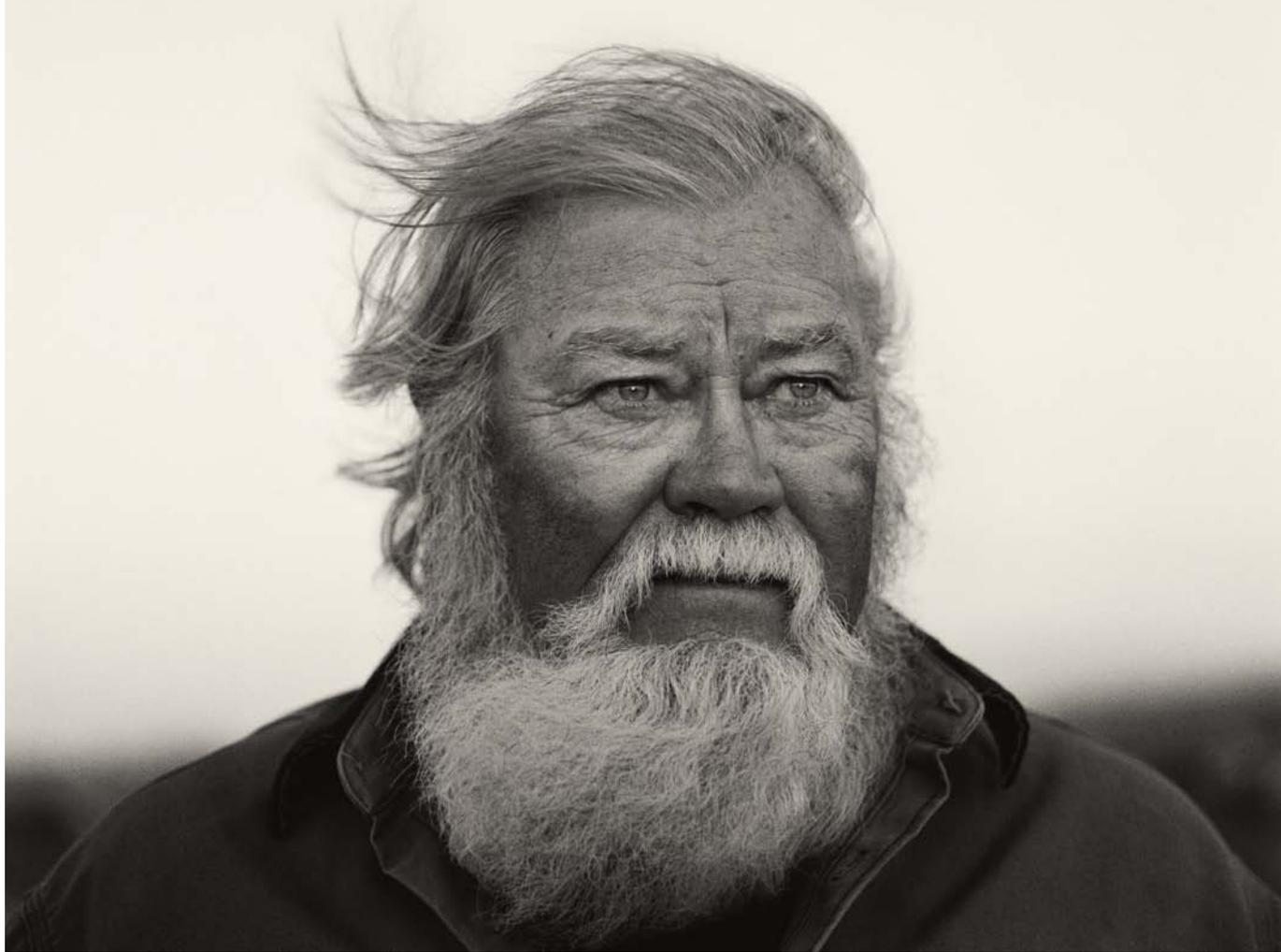




THE KEYSTONE



THE WITTLIFF COLLECTIONS

FALL 2012



from the DIRECTOR

B R E A T H E . . .

