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ON THE COVER

*Emergency Human Blood Courier*, from *Bottom of the World* (2013), a portfolio of 11 lithographs. Collection of the Art Division, Museum of Texas Tech University © Terry Allen.

Masthead photo by Mekht on Unsplash.



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This issue of M Magazine of the Museum of Texas Tech University is made possible by the generous support of the Helen Jones Foundation, Inc.

M Magazine is a biannual publication of the Museum of Texas Tech University.



## Season's Greetings

As we say goodbye to 2021, we also bid adieu to Dr. Peter S. Briggs, our Helen DeVitt Jones Curator of Art. Dr. Briggs is retiring from his position and lead of the Museum's Art Division on December 31st, 2021.

Dr. Briggs joined the staff of the Museum of Texas Tech University in 2004, having previously worked as the Director and Chief Curator of the Nora Eccles Harrison Museum of Art (Utah State University, Logan, UT), Chief Curator of the Tucson Museum, and University of Arizona Museum of Art (Tucson, AZ). His tenure has seen an expansive growth of the Museum's art collection, in terms of number of artworks, its research value, its aesthetics, and its exhibition capability and capacity.

Over his career, Dr. Briggs has published 70+ publications and curated more than 125 exhibits on a diverse array of topics, but principally on printmaking and southern Central American art. Throughout his 17 years here at the Museum, Peter has brought over five million dollars of artwork into the collection, that is comprehensive in scope and of research importance.

Dr. Briggs is the recipient of two prestigious Fulbright scholarships, awarded in 2009 and 2016, to teach and study at the Academy of Fine Art and Design (Bratislava, Slovak Republic) and the Vilnius Academy of Arts (Vilnius, Lithuania). His scholarships provided ideas that created the Artist Printmaker/Photographer Research Collection (AP/RC) and helped vibrant artists in the Baltics and Eastern Europe learn about the practical side of the art world in terms of preservation, business understanding and logistics, and how museums affect the community. In 2019, Dr. Briggs was awarded the competitive (only five awarded in Spring 2019) and distinguished, Visual Arts Curatorial Research Fellowship from the Andy Warhol Foundation. This scholarship focused on developing the exhibition, *Down in the Dirt: The Graphic Art of Terry Allen*, and a publication of the artists prints—lithographs and intaglios. This exhibition opened on November 29, 2021, at the Museum and can be viewed through March 2022.

Dr. Briggs's curatorial role has not only been about research, care of the collection's artwork, and exhibitions, his dedication to teaching future museum professionals, and transferring his knowledge about art curation (recognized on a national and international level). In addition, Dr. Briggs has been a steadfast steward and friend to a multitude of artists and studios. He cares about art and the process of creating it and is a fierce advocate of the artists themselves and their rights in terms of ownership, exhibitions, and protecting an artist's reputation.

Personally, I am grateful to him for the good conversations we have had over the last two years, covering an array of topics: museums, art, philosophy, good food (and where to find it), the Southwest, and science. I have enjoyed discussing the absurdities of life and his dry humor.

Although retiring, Dr. Briggs will still be active at the Museum. He will be providing his curatorial expertise, research, and understanding to craft and curate the inaugural exhibit for the Dr. Robert Neff and Louise Willson Arnold Gallery, which will open in June 2023. He will also assist in the care and development of AP/RC till mid-2023 and will serve as a museum research associate and a member of the AP/RC Advisory Group, thereafter.

We wish Dr. Briggs the very best and thank him for the amazing work and dedication he has provided the Museum, his students, and the art world of the Southwestern United States.



