strand

JOIN US
APRIL 17, 2010

The reception for this season's photographic exhibitions celebrates *Vaquero: Genesis of the Texas Cowboy* and *¡Viva México!* The evening begins at 7:00 pm with hors d'oeuvres and drinks, and *Vaquero* photographer BILL WITTLIFF will be in attendance. The program will feature a very special exhibition talk on *¡Viva México!* by the Collections' recently retired curator/director, CONNIE TODD. Join us as we raise a glass to toast her long, storied, and successful tenure. Admission is free and open to the public. If you'd like to attend, we ask that you RSVP to 512.245.2313 or send your name and those in your prospective party to thewittliffcollections@txstate.edu. Don't miss what promises to be one of our most memorable events yet.

recent ACQUISITIONS

(this page) Original illustration for a July 1986 Texas Monthly article about factionalism inside the Lion's Club of Mexico over U.S. involvement, David Shannon

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 6,350 linear feet of materials from the region's authors, screenwriters, and songwriters. Recent acquisitions listed below represent archives additions from August 2009 through January 2010. Not listed are the numerous gifts to the Collection of books, magazines, films, CDs, and other materials. The success of the Southwestern Writers Collection depends on the generous support of all of our donors. We thank you! ★ **MARK APPEGATE**

continues to donate his photographs documenting the live music scene in central Texas. [Gift of Applegate] ★ **Raw** footage from the **AUSTIN MUSIC NETWORK** showcases performances on the now-defunct independent music television channel from 1994-2004. [Transfer from the Austin History Center] ★ A detailed model of the **BRANCH DAVIDIAN** complex in Waco, Texas, provides a visual point of reference for researchers interested in the siege. [Gift of Matthew Wittmer] ★ A major addition to the materials of

GARY CARTWRIGHT includes research notes and manuscripts for his 1979 book, *Blood Will Tell*, which chronicles the murder trials of Fort Worth businessman Cullen Davis. Also included are extensive notes and drafts for *Dirty Dealing*, Cartwright's 1984 true-crime story of drug smuggling on the Texas/Mexico border. [Gift of Cartwright & the Austin History Center] ★ The **CENTER FOR TEXAS MUSIC HISTORY** donated transcripts of interviews with Texas musicians conducted by students at Texas State. Interviewees include Marcia Ball, W.C. Clark, Al Dressen, Cornell Hurd, and Lavelle White. [Gift of the CTMH] ★ A final installment of **KING OF THE HILL** materials includes scripts for the last season and several undeveloped episodes, as well as binders containing design notes and audio track guides. [Gift of Jim Dauterive] ★ **MARY GRAY HUGHES'** personal library provides insight into the literary interests of the author of *The Empty Lot* and other stories. [Gift of Benjamin Acosta-Hughes] ★ Additions to the **LARRY L. KING** Papers include news clippings, reviews, and articles about the 1999 book, *Larry L. King: A Writer's Life in Letters, or, Reflections in a Bloodshot Eye*. [Gift of King] ★ Three 1980s letters by **CORMAC MCCARTHY** to



ROBERT CUMBOW, author of *Once Upon A Time: The Films of Sergio Leone*, reveal McCarthy's interest in filmmaking. [Gift of Cumbow] ★ During a 1960s visit to **LARRY McMURTRY's** Houston home, Ken Kesey's Merry Pranksters decorated a bike belonging to Diana Hobby with the same DayGlo paint used on their bus. The bike forms part of the McMurtry Collection. [Gift of Andrew Hobby] ★ **EAGLE PENNELL's** 1978 film, *The Whole Shootin' Match*, is widely credited as inspiration behind Robert Redford's Sundance Festival. Pennell's writing partner, Lin Sutherland, donated scripts, articles, and financial materials related to the film and to their production company, Maverick Films, Inc. Pennell's brother, Chuck, gifted other material, including a prop hat from *Shootin' Match*, tapes of the film, and "My Dog Bit Elvis," an unproduced screenplay by Pennell. [Gifts of Sutherland & Pennell] ★ **BEN REHDER**, author of the comic crime novels featuring Blanco County game warden John Marlin, recently donated his writing archive. Included are manuscripts for his novels *Bone Dry*, *Buck*

Fever, *Flat Crazy*, *Guilt Trip*, *Gun Shy*, and *Holy Moly*, as well as correspondence and articles relating to their publication. [Gift of Rehder] ★ The move of the **TEXAS MONTHLY** offices in Austin sparked a large addition of editorial files, artwork, and photographs to their archive. Much of the material dates back to the early days of the magazine, which was founded in 1973. [Gift of Texas Monthly] ★ **TOM WILMORE** added several Uranium Savages broadsides to his Austin music poster collection. Kerry Awn, vocalist for the self-proclaimed "comedy rock band," designed the posters that advertise shows at the Soap Creek Saloon. [Gift of Wilmore] ★

the SOUTHWESTERN & MEXICAN PHOTOGRAPHY COLLECTION

New purchases include photographs by **GRACIELA ITURBIDE** and historical images of the Southwest. ★ New gifts include photographs, books, and travel ephemera by or related to ★ **HUGO BREHME** [gift of Susan Toomey Frost, see p. 2] ★ **MICHAEL O'BRIEN** [gift of artist] ★ **DAN WINTERS** [gift of artist] and ★ **MARY ANN SMOTHERS BRUNI** [gift of artist]. ★