Welcome to our new design—

If you're like me, you have long enjoyed the *Keystone's* wealth of information and imagery as well as its award-winning design. But I wanted to add some impact and give elements room to breathe. Above

and beyond more white space, we expanded our "from the archives" and "recent acquisitions" sections, and we also enlarged our center-spread image. Kudos to Michele Miller, our designer (and my co-editor), for a tremendous job with this next phase in the life of the *Keystone*.

In this issue we say goodbye to Beverly Fondren Scott, our long-tenured fundraiser, who is truly going out on top—having raised nearly half a million dollars this year. We'll miss you, Beverly!

Some other highlights include articles on our newly opened exhibitions as well as news about two books forthcoming in our Southwestern & Mexican Photography Series with the University of Texas Press: *Las Sombras / The Shadows* by Kate Breakey and *A Book on the Making of Lonesome Dove*, which features interviews by John Spong, color plates by Jeff Wilson, and photographs by Bill Wittliff.

We would like to celebrate two of "our" authors for winning significant awards from the Texas Institute of Letters: Steve Harrigan won the Jesse H. Jones Award for Best Fiction for his novel *Remember Ben Clayton*, and Gary Cartwright was given this year's Lon Tinkle Award for lifetime achievement. Congratulations! We are doubly fortunate to have these writers' archives, and we are excited to announce we'll be hosting part of the TIL's annual gathering next spring.

—DAVID L. COLEMAN



WE HAVE GOOD NEWS to share about our project to save and display the 1951 ranching mural by artist Buck Winn that came from the Pearl Brewery.

The first bids we solicited from painting conservators were to restore the mural to its original state—to make it look as it had when Winn originally painted our three 28' x 6' panels.

Recently we requested new bids, to *conserve* rather than restore the mural—to repair and stabilize it—which is now the professional standard in museums. Tears in the canvas will be mended, re-painting will be carefully done where the surface has been damaged, and preservation efforts will be made against future deterioration, but it will still look like a painting that is roughly 60 years old.

The result is a huge milestone for us: conservation takes significantly less

BUCK WINN MURAL conservation to begin

time to perform than restoration, and, thanks to the many generous donors who have contributed to the project over the years, we now have the necessary funds to move forward with conserving the mural.

We have signed a contract with a professional conservator in Santa Barbara, California, and we have just sent the three mural panels there to begin the work, which should be completed in approximately six to eight months. Read more about the mural at www.thewittliffcollections.txstate.edu/support/giving/buckwinn.html.

Concurrently, the Alkek Library is preparing to renovate the building starting with the main floor. Once the renovation of the main floor has been completed, the mural will be installed in a newly redesigned and refurbished space for all to enjoy. ★

largest single gifts in wittliff history support the MARC SIMMONS LIBRARY



AND HERE IS MORE GOOD NEWS regarding our effort to purchase the 13,000-volume personal library of New Mexico historian Marc Simmons:

Thanks to the great generosity of Texas State alumni Jerry and Linda Fields, whose single gift met the \$100,000 match awarded by the Still Water Foundation, and thanks to the numerous individuals who responded to our Friends of the Collections appeal, we've raised nearly \$260,000 toward the \$310,000 purchase price. The Fields' gift and the \$100,000 grant from Still Water are the largest in the history of the Wittliff Collections.

We also hope the university will be successful in acquiring matching state funds earmarked for research, which could generate an additional \$50,000 to \$100,000 for the project. With Texas State's recent designation as an emerging research institution, the gifts from the Fields and the Still Water Foundation could qualify for the Texas Research Incentive Program (TRIP). Funds beyond the actual cost of the library are still needed to cover the expense of cataloging the books and creating educational and public awareness opportunities, including hosting an

academic conference on Southwestern studies and a special exhibition of materials from the Simmons Archive.

We've written quite a bit in the *Keystone* about the Simmons Library but feel it bears repeating that, with little duplication, the acquisition will double the Wittliff's Southwestern Writers Collection book holdings and vastly improve our secondary-source research materials—a worthy complement to the primary source materials already archived. The library will substantially enhance research opportunities for students, faculty, and visiting scholars.

We'd also like to thank a few of the other generous supporters of the project, including Dan Bullock, Sally and David Coleman, Elizabeth Crook and Marc Lewis, Sue Ellen and Steve Harrigan, Mark Hughes, James Morgan, Sam Pfiester (pictured with Simmons), Katie Salzmann, Pat and Bud Smothers, and Anne and John Weisman.