**AARON D. PAN**, Ph.D., is Executive Director of the Museum of Texas Tech University. He welcomes your comments, questions, and ideas. Contact him at: [aaron.pan@ttu.edu](mailto:aaron.pan@ttu.edu)



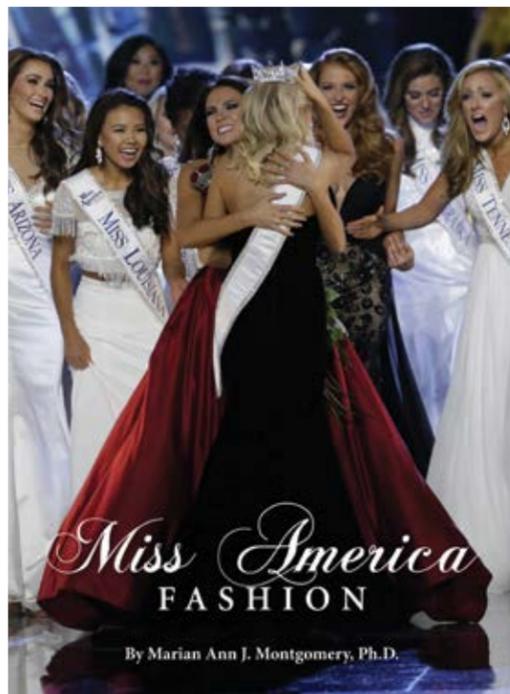
FISHER QUILT AUCTION TO BENEFIT  
MUSEUM ENDOWMENT

In February 2022, more than 50 quilts made by Linda Fisher will be auctioned to benefit the Endowment for the Clothing and Textiles Curator position. These beautiful pieces are separate from the 73 made by Mrs. Fisher that were accepted into the Museum's collection and which are on exhibit through March 6, 2022. The 50+ pieces will be offered through an online auction as well as an in person event on Saturday, February 26, 2022.

Linda Fisher is a prolific West Texas quilter who brings an artistic eye to her love of color and fabric. While many of her quilts reference traditional patterns she arranges the blocks in a unique manner. Mrs. Fisher has taught quilting classes, served as a judge and shared her love of quilting with organizations throughout West Texas. Her understanding of the importance of preservation led to financial contributions and donations of quilts and quilt related materials that have significantly strengthened the quilt collection at the Museum of Texas Tech University.



Links for the online auction will be uploaded to the Museum's website in January. For further information, call 806.834.5146 or email [marian.ann.montgomery@ttu.edu](mailto:marian.ann.montgomery@ttu.edu)



CURATOR'S BOOK OFFERS AN  
IN-DEPTH LOOK AT THE CLOTHING  
WORN BY THE  
MISS AMERICA CONTESTANTS

In December 2021, the Museum of Texas Tech University opened *Miss America Fashion*, an exhibition of garments worn by contestants throughout the Miss America pageant's 100-year history. Dr. Marian Ann Montgomery, Curator of the Clothing and Textiles division and the exhibition, also wrote a book of the same name that focuses on the clothing worn in competition and how the garments reflect the symbolism of the ideal American young woman. The book will be available for purchase in January of 2022.

Visit our website for more information or email [marian.ann.montgomery@ttu.edu](mailto:marian.ann.montgomery@ttu.edu).



Lubbock Lake Landmark opened its newest exhibition, *Life in a Dugout Hunting Buffalo and Herding Cattle*, in November 2021. The exhibit showcases what a decade of archeological research has revealed about life in a dugout built of native stone in nearby Garza County.

Lubbock Lake Landmark is located 2.2 miles north of the Museum of Texas Tech University at 2401 Landmark Drive.

Lubbock Lake Landmark will be closed for the break between semesters beginning Monday, December 20, 2021. We will re-open on Tuesday, January 4, 2022, at 9 am.

LUBBOCK LAKE LANDMARK

**HOURS**

Tuesday through Saturday: 9 am–5 pm  
Sundays: 1 pm–5 pm  
Closed Mondays

**CONTACT**

806.742.1116  
[lubbock.lake@ttu.edu](mailto:lubbock.lake@ttu.edu)





# Ongoing Construction

UPDATE ON THE DR. ROBERT NEFF AND LOUISE WILLSON ARNOLD WING

After the groundbreaking on June 11, 2021, construction began on the *Dr. Robert Neff and Louise Willson Arnold Wing*. Much of the work from then through October were less visual in terms of construction and included rerouting and/or replacing electrical lines and plumbing. With most of these elements being original to the 51-year-old structure, replacing these elements was necessary to move forward. In November, digging began for the future basement. Two staircases were removed, installation of plumbing and electrical were done, as well as structural work to support the

basement and two additional floors. December has been installing waterproofing and setting rebar cages for the spot footings. After the concrete and foundation work is completed, the steel framing should begin in early January.

