

SOUTHWESTERN WRITERS COLLECTION | WITTLIFF GALLERY OF SOUTHWESTERN & MEXICAN PHOTOGRAPHY
SPRING 2007 | SPECIAL COLLECTIONS AT THE ALKEK LIBRARY | WWW.LIBRARY.TXSTATE.EDU/SPEC-COLL

TEXAS STATE
UNIVERSITY
SAN MARCOS

A member of The Texas State University System

ON THE COVER
Perfección / Perfection, 1968,
Lázaro Blanco

(right) *Junior*, 1992,
Keith Carter

ARCHIVES FAIR
A SUCCESS

Last October 20, the Special Collections staff hosted a Central Texas Archives Fair. Over 50 individuals from various area archives gathered at the Southwestern Writers Collection and Wittliff Gallery to socialize and introduce themselves and their repositories. The event was also open to students and the general public so that they might learn more about area archives. This event was part of an annual October celebration of archives throughout the country. We hope to make our Archives Fair a yearly event—look for an invitation to the next one in the Fall issue of *The Keystone*.



¡Saludos!

In 2006 the Southwestern Writers Collection and Wittliff Gallery hosted, sponsored or produced 88 special events: exhibition openings, readings, lectures, panel discussions, receptions, concerts, conferences, class sessions, seminars, group meetings, and tours.

Sometimes we generated these activities, sometimes we simply shared our public rooms with others. People on and off campus think of us when they want to come together in an inviting and attractive place, surrounded by the cultural riches of the region. The archives, books, photographs, sculpture, and music that fill our galleries and adjoining spaces create an environment that folks want to experience. The walls and floors are natural materials, the light is warm, the scale is human.

We are pleased to share our space with the public—it's part of our mission—and we hope very soon to have even more to share, an expanded and enhanced space equally as warm and welcoming, with more room to house and

display our treasures.

As fine as its surroundings and contents are, it is the staff of the SWWC and WG that comprise its most valuable asset. Professional and welcoming, we are the faces of the collections and we want to share them with our visitors, both virtual and actual, and will go the extra mile to do so.

I don't have enough space to describe the many ways that the seventh floor staffers exceed their normal job duties; but I can say that Amy Cockreham, Steve Davis, Carla Ellard, Mary Garcia, Beverly Fondren, Michele Miller, Joel Minor, Katie Salzmann, Karen Sigler, and Joe Sumner all understand exactly how our department functions within the university community and cheerfully work to further its mission, generally through the excellent performance of their professional duties, but sometimes in unexpected ways, simply because they see a temporary gap and—unbidden—move to fill it so the life of the collections proceeds smoothly. I see that attitude and ability and willingness every day on the part of the people I work with—and it never fails to move and inspire me.

Don't be a stranger—visit us often, meet us, see us in action. ★ —Connie Todd



restoring the LEGACY

JOIN US in saving a Texas treasure. Originally part of a larger work, this 1951 painting in three 6' by 28' panels, depicts the story of cattle ranching in the Southwest, from the days of the open range to the arrival of the railroad. Created by Texas artist James Buchanan "Buck" Winn, the oil-on-canvas painting celebrates the state's great mural tradition exemplified by the works of Tom Lea, Jerry Bywaters, and others.

The mural hung in the Pearl Brewery in San Antonio until the early 1970s when it was removed from the walls, cut into various-sized panels, and stashed in a closet—forgotten for more than 25 years. Hanging the mural again, without significant conservation work, would cause further damage and threaten the integrity of the piece.

We want to bring this mural back to life and back into public view. Restoration costs for the three panels are estimated between \$200,000 and \$250,000. Thanks to a number of generous donors, we've raised \$35,000 to-date, but have a long way to go. Once restored, the mural will be displayed on the main floor of the Alkek Library for the enjoyment and cultural education of Texas State students and the public at large.

Please join us in preserving a significant work of art and an irreplaceable Texas treasure that captures the spirit of the Southwest and our legacy in the wider world. Use the enclosed envelope, and make your gift today, or contact Beverly Fondren at b.fondren@txstate.edu or (512) 245-9058. Thank you for your support! ★

(above right) 1951 *Buck Winn* mural, detail of right-hand panel

(below) portions of the far left-hand and middle panels



WHAT WILDNESS IS THIS

THE SOUTHWESTERN WRITERS COLLECTION celebrates another new title in its book series with a summer exhibit and conference.

What Wildness Is This is an anthology of writings by women about their experiences in the southwestern environment. The book is published by the University of Texas Press and is a project of the Story Circle Network, a nonprofit organization dedicated to helping women share the stories of their lives.

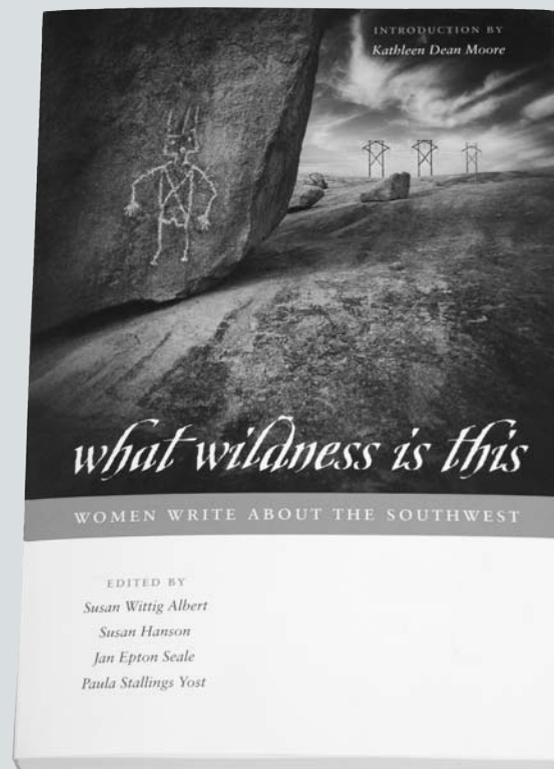
anthology, exhibit, & conference explore women writing about the southwest

Through prose, poetry, creative nonfiction, and memoir, the women in this anthology explore both the outer landscape of the Southwest and their own inner landscapes as women living on the land. The editors have selected nearly 100 pieces, presenting works by emerging writers as well as established voices such as Joy Harjo, Denise Chávez, Diane Ackerman, Naomi Shihab Nye, Leslie Marmon Silko, Gloria Anzaldúa, Terry Tempest Williams, and Barbara Kingsolver.