If you would like to learn more about the Marc Simmons Archive and Library acquisition, please contact Steve Davis, at sd03@txstate.edu or 512.245.9180. ★



BEVERLY FONDREN SCOTT retired in August. *After ten and a half years—and some 200,000 commuting miles—I'm hanging up my tires and leaving Texas State. My time at the Wittliff has been nothing short of fabulous, and I'll always consider myself one of the luckiest people on earth to have worked with Bill and Sally, and a team of the kindest, most high achieving, brilliant people I know. My life has been enriched because of the wonderful friends I've made, by the great generosity of donors supporting the cause, by the talented photographers and authors I've come to know, and, oh yes, there's that husband I found here, too. I'm pleased to be departing on a high note—what a fantastic year! Thank you donors!!! It has been an honor and a privilege to participate in advancing the mission of the Wittliff Collections. ★*



LAS SOMBRAS THE SHADOWS

Las Sombras / The Shadows features new contact-print work Australian native Kate Breakey created after moving to Arizona in 1999. Over 200 of her photograms, which she donated to the Wittliff and arranged in our galleries, are on display through April 11, along with images from her *Creatures of Light and Darkness* series. *Las Sombras / The Shadows* celebrates the new book in our Southwestern

& Mexican Photography series with the University of Texas Press (Oct. 2012). Following is an excerpt from the introduction by poet and essayist LIA PURPURA: FINDING A BEING'S signature posture—that gift belongs to the hand of Kate Breakey. Somehow, though her creatures are not living, she has made of them a presence. By heart, she's located their core dignity, and by eye, discerned the

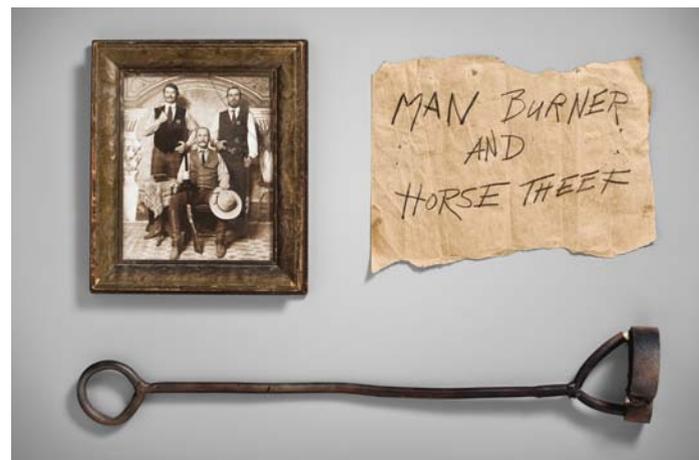
PHOTOGRAMS BY KATE BREAKEY

moment in which they might leap, wave, curl, or slink back into our world. The work collected in *Las Sombras / The Shadows* feels both inevitable (it *had* to be made, and *exactly this way*) and, at the same time, as if it's always been with us—reverent and emotionally complex; peaceful yet humming with wildness; insistent and, as all vital art is, awaiting the companionship of a viewer. ★

SATURDAY, NOVEMBER 10, 2012 | 7:00 PM
JOIN US as we celebrate the major exhibition and newest book in the Wittliff's photography series with UT Press. Photographer **KATE BREAKEY** will speak about working without a camera using the nineteenth-century technique of making photograms. Also included will be a talk by poet and essayist **LIA PURPURA**, who wrote the introduction to *Las Sombras / The Shadows*. An audience Q&A and book signing will follow. All three of Breakey's Wittliff series books will be for sale at the event. Attendees: RSVP to thewittliffcollections@txstate.edu.

WIDELY ACCLAIMED as the greatest Western ever made, the *Lonesome Dove* miniseries based on Larry McMurtry's Pulitzer Prize-winning novel has become a true American epic. Now *A Book on the Making of Lonesome Dove*—forthcoming this October in the Wittliff Collections' series with the University of Texas Press—takes fans on a fascinating journey through the creation of the novel, the miniseries, and the world of a small, dusty Texas border town called Lonesome Dove.