We are excited about the progress being made and are grateful to the Helen Jones Foundation, Inc. for their generous support. With an increase of activity, there are many pieces of equipment, trucks, dirt, moving parts, and a rerouted entry to the Museum from 4th street. Please be aware of your surroundings when visit!



**1** Skid steer tire marks on the cleared-out area near the Education entrance on Nov 10.  
**2** Construction worker on site before the basement digging began.  
**3** Construction and transport vehicles make way to the site.  
**4** The Museum's project coordinator, Cameron Saffell (middle) with Western Builder workers.  
**5&6** Close up of the ground on Dec 10, showing exposed pipes and rebar.  
**7** Old Education entrance with staircase removed.  
**8** Students, faculty, and staffs tour the future basement area.

# THE WALL OF BIODIVERSITY AND WILDLIFE EDUCATION

The Natural Science Research Laboratory (NSRL) is a division of the Museum of Texas Tech University located inside the Museum. Although it is an active research site and houses a large portion of the Museum's collections, the collections have never been accessible to the public. Other than occasional use in short-term exhibits, many of the specimens in these collections have been hidden away in the Museum since the 1960s and 1970s.

## WITH YOUR HELP, WE WANT TO CHANGE THAT

The NSRL recently has constructed a mock-up display, in hopes of generating funds to develop a large-scale, first-class taxidermy installation for public viewing and education. The planned permanent exhibit will showcase mammal and bird taxidermy on the two-story brick wall in the atrium area of the NSRL. Photos of the mock-up display can be found below. The mock-up utilizes a small sample of the NSRL's extensive and diverse collection of large mammals from around the world and provides a realistic idea, at a limited scale, of what the permanent installation will entail. It is our hope and goal for this permanent exhibition to provide a fun and educational experience to everyone from children to outdoorsman to naturalists and conservationists, as well as serving as a teaching tool in conservation and natural history.

It is important we note that all the taxidermy specimens you see here and within the collections are decades old and were donated to the NSRL by hunters and their families, acquired from other museums, or were collected by qualified scientists. Although many represent species that are currently threatened, endangered or protected by law, absolutely none of the specimens in the NSRL collections were hunted or collected from the wild while the species had protected status. These taxidermy mounts are now able to serve a great and valuable purpose in providing research, education, and exhibition for future generations.



## NATURAL SCIENCE RESEARCH LABORATORY

The Natural Science Research Laboratory (NSRL) is an internationally recognized research facility that houses the mammal, invertebrate, bird, and radioactive collections as well as the Genetic Resources Collection. These collections total more than 5.5 million objects and specimens. The NSRL conducts active research, receiving grants from the NSF, NIH, and many others. The NSRL collaborates with many campus partners, other universities, and researchers from around the world and offers an online research database and specimen and tissue loans.



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- Discipline-based curatorships

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- Heritage administration
- Interpretation
- Heritage education
- Heritage tourism and ecotourism

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Learn more at:

[depts.ttu.edu/museumttu/masters/about-program.php](https://depts.ttu.edu/museumttu/masters/about-program.php)

Your generosity will make a lasting difference for many years to come and support critical and important environmental education. There are many ways to contribute to this effort, from \$10 donations to "specimen adoptions" to sponsorships that could include naming opportunities for this educational exhibit.

PLEASE HELP US IN REACHING THIS GOAL!