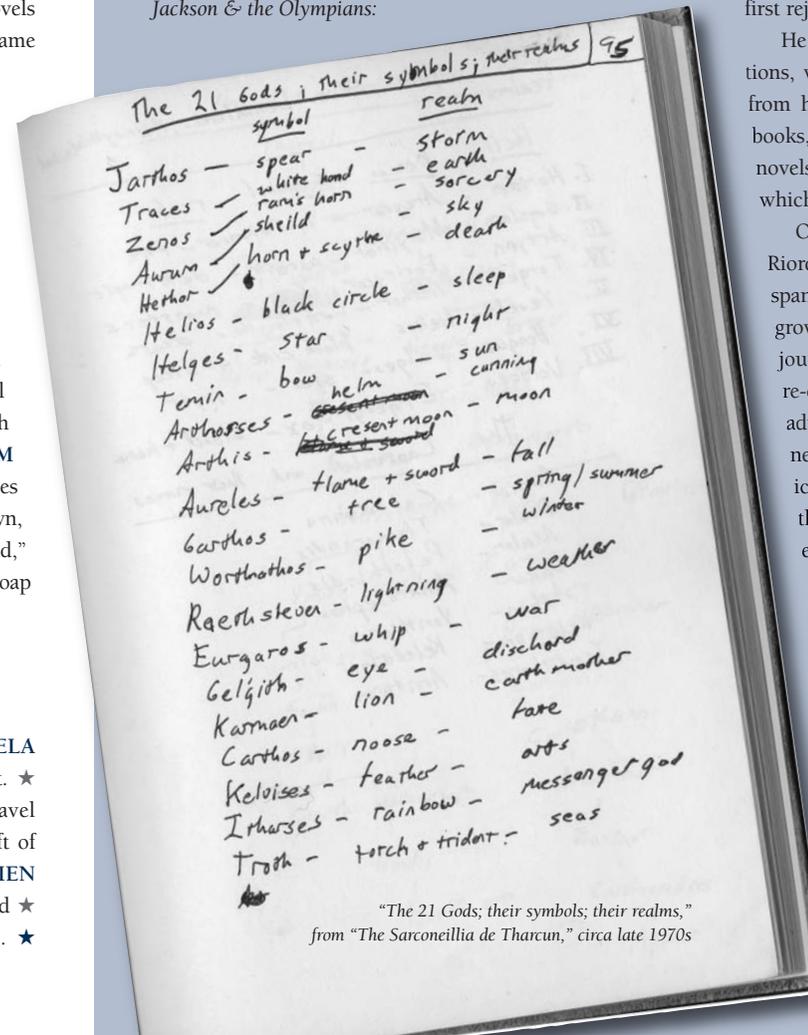
from the ARCHIVES

In 2003, the Collections invited **RICK RIORDAN**, then an award-winning mystery writer from San Antonio, to join a panel discussion for the Southwestern Writers Collection exhibition *Scene of the Crime: Mystery/Detective Fiction from Texas*.

Soon after that meeting, the Wittliff Collections became the recipient of Riordan's generosity as the author began donating his materials. "At the time we were very interested in Rick's archive because we saw him as a successful author who was capturing San Antonio's unique 'sense of place' in his mystery novels," said Assistant Curator Steve Davis. "Little did we know that Rick was poised to become a literary superstar."

Superstar indeed. Today Riordan is a #1 *New York Times* best-selling author whose Percy Jackson & The Olympians series has become a worldwide phenomenon. Riordan's books bring Greek mythology to life for young readers by placing the gods and their "half-blood" offspring in modern-day America. In Riordan's world, Zeus is alive and well, Mount Olympus sits above the Empire State Building, and the entrance to Hades' underworld is in Los Angeles.

The first film based on Riordan's series, *Percy Jackson & the Olympians*:



"The 21 Gods; their symbols; their realms," from "The Sarconeillia de Tharcun," circa late 1970s



The Lightning Thief, was directed by Chris Columbus and opened nationwide in February. The film (which Riordan did not write) grossed a total of over 200 million dollars in its first month of release.

With the success of his Percy Jackson novels, Riordan, who taught at both the secondary and college levels for 15 years, was at last able to devote his energies to writing full-time. Still, he continues to make regular appearances in classrooms, speaking to school children across the United States and in Europe.

The Riordan Archive includes more than 20 linear feet of materials and over 70 editions of his work. His papers contain multiple drafts, book proposals, story ideas, character descriptions, and manuscripts illuminating his creative journey. Like many writers, Riordan dreamed of becoming a successful author from a young age, and he saved many of his early stories as well as his college English papers and exams (he was a very good student). He even held on to the first rejection letter he received, as an eighth grader.