Writer John Spong interviews forty of the key people involved, and accompanying their recollections are Jeff Wilson's studio photographs of materials from the filming, which are preserved at the Wittliff: props and costumes, set designs, shooting scripts, and more. Continuity polaroids, and photographs that screenwriter and co-executive producer Bill Wittliff took on set bring the behind-the-scenes action to life. The following is an excerpt from the text by John Spong: TO SOME, *Lonesome Dove* is a novel, the achievement that turned McMurtry—an author of moderately read books that had been made into great movies—into one of the most popular and respected writers of the twentieth century. To others, it's Austin screenwriter Bill Wittliff's miniseries, the finest western film ever produced. Some would describe it as an epic



A Book on the Making of LONESOME DOVE

journey of distinctly American ambition; others consider it a universal depiction of loyalty between friends. One fan will say the story belongs to the endlessly charming Gus, that everything you need to know about living and loving is contained in his portrait. Another will argue that it's the story of ramrod Woodrow Call, a man who abided by the code of the time, who refused to allow himself to feel and wound up alone. The wildly varied interpretations point to the fundamental contradiction at the heart of *Lonesome Dove*, the thing that distinguishes it from mere entertainment. It's at once a celebration and a critique of the myth of the Texas cowboy, a reflection of McMurtry's lifelong ambivalence about the people and the place that shaped him....

When I compiled this oral history for *Texas Monthly* in the spring of 2010, I talked to dozens of people involved in the creation of the book and the miniseries, as well as to critics and scholars. But I also talked to fans.... One man said his daughters' suitors had to watch the miniseries before they could be accepted into the family. But other revelations ran deeper. A woman described finding refuge in the book over the eight months she

spent caring for her dying mother. A family watched it on a hospital VCR during the weekend their patriarch died. A man placed the novel on his dead uncle's chest just before burying his coffin.

Lonesome Dove is not a place where these people go to escape. They turn to it for definition, for heroes who look and talk like them, who address life in a way they wish they could. Few books or films manage to do that for an entire culture, and none has done it for Texas to the extent that *Lonesome Dove* has. It's our *Gone with the Wind*. It's the way we want to see ourselves. ★ —JOHN SPONG



SATURDAY, OCTOBER 20, 2012
JOIN US for a special event celebrating the publication of *A Book on the Making of Lonesome Dove*. Screenwriter, co-executive producer, and photographer **BILL WITTLIFF**, author **JOHN SPONG**, and **JEFF WILSON**, who photographed the archive collection, will talk about this new volume in the Wittliff Collections' book series and take questions from the audience. Signed copies of the book will be for sale. See our Events page online for details.

A Book on the Making of Lonesome Dove was made possible in part by generous support from these friends of the Collections: **Caroline A. Forgason, Ramona & Lee Bass, Judy & Jamey Clement & Family, Frost Bank, and Suzanne & Marc Winkelman. Thank you!**



in memoriam
**HÉCTOR
GARCÍA**

Born in Mexico's capital on August 23, 1923, Héctor García has been hailed as “the Photographer of the City,” and his iconic work is prized for its sense of witness. García's interest in photography grew out of his social consciousness—he first began taking pictures in the 1930s to document working-class protests in which he participated. He studied with Manuel Álvarez Bravo and Gabriel Figueroa, and over the course of his career held 65 individual exhibitions in Mexico and abroad. García was honored as a photojournalist working for Mexican and international publications and also as a filmmaker. In 2002, he was awarded Mexico's prestigious Premio Nacional de Ciencias y Artes. Héctor García died on June 3, 2012. The Wittliff Collections share in preserving his legacy—we are proud to own 72 of García's photographs.

Sueño inocente / Innocent Dream,
México, D.F., 1950





GLOBAL ODYSSEY

FROM TEXAS TO THE WORLD AND BACK

J. FRANK DOBIE WROTE, “Great literature transcends its native land but none that I know of ignores its soil.” The challenge for many Texas writers is to remain true to their roots while integrating themselves into the global community. This demand is not unique to writers—it affects nearly everyone in the world today.

The new exhibition *Global Odyssey: From Texas to the World and Back* draws from the rich archival material at the Wittliff to examine how generations of Texas writers have journeyed across the world, encountering a variety of experiences that have inspired their creativity while at the same time underscoring their distinctive heritage as Texans.