#### CONTACT US TODAY

For more information, questions, or to donate over the phone, please call us at

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# DOWN IN THE DIRT

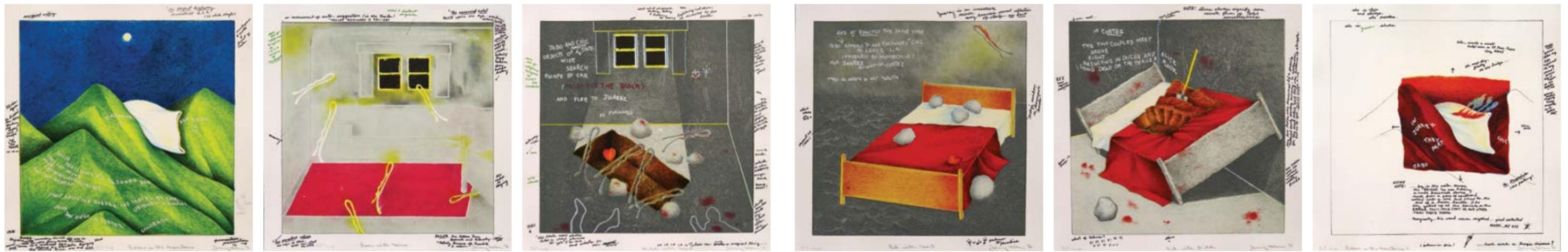
by *Peter S. Briggs, Ph.D., Helen DeVitt Jones Curator of Art*

*Remember the flower children  
and their shit-eating grins  
Wearing buckskin building teepees  
trying to be Indians  
And remember the reservation  
with the drunks against the wall  
Peddling turquoise to the tourists  
Down in the dirt uhhh huhh  
After the Fall*

Terry Allen, *After The Fall* (released 1996)

## THE GRAPHIC ART OF TERRY ALLEN

THE EXHIBITION PROVIDES AN UNPARALLELED OPPORTUNITY TO SPAN A COMPLETE CHRONOLOGICAL AND CONCEPTUAL RANGE OF ALLEN'S ARTISTIC PERSONA. HIS GRAPHIC ART IN THE COLLECTION OF THE MUSEUM OF TEXAS TECH UNIVERSITY ROBUSTLY DEMONSTRATES RELATIONSHIPS AMONG HIS NARRATIVES, MUSIC, SCULPTURES, INSTALLATIONS, AND PERFORMANCE ART. THESE GRAPHICS ARE AMONG HIS MOST PUBLICALLY ACCESSIBLE WORKS OF ART.



JUAAREZ SUITE - A SIMPLE STORY, 1976

A portfolio of six lithographs with a branded leather box and an LP recording. ©Terry Allen

Terry Allen is an artist dedicated to independence, creative dexterity, mistrust of authority, and wariness of hierarchy. Born in Kansas in 1943, Allen was raised in Lubbock, Texas. He assisted his father, a semi-professional baseball manager/player and impresario, to present music and wrestling events in West Texas. His mother, a pianist, handed down to her son a penchant for playing the keyboard. Allen left West Texas soon after high school and moved to southern California, enrolling in Chouinard Art Institute (BFA 1966). He exhibited regularly in Los Angeles and taught at California State University (1971–1979) in Fresno. He moved from southern California to Santa Fe, New Mexico in 1987.

Allen has suggested that growing up in West Texas under the tutelage of his impresario father and ivory tickling mother provided early momentum for his narrative adventures. The artistic and musical consequences of this impetus are a fulcrum of border landscapes, southern *frontera* temperaments, and class conflicts. Allen fuses *norte* and *sur*. He embraces some forty years of an untidy amalgam of love, tears, violence, kindness, exploitation, food, language, sabotage, revenge, and, all too often, indifference. It is a heterotopia: known in Mexico as *la frontera del norte*, or simply *el norte*, and in the U.S. as the Southwest. It is a place of margins and exposed nerve endings.

Allen's seemingly limitless iterations of images and entangled narratives return over and over again to Ciudad Juarez and the Mexico-U.S. border, the "laboratory of our future" as Charles Bowden, Noam Chomsky and Eduardo Galeano have noted. Allen's cameo events and characters thrive in some conceptually mysterious middle ground, a borderline, a *frontera*. His stories rarely yield resolution. A shifting but discernible cadence characterizes his work; it is *una mezcla*. He shares this frontier with the likes of Aaron Copland, Jack Kerouac, Leslie Marmon Silko, Lydia Mendoza, and Cormac McCarthy, among others. Dave Hickey, in *Terry Allen* (2010), noted that Allen's narratives return again and again, through media and across decades, to a clutch of places and people and, "this logic of infinite return, of obsessive recursiveness...can look a little crazy from the outside. And it is a little crazy, as if the artist were perpetually remodeling his consciousness. There is genuine madness and darkness here..." The "clutch of places and people" tend to be in a shifting epicenter defined by a trapezoid of West Texas, Ciudad Juarez, Cortez (Colorado) and southern California.