A literary exhibit on *What Wildness Is This* opens at the Southwestern Writers Collection June 1, 2007, and will remain on view until July 31. The Story Circle Network is donating archives from the book to the SWWC, and the artifacts on display will include manuscripts, photographs, excerpts from the anthology, biographies of selected writers, and numerous books that showcase women's writing in the Southwest. Also on view will be materials documenting the ten-year history of the Story Circle Network.

ON JUNE 8 AND 9, the Southwestern Writers Collection serves as the host site for a conference and celebration of

writing about place and personal history, entitled "A Land Full of Stories," which is being held by the Story Circle Network. The program includes a free public reception on June 8 and a keynote address by Kathleen Dean Moore, Professor of Philosophy and founding director of the Spring Creek Project for Ideas, Nature, and the Written Word at Oregon State University, who wrote the introduction to *What Wildness Is This*. The conference offers a variety of workshops and panel discussions focused on writing about place. Further details about the Story Circle Network conference, including registration fees, are available online at <http://www.storycircle.org/WomenWrite/landstories>.



Two of the four co-editors for *What Wildness Is This* share connections to Texas State University-San Marcos. Dr. SUSAN WITTIG ALBERT is the founder of the Story Circle Network and a former Professor of English and Vice President of Academic Affairs at Texas State. She is the author of the acclaimed "China Bayles" mystery series. Another co-editor is SUSAN HANSON, who teaches in the English Department at Texas State and is the author of *Icons of Loss and Grace: Moments from the Natural World*. Literary archives of both Wittig Albert and Hanson are housed at the Southwestern Writers Collection. ★

BILL WITTLIFF HONORED

On April 3, William D. Wittliff—founding donor (with wife, Sally) of the Southwestern Writers Collection and Wittliff Gallery of Southwestern & Mexican Photography—received the 2007 Texas Medal of Arts Multimedia Award from the Texas Cultural Trust. TOMMY LEE JONES, a former medal recipient, presented the award to Bill for his accomplishments as a publisher, photographer, screenwriter, film producer, and director. The bi-annual TMA Awards recognize citizens who have excelled through their creative talents as well as those whose philanthropic generosity has opened doors to artistic opportunity for Texans of all ages. This year's recipients are Sissy Spacek, Walter Cronkite, Alvin Ailey American Dance Theater, Paul Baker, Sandra Brown, Ornette Coleman, Judith Ivey, Bill Wittliff, Jesús Moroles, Bill and Diana Hobby, Neiman Marcos, and the Sid W. Richardson Foundation. This April Bill also received the Texas Institute of Letters Lon Tinkle Award for Excellence Sustained Throughout a Career. Wittliff was elected to the TIL at age 29, served as president during 1974-78, and sat on the Executive Council until 1990. He was elected Fellow in 1993.



LITTLE HEROES

photographs of children from the permanent collection

lola álvarez bravo yolanda andrade lázaro blanco manuel carrillo keith carter marco antonio cruz james evans miguel gandert héctor garcía flor garduño jesse herrera kati horna earlie hudnall, jr graciela iturbide robb kendrick russell lee o. rufus loveti lee marmon eniac martínez ulloa francisco mata rosas raúl ortega pablo ortiz monasterio cathy spence jack spencer ángeles torrejón antonio turok geoff winningham bill wittliff bill wright mariana yampolsky



JOIN US

SATURDAY
APRIL 21, 7:00 PM

The Wittliff Gallery invites you to celebrate its newest exhibition, *Little Heroes*, with a free public reception and panel discussion featuring acclaimed photographers O. RUFUS LOVETT, ANTONIO TUROK, and GEOFF WINNINGHAM, all of whom have work in the Wittliff Gallery collection. The reception will begin at 7:00 pm, the discussion at 8:00 pm.

PLEASE RSVP to wittliffgallery@txstate.edu or call (512) 245-2313.

[Exhibit runs March 24 through August 10.]

(this page)

Pie Town, New Mexico. A community settled by about 200 migrant Texas and Oklahoma farmers who have filed homestead claims. Josie Caudill looking over slab fence on her father's farm, 1940, Russell Lee

(opposite page)

Cosecha gloriosa / Glorious Harvest, 1980, Antonio Turok

Easter Egg, Weeping Mary, Texas, 1995, O. Rufus Lovett

Calf Scramble, 1972, Geoff Winningham

IN EVERY CHILD who is born, no matter what circumstances, and of no matter what parents, the potentiality of the human race is born again and in her, too, once more, and each of us, our terrific responsibility toward human life. —JAMES AGEE

OVER THE YEARS I've noticed that in the Wittliff Gallery collection there are scores of photographs of children taken by a large number of our artists. We didn't target these images as a collecting priority, rather they simply happened to be among the very best each particular artist had to offer, and I thought the why of it worth exploring.

Prior to the 18th century, children in art were often merely symbols, subjects for commercial portraiture, conceptualized as miniature adults; and later on in the 19th century they were idealized as innocents, healthy and beautiful. With the invention of the camera—and especially its availability to the masses—children became irresistible as subjects for both professional and amateur photographers.

This fascination with children—and by extension childhood—persists to the present day. Kids are splendid subjects—they're available, they're unself-conscious, sometimes even entering into a kind of dialog with the photographer as though it were a game of make-believe. JACK SPENCER told me that the subject of his photo, *Little Mary*, led him during their session to places and things she thought he should photograph. And then she danced for him—and that was the image that endured.

When I asked GRACIELA ITURBIDE why there are so many images of children in her body of work she said, "They're always around." A deceptively simple way of saying they're omnipresent in the artist's imaginary landscape.