Many writers have intentionally sought out the expatriate existence. John Graves drifted around Europe after World War II as he worked on novels and published stories in American magazines. Stephanie Elizondo Griest lived and worked in Russia and China as she observed, firsthand, the dissolution of Communism from a uniquely Chicana perspective.

Contact with other cultures can be liberating. Cormac McCarthy, known for his reluctance to discuss his own work, freely shared his thoughts on *All the Pretty Horses* with his Japanese translator. Sarah Bird used her experience growing up on a military base in Japan to write her acclaimed novel, *The Yokota Officers’ Club*.

Writers have also been drawn into the larger global community while studying their ethnic heritage. Stephen Harrigan began tracking the origins of his grandmother’s

kolache recipe and found himself greeting distant relatives in the city of Brušperk in the Czech Republic.

Global Odyssey examines a range of writers’ international experiences, including those who served in Viet Nam, such as William Broyles, Jr. and Michael Rodriguez. Other writers featured in the exhibition include J. Frank Dobie, Robert Flynn, Joe R. Lansdale, Manuel Luis Martinez, Angela Shelf Medearis, Katherine Anne Porter, Rick Riordan, Sam Shepard, Bud Shrake, and Carmen Tafolla.

The *Global Odyssey* exhibition is being staged in conjunction with Texas State’s 2012–2013 Common Experi-



Stephen Harrigan (in back, with open jacket) with some of his Czech relatives in Brušperk, November 2011

ence theme, *Global Odyssey: Exploring Our Connections to the Changing World*.

On April 4, 2013, the Wittliff will host a special panel discussion on the topic featuring Stephanie Elizondo Griest, Manuel Luis Martinez, John Phillip Santos, and Carmen Tafolla. Watch the website for details to come.

Global Odyssey, curated by Steve Davis with assistance from other Wittliff staff, runs through May 10, 2013. ★



ON MAY 11, 2012, the Wittliff Collections hosted a true literary rock star for young adult readers—**RICK RIORDAN**. A sold-out capacity crowd of 700 attended a talk by this *New York Times* best-selling author, which was held in conjunction with the Wittliff’s spring exhibi-

tion, *Rick Riordan’s World of Myth & Mystery*.

Riordan captivated his audience—adult and young adult alike—with stories from his life and career. From the influence of his grandfather and parents’ storytelling to his oldest son inspiring him to write his own brand of mythology, Riordan credited his family as the central part of his success.

The biggest laughs came when Riordan described the experience of having many of his books translated into foreign languages, including a question he received from one translator: “Mr. Riordan, what is a ‘wedgie?’” The biggest surprise of the evening was when Riordan gave the audience a sneak peak of his unreleased book, *The Mark of Athena*, by reading the first chapter in its entirety.

NEW! PRIVATE DONOR EVENTS. Separate from the large public gathering, the Wittliff Collections provided a special opportunity for donors to meet and talk with Rick Riordan at a much smaller private event earlier that evening. We appreciate the generosity of our supporters and will continue to host exclusive events like this for our contributors. If you are interested, please contact Director David Coleman at dlc160@txstate.edu. ★



Rick Riordan pre-signed copies of *The Serpent’s Shadow* (above) before chatting with an audience of 700 about his mythology-based books for young readers

(top) William Broyles, Jr. posing with members of the Viet Cong—his former enemies—during his return trip to Viet Nam, 1984

(middle) Carmen Tafolla reading at Te Papa National Museum of New Zealand in Wellington, 2005

(bottom) Stephanie Elizondo Griest’s ID card for Moscow State University, 1997

ACQUISITION highlights

The Wittliff now holds over 1,500 books, hundreds of journals, and a selection of posters, photographs, and manuscripts from **A.C. Greene** (1923–2002). Author of a number of books on many subjects, Greene also worked as writer-editor for the *Dallas Times Herald* and as a long-time columnist for the *Dallas Morning News*. He was often called the “dean of Texas letters,” and his library is testament to his passion for southwestern history and literature. [Gift of Meredith Greene Megaw] ★