Allen undermines cause and effect and celebrates contradiction, uncertainty, inconsistency, and failings. Distinctions between fiction and non-fiction disappear. His images provide glimpses of cheap movie magazines, sailor's tattoos, backseat sex,

asphalt highways, lasting friendships, peg-legged dancers, war wounds, filial devotion, drug addiction, class conflict, bloodshed, and senseless neighbors shooting a family's dog. Grounded in the muck and heat of daily work and life, episodes unreel and zigzag through the last half-century and across the Southwestern United States and northern Mexico. These vignettes embrace routine pains and pleasures, tedious hours of wage labor, desire, tenderness, love, humor, paradox, insincerity, indiscretion, melancholy, judgment, and violence. In Allen's worlds, experience is sensed, not analyzed. And experience outpaces reason.

*Juarez: A Simple Story* is arguably Allen's longest-lived and most pivotal leitmotif. It materialized in a seminal portfolio (accompanied by a vinyl LP) and in an exhibition/installation at the Houston Contemporary Art Museum in 1975–76; resurfaced in 1989–90 at Tamarind Institute in a suite of lithographs with Douglas Kent Hall (*Positions on the Desert*) and in an installation at the Wexner Center for the Visual Arts (*A Simple Story*); arose again in several intaglio prints of the 1990s made at Flatbed Press in Austin; and recently emerged in a re-mastered and re-released CD through Paradise of Bachelors. Allen's self-described "simple story" is a tenacious libretto and an epicenter of Allen's art.

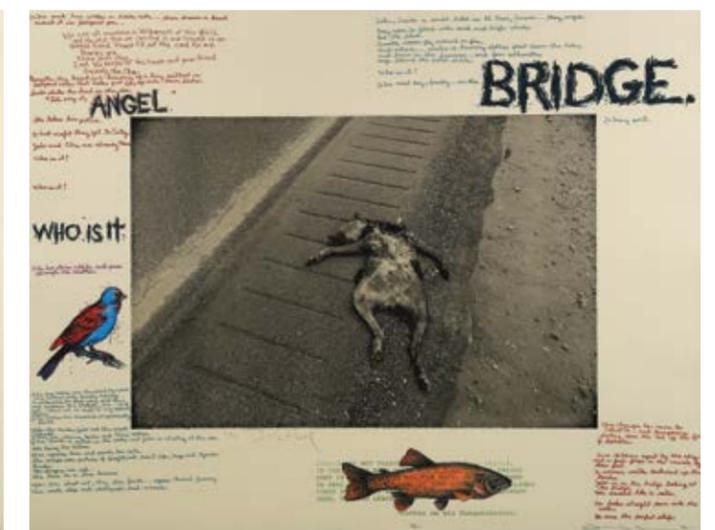
During fifty years, Allen's artwork has meandered with catholic breadth through installation, music (recorded and live),

object making (paintings, collages, prints, drawings, public art, and assemblages), radio, and theatrical performance. His narratives move among these media. Yet, his graphic art marks the critical intersections along the way, snaking through his conduit of places and people. Allen's graphic works of art provide an unexplored avenue to discover his universe, serving as roadside attractions along bewildering complex maps. As a result, the graphic art that focuses this project provides audiences heightened, even clairvoyant, glimpses of the links among his vision, texts and music.

Similar to his graphic art, Allen's music also depends on replication (e.g., CDs, LPs, etc.). Such multiples-visual or musical-increase occasions of experience: the physical and narrative content of the media feed each other. Allen's graphics regularly combine image and text, including lyrics and scores. CDs and LPs are housed in portfolio boxes of his first and most recent suites, *Juarez: A Simple Story* and *Bottom of the World*. The very first lithographs he made feature musical notation and a 1960s cafe tableside jukebox. In his graphics, like his music, Allen carves improbable but familiar images, words, notes, shapes, sounds, double entendres, metaphors, puns, metonyms and clichés. His pictorial narratives drift between personal and social fault lines and pierce arrogance and aestheticism. They are rooted in the dirt. **M**