Photographers are hunters, searching for beauty, truth, and amazing revelation; children provide all three at once—honesty, tragedy, unpredictability, and the loveliness of youth. In images of children, photographers and viewers search for who we once were and what we have forgotten; we project our hopes and fears for the future onto these end-



lessly fascinating little figures. Children are our barometers—our fragile extensions into the real world—and we never tire of looking at them and trying to stop time and capture them with the camera.

GEOFF WINNINGHAM, as a documentary photographer in the 70s, created stunningly insightful series of familiar Texas phenomena: high school football, Houston wrestling, and state fat stock shows. Kids abound—we see ourselves in Geoff's photographs, and we also see small moments that reveal large truths about who we are as a human community.

O. RUFUS LOVETT has just published his first monograph with UT Press entitled *Weeping Mary*, about the small town in East Texas. The book is filled with children: of its 87 images, 48 feature kids. Patiently and delicately, Lovett sought out objects and people for us to contemplate: an egg, clothespins on a line, a pair of patent leather shoes; the symbolic accumulation of details that lets us at least begin to understand a community of strangers.

ANTONIO TUROK has done much of his most significant work in and around San Cristobal de las Casas, Chiapas. His photos of the Maya reflect 30 years of experience and observation. Through his lens, these indigenous children reveal their dignity, their grace, and the strength it takes for a people—after 500 years of conquest—to remain true to their culture.

The kids prevail in this exhibition—although subject to the whims of fate, although living in a world they did not make, although small, sometimes poor, sometimes damaged, they are beautiful, they are frank, they are dignified, they are whimsical, they are imaginative, they are full of surprises, they will slay the dragons under the bed, they are our little heroes, they are us. ★ —Connie Todd



21,554

is the number of visitors the Southwestern Writers Collection and the Wittliff Gallery have logged on the new "people counter" since installation on June 15, 2006. In addition to four or five exhibitions per year, a full calendar of readings, symposiums, special events, classes, and tours contribute to the growing number of people who are discovering—and becoming friends of—these two collections.

BRING YOUR GROUP for a closer look at the exhibits, archives, or photographs. Call us at (512) 245-2313, or complete the "Request a Tour" form online at <http://www.library.txstate.edu/spec-coll> to make an appointment, and we'll be happy to lead a tour or create a presentation around your area of interest.

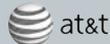


LONESOME DOVE
THE PHOTOGRAPHS

Coming this fall: the tenth volume in the Gallery's award-winning book series, *Lonesome Dove: A Book of Photographs* by BILL WITTLIFF. Published by UT Press, the generously sized (12"x 12") book presents 112 color plates of the sepia-toned photographs taken on set by Wittliff, the screenwriter and co-executive producer. The foreword is by LARRY MCMURTRY, and the introduction is by STEPHEN HARRIGAN.

OPENING AUGUST 22, an exhibition of selected photographs from the book show off the Gallery's permanent collection of 180 *Lonesome Dove* images. Also on view will be props, costumes, and other "making of" materials from the popular CBS miniseries. (The Southwestern Writers Collection houses the major film production archives of *Lonesome Dove*.)

An exhibit reception and book signing are planned for October at the Wittliff Gallery—with the help of current Silver Sponsor DAN BULLOCK and Presenting Sponsor



For sponsorship opportunities, please contact Beverly Fondren at (512) 245-9058 or b.fondren@txstate.edu for further information.

TO HELP CELEBRATE the *Treasures of the Southwestern Writers Collection* exhibition, Assistant Curator Steve Davis moderated a discussion on November 9 between SARAH BIRD, ELIZABETH CROOK, and STEPHEN HARRIGAN, all of whom have placed archives at the SWWC. The authors

sarah bird | elizabeth crook | stephen harrigan
WRITING ON THE LINE

Steve Davis began the discussion by inviting the writers to explain the inspiration for their most recent novels.

To Bird, the art and close-knit community of the Flamenco dance provided the long-sought-after setting for an obsessive love-affair plot based on real-life experiences.

Crook talked about a "magic" moment at Pecos Pueblo in New Mexico that led her to investigate the area and devise a novel with two interwoven plots and time periods.

When Harrigan saw a woman at a little league ball game, who had a week earlier been in space, he knew right away he had the main character for a novel: a mother who is an astronaut.

Crook and Harrigan spoke extensively about the research process and its importance, whether their work is set in the past or the present. Said Crook: "It's so exciting because it's like a treasure hunt—you find one fact and it leads you to another. And for me the research is really what fuels the story because as you read you get ideas." Harrigan agreed: "For me inspiration almost always comes from actively seeking out information."

Stability, dedication, and hard work were consistent themes throughout the discussion. When Davis commented on the fact that all three lead well-balanced family lives, the panelists agreed it is



talked about their critically-acclaimed novels published in 2006—*The Flamenco Academy*, *The Night Journal*, and *Challenger Park*, respectively—and spoke of the inspirations and processes that carry their writing forward. They took questions from the large audience, then signed books.

important to their creative process, even if it doesn't fit the mold of the disturbed writer. "I think there's a misconception that writers need to be sort of tormented souls," Crook remarked. "There's something to be said for having been there. But you can't be very productive in that state of mind."

Davis asked the three—all of whom are friends—how important it is for them to live and work in Austin, and the group commented on the camaraderie among writers there. The ability to support each other in what Harrigan described as "an isolating profession," is crucial. Bird commented on how the intimacy and down-to-earth attitude of Austin gives her confidence as a writer: "Being able to be in a city and to know people like Steve and Elizabeth, and Bill Wittliff, just expands your horizons so much."

One member of the audience wanted to know how much of the writers' plots are written out beforehand. "The story of a novel just hovers there," Harrigan replied. "It's kind of out of reach, kind of out of sight. You have to trust that it is something you will bring into definition."