THE TOM GRIMES PAPERS document the career of this nationally acclaimed author of five novels, a play, and *Mentor: A Memoir*. Grimes’s archive includes manuscripts, research, interviews, reviews, clippings, and photographs related to his work, as well as materials from the purchase, renovation, and dedication of Texas State’s Katherine Anne Porter House in Kyle. Of particular note is his correspondence with an extensive list of contemporaries, among them Tim O’Brien, Don DeLillo, Barry Hannah, Abraham Verghese, and Charles D’Ambrosio. Grimes directs the MFA Program in Creative Writing at Texas State and serves as executive editor of the program’s online literary journal, *Front Porch*. ★



The archive of music journalist **Brian Atkinson** includes drafts of his writing, photographs, and an impressive collection of audiocassette interviews with musicians Guy Clark, Hayes Carll, Billy Gibbons, Lyle Lovett, Billy Joe Shaver, Lucinda Williams, and many others. The author of *I’ll Be Here in the Morning: The Songwriting Legacy of Townes Van Zandt*, Atkinson regularly covers the Texas music scene for the *Austin American-Statesman*, and he has contributed to *American Songwriter*, *Texas Music*, *Lone Star Music*, *No Depression*, *Paste*, as well as several other music magazines. The Brian Atkinson Archive was acquired through collaboration with Texas State’s Center for Texas Music History. [Gift of Atkinson] ★

We are also pleased to have acquired the following new literary archives: **Linda Lowe** ★ **Eugene McKinney** [gift of Treysa McKinney] ★ **Robert Reitz & Gardner Smith** ★ **Hart Stillwell** [gift of Brandon Shuler] ★ Over the past six months, the Wittliff acquired additions to the archives of **Mark Applegate** ★ **Paul Baker** [gift of Retta Van Auken] ★ **William Broyles, Jr.** ★ **Jaime Chahin** ★ **Robert & Jean Flynn** ★ **Jim Hightower** ★ **Mary Gray Hughes** [gift of Benjamin Acosta-Hughes] ★ **Larry L. King** ★ **Joe Lansdale** ★ **Lonesome Dove** [gift of Adam Merims] ★ **Celia Morris** ★ **Joe Nick Patoski** ★ **Dick Reavis** ★ **Bill & Susan Reid** ★ **Marc Simmons** [gifts of Simmons & Phyllis S. Morgan] ★ **Texas Institute of Letters** ★ **Bill & Sally Wittliff** ★ *Materials are gifts of the authors, unless noted.*

The Wittliff Collections recently acquired 14 additional photographs (13 silver gelatin; one platinum/palladium) by the “father of Mexican photography,” **Manuel Álvarez Bravo**. Ranging from 1927 to 1995, these prints bring our total Bravo holdings to 46. This acquisition is especially significant because Don Manuel taught or mentored many of the photographers in the Collections, including Hugo Brehme, Graciela Iturbide, Pablo Ortiz Monasterio, and Flor Garduño, to name only a few. ★

Also newly acquired are 30 additional photographs by Mexican photojournalist, **Rodrigo Moya**. Many of these vintage prints are from his series and photo essays including “El Ixtle es Hambre,” “El Trenecito,” “La muerte de Goitia,” and “La Pasión,” and they range from 1956 to 1965. Several of these new images were taken in Panama and Cuba. We are honored to add these prints to the holdings and to have worked so closely with Moya’s wife, Susan Flaherty, in selecting them. ★