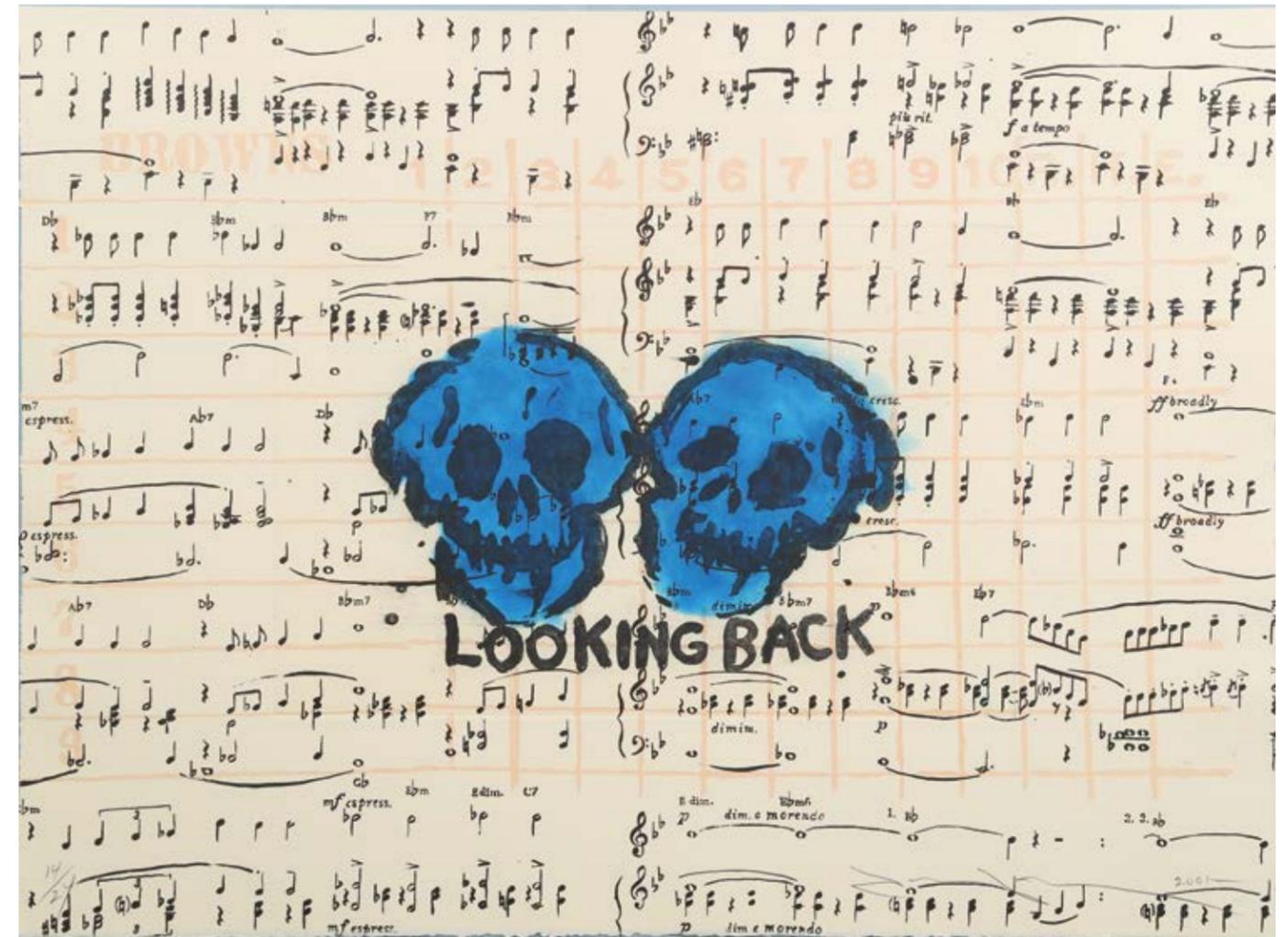
THE MAN WHO DOGS FOLLOW, FOLLOWING DOGS, 1983. Lithograph ©Terry Allen