He has continued his generous donations to the Collections, which are now the archival repository for materials from his Tres Navarre mystery novels, his Percy Jackson books, and his work on *The Maze of Bones*—the first of ten novels, each by different authors, in The 39 Clues series for which Riordan designed the entire story arc.

One of the great attributes of a collection such as the Riordan Papers is the completeness and chronological span of materials that allows the researcher to follow the growth of a successful writer. Riordan's earliest schoolboy journals testify to an imagination that would eventually re-enliven the Greek myths for children and young adults worldwide. Written by hand, his epic "Sarconeillia da Tharcun: The Histories of Tharcun" chronicles a whole pantheon of Riordan-invented gods as they create new realms and kingdoms that span several epochs.

"In a few years we'll be seeing an entire generation of college students at Texas State who have been raised on Rick's books," said Davis. "He's inspiring kids to become more inquisitive and imaginative, and only good things can result from that."

Riordan's newest series brings ancient Egyptian mythology to the present—the Kane Chronicles begin May 4, 2010 with *The Red Pyramid*.

A preliminary inventory for the Riordan archive is online at: thewittliffcollections.txstate.edu/swc/archives/writers/riordan.htm. For more about the author, visit www.rickriordan.com. ★

Raethsteva - lightning
Eurgaros - whip
Gelgith - eye
Karmaen - lion

THE WITTLIFF COLLECTIONS

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Assistant Curator
Writers Collection

Amy Cochran
Events Assistant

Carla Ellard
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THE WITTLIFF
COLLECTIONS

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

E-MAIL
thewittlifcollections@txstate.edu

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See the website for
exhibition information
and viewing hours.

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8:30 am to 4:30 pm
(Please call ahead to
verify. Closed during
breaks & holidays.)

ADMISSION is free.

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exhibitions & events CALENDAR [ADMISSION IS FREE]

exhibitions

MAR 22 – JULY 31, 2010
SWIM AGAINST THE CURRENT: Highlights from the JIM HIGHTOWER Archive
This literary exhibition features manuscripts, photographs, original art, and unique artifacts that lend insight into the life and work of America's #1 populist. Event May 1. (see pp. 4/5)

MAR 27 – JULY 31, 2010
VAQUERO: Genesis of the Texas Cowboy These 60 new digital, carbon-ink prints by BILL WITTLIFF are made possible by Humanities Texas and a "We the People" grant from the NEH. Event April 17. (see p. 12)

MAR 27 – JULY 31, 2010
¡VIVA MÉXICO! Honoring the bicentennial of Mexico's fight for independence from Spain and the centennial of the 1910 Mexican Revolution with more than 100 images by a long list of renowned photographers. Event April 17. (see p. 13)



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

events

april

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

8 CLAUDIA RANKINE reads for the English Dept's Therese Kayser Lindsey/Katherine Anne Porter Series. Book signing and Q&A to follow. 3:30 pm

13 DICK J. REAVIS, whose major archive is held at the Wittliff Collections, reads from his latest book, *Catching Out: The Secret World of Day Laborers*. Book signing to follow. 4:00 pm

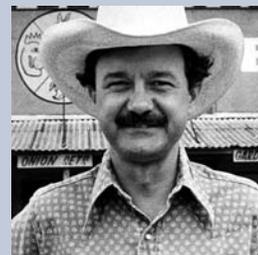
17 PHOTOGRAPHY EXHIBITIONS RECEPTION Showcasing *Vaquero* and *¡Viva México!* with a public reception and special program featuring CONNIE TODD, our recently retired curator/director. Attendees are asked to RSVP to 512.245.2313 or thewittlifcollections@txstate.edu. 7:00 pm (see p. 13)

21 TIM O'BRIEN reads as the University Endowed Chair in Creative Writing for Texas State's Department of English. Book signing to follow. 3:30 pm

27 BILL MINUTAGLIO reads from the newest book in the Southwestern Writers Collection Series with UT Press, *In Search of the Blues: A Journey to the Soul of Black Texas*. Book signing to follow. 4:00 pm (see p. 7)

may

1 THE LIVING SPIRIT OF TEXAS POPULISM: In Our Politics, In Our Culture



Celebrating Jim Hightower's gift of his archive, and the Southwestern Writers Collection exhibition, *Swim Against the Current*, with a full day of populist-centered festivities. Panel discussions and musical performances are being planned, with JIM HIGHTOWER as the guest of honor. Attendees are asked to RSVP to 512.245.2313 or southwesternwriters@txstate.edu. (see p. 5)

elsewhere in tx

MAY 8 – JUNE 26, 2010
Small Deaths: Photoworks by Kate Breakey, the exhibition based on the Wittliff series book, is at the Longview Museum of Fine Arts.



AUG 18 – 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.

special 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 accommodations due to a disability, please call ahead and we'll be happy to assist.

our gift shop is open

We've begun to offer our literary and photographic series books, Encino Press books, posters, and other items for sale online. (see p. 11)