When asked if any of them had ever abandoned a novel, all three answered no. "You have to care tremendously to propel yourself through years of working on a novel," said Bird. Crook and Harrigan agreed. ★

graciela iturbide EYES TO FLY WITH



GUESTS FROM FAR and near attended the October 28 exhibit reception and book launch for *Eyes To Fly With / Ojos Para Volar*, honoring one of the world's greatest photographers, GRACIELA ITURBIDE. The exhibit was drawn from Iturbide's *Eyes To Fly With: Portraits, Self-Portraits and Other Photographs*, ninth in the Wittliff Gallery Series with UT Press, for which Connie Todd serves as volume editor and Bill Wittliff as series editor.

The book features FABIENNE BRADU's interview with Iturbide in



which the photographer describes her creative process and personal loss. ALEJANDRO CASTELLANOS, director of Mexico City's Centro de la Imagen, wrote the introduction. Both spoke at the bilingual event.

Connie Todd opened the program by welcoming special guests in the audience, among them Ramón and Rosalva López Quiroga from Mexico City, founding donors Bill and Sally Wittliff, and photographer Rocky Schenck. She then thanked Donna Hill and presenting sponsor TIME WARNER CABLE for their financial support and PSA advertising the

exhibit throughout Central Texas.

Bradú's talk, "What Is It That Guides the Eyes of Graciela Iturbide," described her first meeting with the artist and their work on the interview. Alejandro Castellanos then presented "Graciela Iturbide: Time, Life, Death," in Spanish, with Connie Todd's English translation and accompanying images projected on the wall.

After the talks, Graciela generously answered questions about her creative process (with Connie as translator), and the three speakers closed out the evening by signing books and chatting with attendees. ★



READING literature out loud

THE STELLAR LINE-UP continues at the Southwestern Writers Collection, with a record-number of readings by poets, short-story writers, novelists, historians, and students.

In collaboration with Texas State's English Department, the Creative

Writing Program and Therese Kayser Lindsey / Katherine Anne Porter Series, the SWWC has recently hosted CHARLES BAXTER, PERCIVAL EVERETT, WENDY FARIS, FORREST GANDER and C.D. WRIGHT, YIYUN LI, CAROLE MASO, ELEANOR WILNER, and HELENA MARÍA VIRAMONTES, as well as this year's Mitte Chair in Creative Writing, DENIS JOHNSON.

Texas State's Center for the Study of the Southwest and Southwest Regional Humanities Center co-sponsored L.D. and LAVERNE HARELL CLARK, as well as PAUL SCHNEIDER, who read from *Brutal Journey*—his retelling of Cabeza de Vaca's account—right across the hall-



way from the 1555 edition of *La relación y comentarios* on display as part of the *Treasures of the Southwestern Writers Collection* exhibit.

And we're pleased Texas State's MFA STUDENTS—the famous poets and fiction writers of tomorrow—continue their once-a-month readings, sharing their work and honing their voices. ★

(top to bottom)
Sally & Bill Wittliff with Graciela Iturbide
Graciela Iturbide, Fabienne Bradu, Alejandro Castellanos
C.D. Wright reading from her poetry
Denis Johnson reading from Jesus' Son

MORE NEWS

★ Last fall, TEXAS MONTHLY was awarded the Texas Book Festival's Bookend Award for its reporting on vital issues such as politics, industry, the environment, and education. Congratulations to publisher Mike Levy, editor Evan Smith, former editors Bill Broyles, Jr., and Greg Curtis, and everyone at the magazine. ★ The DICK J. REAVIS Archives were used in "Assault on Waco," a Discovery Channel special, and one on MSNBC called "Waco: City In Fear." Both included audio clips from Reavis's archived copies of negotiation recordings. ★ *The Texas Observer* reprinted Dagoberto Gilb's introduction to *Hecho en Tejas* in a six-page cover story for the Winter Books issue. ★ TEXAS MONTHLY reran Michael Hall's article about the SWWC and WG, titled "Body of Work," in its Feb. 2007 issue of *Texas Bound*. ★ Wittliff Gallery photographs were recently featured in an article by Claire Sykes on Bill Wittliff in the magazine *Photographer's Forum*.

MANUEL ÁLVAREZ BRAVO was born on February 4, 1902, in Mexico City. He was brought up in an environment that celebrated art; both his father and grandfather were painters and photographers. In his adult years, he was mentored by Hugo Brehme and encouraged to continue photography by Tina Modotti and Edward Weston. His first significant job as a professional was Modotti's former position as photographer for *Mexican Folkways* magazine in the 1930s. In that capacity, he met numerous artists including Diego Rivera, Frida Kahlo and José Clemente Orozco. Throughout his long career Don Manuel and his art impacted and influenced most of today's Mexican photographers. His images have been celebrated in numerous exhibits across Mexico, Europe, and the United States, and are the subject of over 30 books. He celebrated his 100th birthday at a grand gala at the Palace of Fine Arts and died eight months later, on October 19, 2002, in Mexico. The Wittliff Gallery is proud to include 23 Bravo photographs in the permanent collection.

*Los obstáculos /
Obstacles, 1929*





how to care for your DOCUMENTS

ONE OF THE CENTRAL missions of the Southwestern Writers Collection is to preserve the papers and artifacts of principal writers, filmmakers, and musicians of the Southwest. Despite the common perception that the “paperless office” is on the horizon, we continue to amass box after box of manuscripts, letters, and other paper-based records. In fact, a conservative estimate of the number of documents in our holdings includes an astounding 2.5 million pieces of paper. We take our mission to heart and do everything possible to ensure that the collections entrusted to our care will be available for generations to come, and you can do the same with your personal papers at home. The following are a few helpful tips for caring for your documents.

★ DON'T store papers, books, or photographs in direct

light, dampness or heat. The ideal temperature for preserving paper-based documents is below 70 degrees; the ideal humidity is between 30 and 50 percent. If you are unable to maintain these conditions in your home, keep in mind that the more stable the environment, the better. Constant fluctuations in temperature and/or humidity can cause paper or bindings to expand and contract, ultimately causing structural damage.

★ DON'T expose items to dust or pollution. Indoor pollution is a growing threat to personal papers and photographs. If you display your items, use museum-quality mats and frames. Glass is a good barrier and will keep away pollutants and dirt.