POSITIONS ON THE DESERT, J-U-A-R-E-Z, 1990  
A series of six lithographs, metallic powder, and chine collé. With Douglas Kent Hall ©Terry Allen

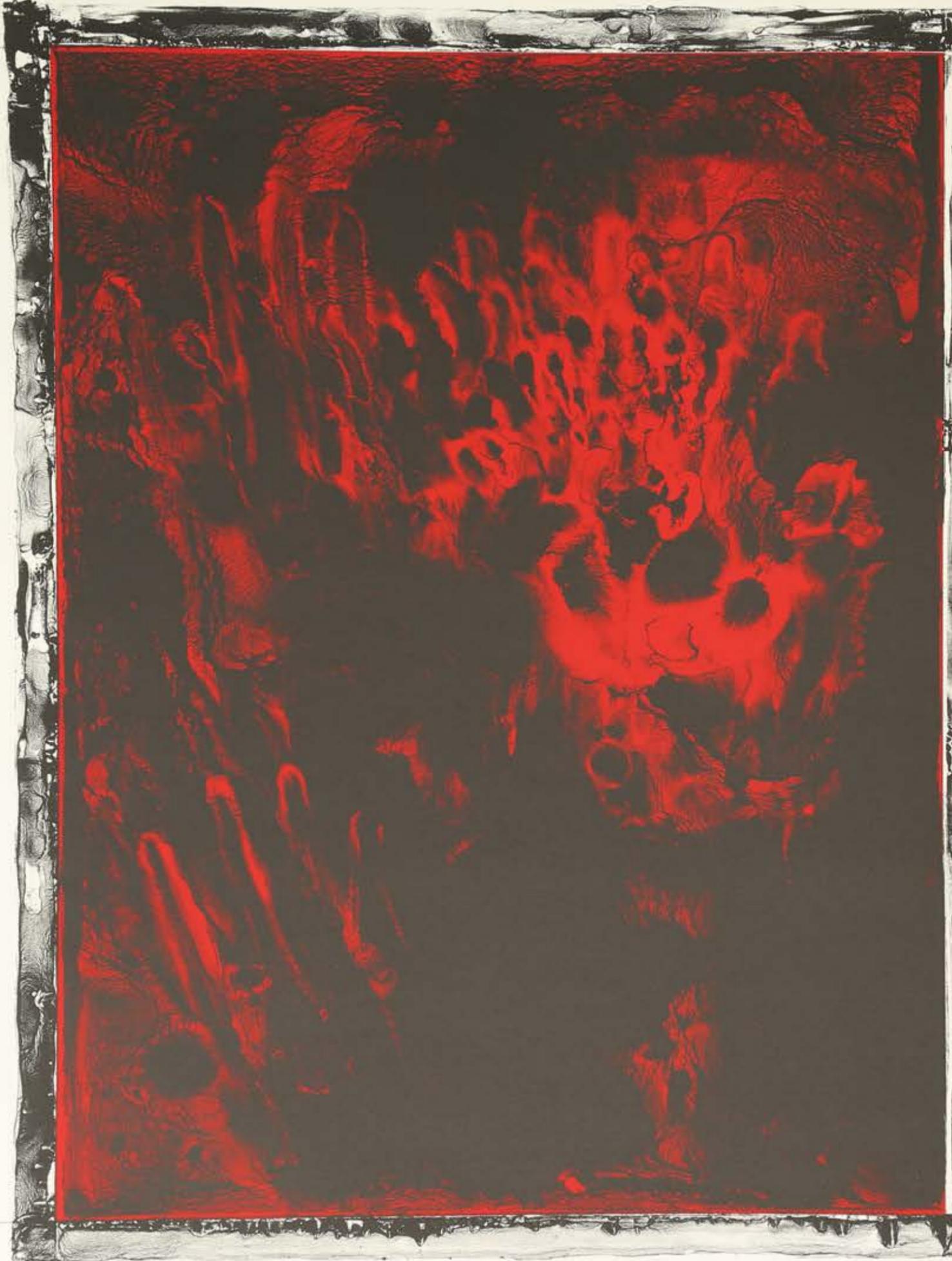


< **THUG DOG**, 2007. Lithograph ©Terry Allen



**LOOKING BACK**, 2001. Etching and lithograph ©Terry Allen

**BOTTOM OF THE WORLD**, 2013. From a portfolio of 11 lithographs ©Terry Allen >



# Four Corners

2

51 B B B/F# E E F#  
Tex Head down to Mex i co Up San Di e go

56 F# F# C# F# F# C# F# C# F# C#  
i for nia To the

61 F# F# C# F# F# C#  
one, two, three, four Col o

65 B E/B B7 E/B B B7 B B  
ra do To Coda

72 B B7 B F#  
I re mem ber an an chored on

75 B B B  
ing Cause the cap tain was drunk with a gyro on deck on the

80 B B B/F# E E  
rail ing With a sigh she cried be with the pas sard's

B B F# B F#  
boon But her mast it slashed like a dag ger through the Span ish moon

90 B B/F# B/F# B B E/B  
I re mem ber her dark deck dan cing on a wild new

95 B B B B  
sea And the moan she groaned

∞ E/B B B B/F# E E  
Rol lin' from un der me All Span ish bride bla tin' be fore the dawn

*moonlight*

# Four Corners

Words and Music by Terry Allen

1 I re

5 mem ber her in a tra iler at night

10 With her hair all wet an' black an' rolled up tight

15 With the ribbons round her fin gers Wait ing for her hair

20 Like the vi sions of a drea mer

24 Cur ling through the air I re

29 mem ber her blue ki mo no in the moon light

33 Ah drif tin' a cross her breast in the moon light

38 cupped her in my hands just like two rain bows While she

42 kissed me up on the mouth O Col o ra do

46 Col o ra do Af fec tio na do Out ta

# Four Corners

1 I re

5 mem ber her in a tra iler at night

10 With her hair all wet an' black an' rolled up tight

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# QA

## FIVE QUESTIONS FOR Emily Wilkinson

DIRECTOR, PUBLIC ART PROGRAM FOR  
THE TEXAS TECH UNIVERSITY SYSTEM |  
MASTERS IN HERITAGE AND MUSEUM SCIENCES 2006



**EMILY WILKINSON**  
currently serves  
as a member-at-  
large for the Texas  
Association of  
Museums board.