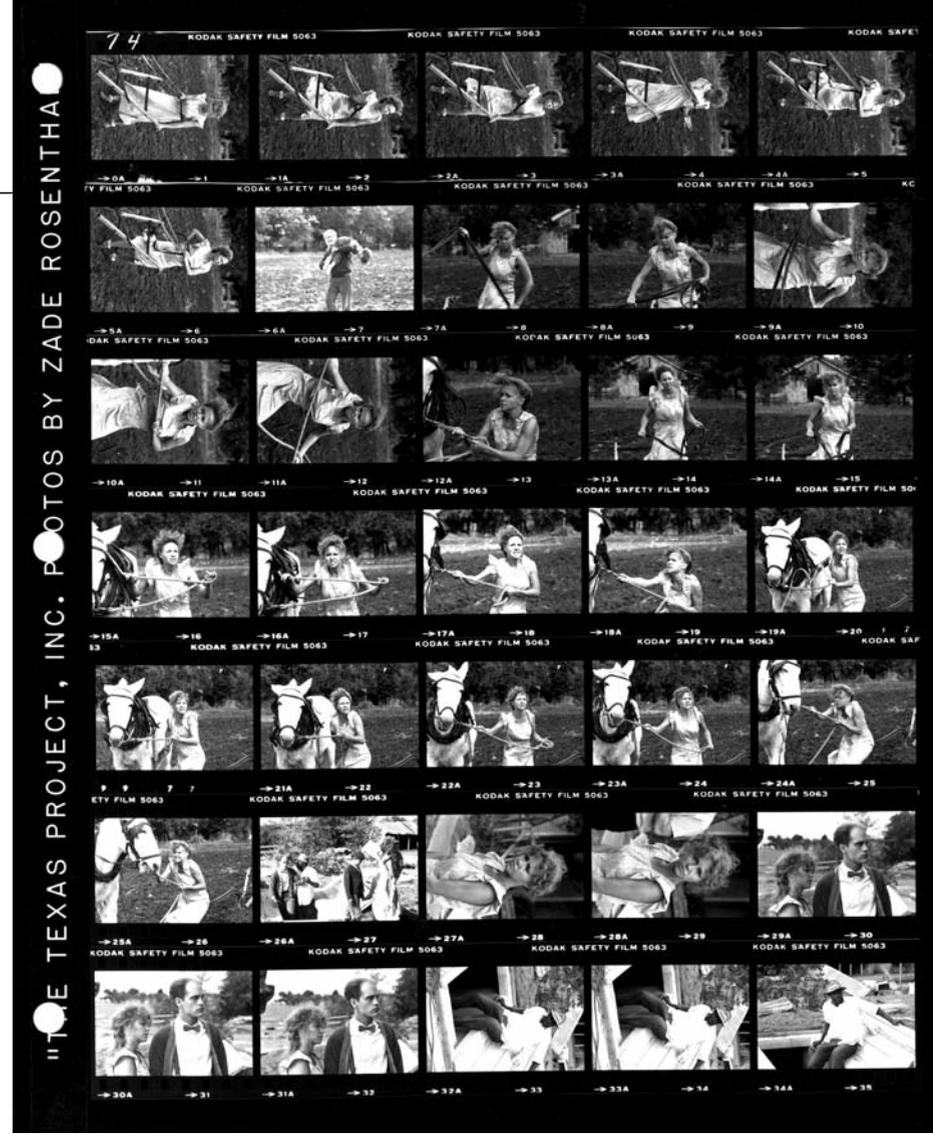


Highlights of other photographic acquisitions from the past six months include the following PURCHASES ★ 36 prints by **Mary Ellen Mark** documenting circus workers in Mexico and India ★ a unique in-camera dryplate tintype by **Jayne Hinds Bidaut** ★ four images from the Cyanotype Photogram series by **David Johndrow** ★ an archival digital print of *El bordo* taken by **Antonio Turok** in 1989 ★ NEW GIFTS include ★ a portrait of Clayton Williams by **Richard Avedon** [gift of Sam & Rebecca Pfister] ★ a *foto-escultura* from Mexico by an unidentified photographer [gift of Stella de Sa Rego] ★ 99 photographs from the Still Life and Las Sombras series by **Kate Breakey** [gifts of Breakey] ★ a portrait of Pancho Villa by an unidentified photographer and a movie still from *La duda*, 1954 [gifts of Patricia Stevens] ★ two 2002 portraits of Willie Nelson by **Matt Lankes** [gifts of Lankes] ★ one cyanotype by **David Johndrow**, a portrait of Clete Shields with his Willie Nelson sculpture in Austin by **Larry Wright**, and two photographs by **Bill Wittliff** including *On the Mesa*, taken on the set of *Lonesome Dove* [gifts of Bill & Sally Wittliff] ★

Thank you, donors!

from the ARCHIVES

ROBERT BENTON brings Texas to the screen



THE FILM OPENS in the dining room of a modest, two bedroom house in a small town in Texas in the middle of the depression.

This sentence begins the first draft of the Academy Award-winning screenplay *Places in the Heart* by screenwriter and director Robert Benton. While the words lay the groundwork for the 1984 film, they also reveal a good bit about the early life of Benton himself.