★ DON'T handle your documents more than necessary. ★ DON'T wrap or store items in newspaper, cardboard boxes or stationery such as manila envelopes. These items contain high acidic content that can speed the deterioration of your documents. Invest in your collection and purchase archival “buffered” tissue, folders and boxes. These are available through any number of archival supply companies. ★ DO remove paperclips, staples and other metal enclosures that can rust and deteriorate your paper. Also, store your paper-based documents flat, without creases or folds.

★ DO check your collection regularly for signs of insects and pests. Nothing is more frustrating than discovering your carefully preserved papers and family heirlooms have been a feast for silverfish, roaches, or other unwanted visitors. ★



add to your LIBRARY

CHECK OUT THESE NEW BOOKS (published between July and December, 2006), by authors in the Southwestern Writers Collection and from / about Wittliff Gallery artists:

- ★ SUSAN WITTIG ALBERT *China Bayles' Book of Days* (Berkley)
- ★ RICK BASS *The Lives of Rocks* (Houghton Mifflin)
- ★ JOE R. LANSDALE *Mad Dog Summer and Other Stories* (Golden Gryphon Press)
- ★ CORMAC MCCARTHY *The Road* (Random House), *Sunset Limited* (stage play, published by Vintage)
- ★ LARRY MCMURTRY Introduction to a new edition of *Ceremony* by Leslie Marmon Silko (Penguin Books)
- ★ JOE NICK PATOSKI *Big Bend National Park* with photographs by Laurence Parent (The University of Texas Press)
- ★ JAN REID *Layla and Other Assorted Love Songs by Derek and the Dominos* (Rock of Ages series / Rodale Books)

- ★ ALICIA AHUMADA *El bosque erotizado* (Artes de México)
- ★ KEITH CARTER [DVD] *Keith Carter* directed by John Spellos (The Photographers Series / Anthropy Arts)
- ★ HENRI CARTIER-BRESSON [DVD]: *The Impassioned Eye* directed by Heinz Büttler (Palm Pictures)
- ★ ELLIOT ERWIT *Personal Best* (TeNeues)
- ★ ELIZABETH FERRER *Lola Álvarez Bravo* (Turner / Aperture)
- ★ MARTI GILI *Graciela Iturbide* (Phaidon)
- ★ MAYA GODED *Plaza de la soledad* (Lunwerg)
- ★ ANNIE LEBOVITZ *A Photographer's Life, 1990-2005* (Random House)
- ★ O. RUFUS LOVETT *Weeping Mary* (UT Press)
- ★ CARLOS MONSIVÁIS *El centro histórico de la ciudad de México* (Turner)
- ★ GILES MORA *FSA: The American Vision* (Abrams)
- ★ MARÍA CRISTINA ORIVE *Luis González Palma* (La Azotea)
- ★ SEAN PERRY *Transitory: The Abstract* (Cloverleaf Press)



Derek O'Brien, Jay Moeller, Scott Nelson, Lou Ann Barton (below) Lucky Tomblin

Antone's: Home of the Blues

SWWC RECEIVES GIFT OF FILM ARCHIVES

ON THE EVENING of February 28, over 170 people gathered to pay tribute to the late CLIFFORD ANTONE and thank LUCKY and BECKY TOMBLIN, and SilverStar Entertainment, for their gift to the Southwestern Writers Collection of interview and production materials from *Antone's: Home of the Blues*, a documentary about the legendary blues lover and his Austin nightclub.

The Tomblins' gift included over 300 tapes of raw digital video footage, publicity materials, and other items related to the documentary's production and screening.

The event featured introductions by SWWC curator Connie Todd who also expressed the Collection's gratitude for the gift, highlights from the film, remarks by Lucky

Tomblin and Clifford's sister, Susan, comments from Clifford's Texas State pupils read by Dr. Gary Hartman, and student Hanna Loesch speaking for herself about what a special experience it was to learn from “Professor Antone.”

A live music set with Antone's regulars Lou Ann Barton on vocals, Derek O'Brien on guitar, Scott Nelson on bass, and Jay Moeller on drums had the audience singing the blues and left everyone asking for more. ★



the collection staff SPEAKS OUT

The Special Collections staff regularly bring their expertise and knowledge about our holdings and mission to public audiences. Here are some of their recent presentations:

CONNIE TODD, Curator, made several presentations related to her English translation of the Spanish text in photographer Graciela Iturbide's book *Eyes to Fly With*, including presentation and voiceover narration for a short video which premiered at Texas State's Race, Ethnicity & Place Conference, and simultaneous translation during the Q&A portion of the Wittliff Gallery's bilingual exhibition reception program. She also moderated a panel featuring Bill Wittliff and Graciela Iturbide at the 2006 Texas Book Festival.

STEVE DAVIS, the Southwestern Writers Collection Assistant Curator, presented the paper, “Eros in Dobie Country,” at the Western Literature Association's Annual Conference. Steve also serves as Area Chair for Southwest Literature at the Southwest / Texas Popular Culture Asso-

ciation's Annual Conference in Albuquerque.

KATIE SALZMANN, Lead Archivist, presented “Beyond the Bibliography: Historians' Research as Archival Record,” as part of The University of Houston's Archives Lecture Series, and “Gus's Final Resting Place: The Lonesome Dove Film Archives,” at The Society of Southwest Archivists Conference in El Paso, Texas. Katie is also currently teaching “Archival Management” [HIST 5375B] at Texas State: a core graduate seminar that is part of the History Department's Certificate in Public History.

JOEL MINOR, Processing Archivist, presented “Remembering Waco: The Branch Davidian Siege in the Dick J. Reavis Papers” at this year's Southwest / Texas Popular Culture Association's Annual Conference; and “Outsiders on the Inside” about his experiences as a white archivist at a Native American archives (the Oglala Lakota College Archives on the Pine Ridge Indian Reservation) at the Midwest Archives Conference. ★

STAFF UPDATE

On November 1, 2006, we officially welcomed AMY COCKREHAM as our new Administrative Assistant handling the front office, mailing list, student workers, and event coordination. Amy received her Bachelor's of International Studies, Business focus from Texas State in 2001. She returned to pursue her Master's in History, with an emphasis on Public History. While in that program, she took an Archives Management class taught by our Lead Archivist Katie Salzmann, and this led to an internship with Processing Archivist Joel Minor. Her positive experiences in Special Collections prompted her to apply for the Administrative Assistant II position after receiving her Master's. Her versatile background, expert multi-tasking skills, and experience with the archives made her a perfect fit. Join us in welcoming Amy—if you've called recently, chances are you've already had a chance to speak with her. We are also celebrating the promotion of MARY GARCÍA to the position of Archives Assistant, LA III. Mary joined Special Collections in 1999 and has worked (with a three year break to have her second child, Watson) as the office manager until her promotion in August of 2006.

(below) Invest in archival boxes to protect your materials

RECENT AWARDS

Once again we are pleased to announce honors awarded to our publications:

Texas Association of Museum's Mitchell A. Wilder Design Awards:

The Keystone newsletter, designed by Michele Miller, received both a Gold Citation (Spring 2005) and a Silver Citation (Fall 2005)

Courage at the Typewriter Panel Discussion Invite, designed by Michele Miller: Silver Citation

Lightning in a Bottle Exhibit Reception Invitation, designed by Michele Miller: Gold Citation

Legends to Legends Friends Brochure, designed by Michele Miller: Merit Citation

From the CASE (Council for the Advancement & Support of Education) District IV Awards:

The Keystone (Spring and Fall 2005 issues), designed by Michele Miller: Grand Award

The Testigos de la Historia / Witnesses to History online exhibition website, designed by Capstone student and Alkek reference assistant, Tara Spies: Grand Award



(right) Dagoberto Gilb reads the "Hecho en Tejas Day" resolution.

Conjunto Aztlán performed during lunch.

(below) Afternoon panel (l to r): moderator Arturo Madrid, Sandra Cisneros, Macarena Hernández, Christine Granados, and Dagoberto Gilb.

LEGISLATURE DECLARES "HECHO EN TEJAS DAY"

The Texas House of Representatives of the 80th Texas Legislature, declared, by Resolution H.R. No. 285, February 10, 2007, "Hecho en Tejas Day" at the State Capitol. DAGOBERTO GILB, editor of this first-ever anthology of work by Mexican American writers from Texas, made the surprise announcement and read the resolution during the day's festivities. The resolution was proposed by Representative Roberto R. Alonzo, who serves southwest Dallas House District 104 in the Legislature. Rep. Alonzo was alerted to the auspicious event by his friend and author Dr. José Ángel Gutiérrez, both of whom are lawyers with roots in Crystal City. Full text of the resolution can be read online <http://www.legis.state.tx.us/tlodocs/80R/billtext/html/HR00285F.htm>.



COMO FAMILIA

celebrating texas mexican literature

—BY HERB CANALES Almost 400 people attended the February 10 celebration of a landmark occasion: the publication of *Hecho en Tejas: An Anthology of Texas Mexican Literature*, which is part of the Southwestern Writers Collection Book Series.

The music of Conjunto Aztlán and the traditional sounds of accordion virtuoso Santiago Jiménez, Jr., the colorful splash of Mexican *rebozos* (shawls) in a mini-mercado, the lively participation by writers and guests, and delicious food, all contributed to a festive and welcoming atmosphere. But the launch of *Hecho en Tejas* was first and foremost a literary event, and the authors present were serious about their craft and their plans.

The enthusiasm and appreciation for the efforts of the SWWC to raise awareness of Hispanic writers and their place and growing presence and influence in American culture was apparent. As one writer stated, such events allow "pre-

viously suppressed and controlled voices to be unleashed, to be heard." The publication of *Hecho en Tejas* is a watershed event. This hefty tome with over 100 writings, edited by author and Texas State professor Dagoberto Gilb, will make its mark as a great literary anthology that gives voice to a culture, to a people, and that also serves as a catalyst for a literary movement visible on the horizon.

The works represented in the anthology are deserving of the attention and respect accorded the day. University President Dr. Denise Trauth's presence underscored the importance of the event to Texas State and the value she places in this literary movement. Inspired guests purchased *Hecho en Tejas* in large numbers and other books by writers on the day's program, and sought out the authors for autographs.

A dozen writers took to the dais to read from their work, offer commentary, and respond to questions and comments from the moderators and audience. Opening the first panel,

raúl salinas recited a prayer poem as a blessing for the book.

The discussions began with frustration as a common theme: for being neglected too long, for not being allowed a fair hearing. Hispanic writers were not deemed to be "commercially viable." In Texas, their writings were suppressed because they were not part of the "Texas Canon." Arturo Madrid noted, however, that self-expression did find an outlet, in the form of *corridos* (narrative songs and poetry which tell a story) and in Spanish language newspapers.

Several of the writers mentioned still feeling the effects of exclusion. Carmen Tafolla bemoaned the suppression of the Spanish language, which, for more than three centuries, was the language of Texas. To suppress language is to squash self-expression and self-esteem. Language is the root of our thoughts, hopes and dreams and ultimately our art. In Tafolla's San Antonio, Hispanic students were told to "make it through high school"—in other words: go no farther. But also emanating from the writers was pride, hope, and satisfac-

tion with a growing acceptance of their work.

Since its founding by Sally and Bill Wittliff 20 years ago, the Southwestern Writers Collection has made an ambitious effort to include in its expanding archive works representing the Hispanic experience. The message to the writers on February 10 was clear: consider donating your papers to this Collection; the goal is to create a home for archives of southwestern Hispanic writers. These papers will be properly cared for, will spawn research and be given life in public programs. The galleries adjacent to the lecture area, with three dimensional exhibits, complement the programs. The works of and about Hispanic writers, artists and historical figures from Álvar Núñez Cabeza de Vaca forward are well represented in an exhibition commemorating the publication of *Hecho en Tejas*, which will run through May 15. ★

(Herb Canales, Director of Corpus Christi Public Libraries, is enrolled in Texas State's Public History's certificate program and is taking "Archival Management" taught by Katie Salzmann.)

at the southwestern writers collection LIKE FAMILY



(left) Morning panel (l to r): Benjamin Alire Sáenz, Carmen Tafolla, Raúl Salinas, Sheryl Luna, and moderator Tony Díaz

(below) Sandra Cisneros participated as both a panelist and one of the day's keynote speakers.