Born in Waxahachie, Texas, in 1932, Benton pulled from people, places, events, and experiences he knew in his own childhood to write this original work about one woman's struggle to save her farm and family. Production notes for the film reveal that after leaving Texas, Benton admitted, "when I first came to New York I spent a great deal of time trying to pretend I didn't come from a little town in Texas. Yet, I was also drawn to it. The first screenplay I ever wrote, with David Newman, was *Bonnie and Clyde*. There was

something about Texas and that time—the Depression—which fascinated me. But at that point I wasn't ready to deal with it without distancing it through specific lives and experiences other than my own....

Ever since I left Waxahachie I had always pictured it in my mind as a barren place. But when I returned to film *Places in the Heart*, I discovered it was a pretty, lush town.... The values of this small town asserted themselves on me.... Those people were strong and forgiving. That's the only way they could have endured the often harsh life there."

In addition to *Places in the Heart*, Benton has written and/or directed nearly 20 films, including *Nobody's Fool*, *Kramer vs. Kramer*, *The Late Show*, *What's Up, Doc?*, *Superman*, and *Billy Bathgate*. So far, he has been honored with 30 film-industry awards, including three Oscars.

Processed by Texas State graduate students in Public History, the archive documenting his extensive filmmaking career was donated by Benton to the Wittliff—a generous resource for researchers and fans alike. Included are his original screenplays, production and publicity materials, set designs, contact sheets, and photographs for many of the films he wrote and directed. See the finding aid online at www.thewittliffcollections.txstate.edu/research/a-z.html. ★



welcome our new archivist

LAUREN GOODLEY has joined the Wittliff Collections staff as Archivist. Lauren earned her MS in Information Science from the University of Texas at Austin in 2008, and she was previously Archivist at the Texas



General Land Office where she processed complex archival collections, worked on digitization projects, and managed digital content. Lauren's experience in each of these areas will be an asset to the Wittliff Collections as we begin to acquire, preserve, and manage more and more digital content. Join us in welcoming Lauren! ★

General Land Office where she processed complex archival collections, worked on digitization projects, and managed digital content. Lauren's experience in each

FRIDAY, OCTOBER 26, 2012
JOIN US FOR ARCHIVES DAY
Once again the Wittliff will collaborate with Texas State's University Archives in observing American Archives Month—a time to reflect on the importance of collecting and preserving historical, cultural, and other records. This year's topic is Presidential Libraries and Archives. Details are being finalized for this seventh-annual, free event at the Wittliff. Please check the Events page online for updates.

THE WITTLIFF COLLECTIONS

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THE KEYSTONE

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THE KEYSTONE

EDITORS

Dr. David L. Coleman
Michele Miller

DESIGNER

Michele Miller

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Texas State University,
San Marcos.

ADMISSION is free,
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TOURS & INFO
512.245.2313

E-MAIL

thewittlifffcollections
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down the road...

MAY 4 – JULY 21, 2013

MÉXICO LINDO presents the beauty of Mexico's landscape and her people as seen through both foreign and native eyes, in photographs from the permanent collection.



Caricia / Caress, 1989, Mariana Yampolsky

JULY 8 – DEC 8, 2013

COMING TO LIGHT: *Recent Acquisitions* features the newest additions to the Wittliff photography collection and showcases the dynamic growth in the photography holdings.



Medicine Bottles #1, from Cyanotype Photogram series, 2012, David Johndrow

MAY 4 – JUNE 20, 2013

VAQUERO: *Genesis of the Texas Cowboy* with photographs by Bill Wittliff. Currently on tour with Humanities Texas, our *Vaquero* exhibition returns for a short stop. See www.humanities-texas.org/exhibitions for tour and loan info.

JUNE 3, 2013 – FEB 14, 2014

THE SAM SHEPARD PAPERS. This exhibition from the major archive of the Pulitzer Prize-winning playwright and Academy Award-nominated actor commemorates the publication of the forthcoming book of Shepard's correspondence in the Wittliff's Southwestern Writers Collection Book Series.



Sam Shepard, 1992, Bill Wittliff

on the cover

Larry Winters, 2009, by Dan Winters. On view now through April 11, 2013 in the *Face to Face* exhibition of portraits from the Wittliff's photography collection.