Rolando Hinojosa signing Hecho en Tejas.

Santiago Jiménez, Jr. gave a rousing performance and a talk on his history with the accordion.

VOLUNTEER WITH US

Have you ever wondered what goes on "behind the scenes" at the Southwestern Writers Collection? Find out by becoming a volunteer! We have internship and volunteer positions available for students or community members interested in gaining practical experience in an archival setting. Projects may include archival processing and preservation; the preparation and editing of subject guides and collection finding aids; website development; database management; or any number of projects designed to suit your particular talents. For an application or to find out more, please call Katie Salzmann at (512) 245-3861 or e-mail her at salzmann@txstate.edu.

recent ACQUISITIONS

at the SOUTHWESTERN WRITERS COLLECTION

The Collection currently comprises over 5,575 linear feet of materials on site from the region's authors, screenwriters, and songwriters. Recent acquisitions listed below represent archives added to the Collection from August through December 2006. Not listed are the numerous gifts and purchases of books, magazines, films, CDs, and other materials to the holdings. The success of the Southwestern Writers Collection depends on the generous support of our donors—*thank you!* ★ Tres Navarre mystery author, RICK RIORDAN, has found success with his new “Percy Jackson and the Olympians” series of books for children. Manuscripts for *The Lightning Thief*, *Sea Monster*, and other books in the series comprise the most recent addition to his archives. [Gift of Riordan] ★ The TEXAS MONTHLY archives continue to grow, with 66 additional boxes of editorial files from 1996–2000, as well as other business records and printed materials documenting the on-going history of the magazine. [Gift of TEXAS MONTHLY] ★ Recent additions to the JOE R. LANSDALE archives reflect the popular author's prolific writing career. Manuscripts include drafts for *The Boar*, *A Fine Dark Line*, *Lost Echoes*, and *Nightshades* (a screenplay). Also included in the gift are materials relating to Lansdale's public appearances, nametags, a T-shirt, audio books, and two CDs featuring Lansdale's singer-songwriter daughter, Kasey. [Gift of Lansdale] ★ SilverStar Entertainment's documentary, ANTONE'S: HOME OF THE BLUES celebrates the life and legend of renowned Austin club owner, CLIFFORD ANTONE (see page 11). The film brings together rare footage of live performances and interviews with artists such as Buddy Guy, B.B.

King, Willie Nelson, and Jimmy Vaughan, and the archives include over 300 tapes of raw footage used in the production of the documentary. [Gift of Anthony “Lucky” & Becky Tomblin] ★ The bulk of new additions to the LARRY L. KING archives is correspondence, manuscripts, research, and reviews related to the publication of his most recent book, *In Search of Willie Morris: The Mercurial Life of a Legendary Writer and Editor*, but other aspects of King's writing career and personal life are also documented. [Gift of King] ★ GROVER LEWIS manuscripts and correspondence complete

the extensive archives of the former *Rolling Stone*, *New West*, and TEXAS MONTHLY writer. In addition to his magazine career, this new material documents his research and writings on subjects as varied as Bonnie and Clyde, Texas Governor John Connolly, Larry Flint, Lightning Hopkins, Richard Pryor, and Jann Wenner. [Gift of Rae Lewis] ★ Additions from JOHN SEPICH provide further insight into *Notes on Blood Meridian*, his study of CORMAC MCCARTHY's pivotal work. Materials include various drafts of the manuscript, correspondence, notes, and a 1990 spiral-bound annotated manuscript, “More Notes on Cormac McCarthy's *Blood Meridian* and an Explication.” [Gift of Sepich] ★ Additional materials from THOMAS RICKS LINDLEY, author of *Alamo Traces: New Evidence and New Conclusions*, include manuscript drafts of the novel, correspondence, personal papers, books, and several photographs of the 45th anniversary celebration of John Wayne's *The Alamo*. [Gift of Lindley] ★ Memorabilia and other items from the AUSTIN FILM FESTIVAL include a “swag” bag, passes, flyers, advertisements, and conference schedule. [Gift of Connie Todd] ★

at the WITTLIFF GALLERY

Holdings recently topped 14,100 photographs. New purchases include ★ The BERNARDI-GOMEZ collection of over 600 family photographs, postcards, tinctypes, ambrotypes, and daguerrotypes from Mexico ★ Ninety-nine 16"x 20" photographs by GRACIELA ITURBIDE including many for the *Ojos para volar / Eyes to Fly With* exhibit ★ Fifteen hand-painted photographs of birds and flowers by KATE BREAKLEY ★ Five 8"x 10" photographs, including *El peluquero / The Barber*, by MANUEL ÁLVAREZ BRAVO ★ *Niño con polvo*, an 11"x 14" photograph by MANUEL CARRILLO and ★ *Little Mary*, a 20"x 24" toned photograph by JACK SPENCER—both are on display in the *Little Heroes* exhibit ★ One dye-transfer print by PAUL CAPONIGRO ★ One dye-transfer print by new WG artist STEVE FITCH ★ Recent gifts include ★ Two ilfochrome prints by new WG artist LAURA PICKETT CALFEE [Gift of Dennis Fagan] ★ One photograph by DANNY LYON and two by KEITH CARTER [gift of Bill & Sally Wittliff] ★ Eight dye transfer prints by LÁZARO BLANCO from the 1970s [anonymous gift] ★ We are particularly grateful for the very generous gift donated by Andrew Smith & Claire Lozier of 51 images by MIGUEL GANDERT from the 1990s, two albumen prints dated 1867 by FRANCOIS AUBERT, and a black-and-white print by new WG artist ERNEST KNEE. ★

(left) Ruined Church, Taos Pueblo, 1941, Ernest Knee

from the ARCHIVES

BUD SHRAKE wrote in March 1988 to his friend and literary colleague LARRY L. KING with some important news: “I have finally consented to play the difficult part of Sodbuster Two in *Lonesome Dove*.” Shrake's character would appear on screen only briefly before being shot, hanged, and burned by the Suggs Gang. Shrake told King, “As of now, there is no dialogue except for screams.”

Shrake noted that “Billy D. Wittliff landed the role of Sodbuster One. But I felt that since he is also the [writer and] producer, it was more professional of me to not threaten to walk over the small matter of One or Two. There are no small roles, as you know, only small actors.”

Lonesome Dove is beloved by millions of fans around the world, but relatively few are aware of the intense



preparation Sodbuster Two brought to his role. Fortunately, papers within the Edwin “Bud” Shrake archives at the Southwestern Writers Collection bring to light this previously overlooked history.

In 2006 Shake substantially enhanced his existing archives at the SWWC with an extensive donation that creates a near-complete collection of his papers. The archives

THE SAGA of sodbusters one & two

March 29, 1888

BACKSTORIES--- SODBUSTERS ONE AND TWO

HUMPHREY DEWITT---Heir to the fabled DeWitt estates that cover four counties in north England, young DeWitt killed the King's nephew in a sword duel over a disagreement at cards. He fled to America, bringing with him the first seeds of kiwi fruit ever seen in this country. Soon a prosperous kiwi plantation owner in Illinois, Humphrey fell in love with a psychotic beauty named Mary. They planned to be wed, but she jilted him in favor of a gangly lawyer who became President of the U.S. Heartbroken, DeWitt gave away all his wealth and land to orphans (Boys Town was named for him) and drifted south to Texas with nothing but a pocket of kiwi seeds, determined to make a new life---nay, an empire---on the frontier. In bearing and appearance, DeWitt would have been mistaken for Gary Cooper if he had lived another 60 years.

ANTOINE HOULIHAN---As a boy in Dublin, Antoine was rakish and debonaire while all his mates were sods who punched him out frequently in the potato fields and churchyard. After being caught and whipped by the priest for fondling himself during mass, Antoine joined the Royal Navy as a drummer boy. He jumped ship in New Orleans, where he fell naturally into the gay life. His roots as a potato farmer drew him to Texas, and he was dumbstruck with love at the first sight of Humphrey DeWitt. Antoine has started to suspect he and Humphrey are not growing potato potatoes on their farm but little green things instead. He is about to challenge Humphrey when Suggs arrives. Think of Antoine was Dom DeLuise with a brogue.

hold numerous manuscripts, screenplays, and correspondence, and many of the materials showcase Shrake's adept sense of humor. In his letter to King, Shrake discussed his plans to disrupt the filming with an impromptu soliloquy. He also created these “Backstories” for Sodbusters One and Two (left). Needless to say, it is Shrake's own character who resembles Gary Cooper, while Wittliff's is a potato farmer. ★

(above) Sodbusters One and Two, inscribed by Bill Wittliff: *Humphrey and Antoine—the kind of men who built this country—for Bud in friendship, Bill Lonesome Dove, 1988*

—from the Edwin “Bud” Shrake Archives

THE KEYSTONE is published by the Alkek Library Department of Special Collections at Texas State University-San Marcos.

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



Click **THE KEYSTONE** to read the title's story: <http://www.library.txstate.edu/spec-coll>

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Southwestern Writers Collection

FEB 1 – MAY 15, 2007

HECHO EN TEJAS

Celebrating the SWWC's newly published reader of Texas Mexican literature with a selection of books, photographs, and literary excerpts reflecting the Mexican American experience as seen in the anthology. (see pp. 12-13)

JUN 1 – JUL 31, 2007

WHAT WILDNESS IS THIS

Women Write the Southwest Manuscripts, photographs, excerpts, biographies of selected writers, and numerous books showcase the next anthology in the SWWC series. **Conference June 8-9.** (see p. 3)

Wittliff Gallery

THROUGH JUN 15, 2007

The Austin-Bergstrom International Airport is displaying five oversized digital images from Graciela Iturbide's *Eyes to Fly With* in celebration of their new Aero Mexico gate.

MAR 24 – AUG 10, 2007

LITTLE HEROES

Presenting the child as sub-

ject, in photographs from the permanent collection by 30 of the Wittliff Gallery's renowned artists, including Lola Álvarez Bravo, Keith Carter, Marco Antonio Cruz, Russell Lee, and Mariana Yampolsky. **Reception April 21.** (see pp. 4-5)

OPENING AUG 22, 2007
LONESOME DOVE:
Photographs by Bill Wittliff taken on the set, plus props, costumes, and other items from the CBS film. (see p. 6)

april

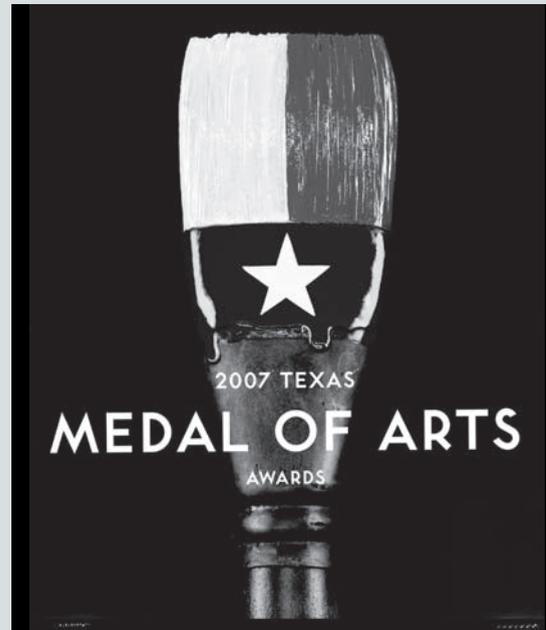
21 **LITTLE HEROES** exhibit reception and program featuring O. Rufus Lovett, Antonio Turok, and Geoff Winningham. (p. 4)
7 pm / Program at 8 pm

june

8-9 **A LAND FULL OF STORIES** Conference sponsored by the Story Circle Network to mark the new SWWC anthology *What Wildness Is This*. (see p. 3)

more events online

www.library.txstate.edu/spec-coll



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