### How did you get into the Museum field?

I was going to be a counselor at the elementary school level, and you have to be a teacher for, I think, four years before you can be a school counselor. When I was getting elementary teacher certified I didn't really want to be a substitute teacher to get teaching experience, which is what a lot of people do. I ended up getting a job at the Science Spectrum and worked in their education program. It was really good experience for me in teacher training to plan lessons, teach kids, get to do all of these fun activities. As I was student teaching, I realized (I was teaching third grade) that the students didn't really get science all the time. They would get science every other six weeks or something and it was a joy for them to get to do science. I got to do more fun science things with them because I was still working at the Science Spectrum so I would bring extra things for them. But I really started to fall in love with the informal education process. There was another girl that worked in the education department (Science Spectrum) with me that was in the Texas Tech Museum Science program, and I was telling her how I loved just doing this, why can't I stay and do this. And she said, "Well actually you can." Instead of getting a teaching job I decided to apply to the Museum Science program.

### What has been your career path?

I worked at the Science Spectrum all the way through my program here at Tech, primarily in museum education. When it was time for my internship, I wanted to get experience at a different place, and I ended up doing my internship at the Lubbock Lake Landmark. Which is a really good built-in salary and benefits. So that was a neat opportunity to learn what The Landmark does. After that, I did come back to the Museum for a few months and worked in museum education. I ended up getting a job at the National Ranching and Heritage Center (NRHC) as their educator. I started out as their education coordinator and the director of education left after about a year of me working there so I moved into that position. I worked there for about eight years. I worked there until my current job as the Director for Public Art at the Texas Tech System and have been there since 2014.

### How did the Director of Public Arts position come about?

The Public Art Committee usually has someone from the Museum or the Ranch (NRHC) on their committee and someone had nominated me. Art has always been my first love. I love working in science and history and archeology and I feel like I've caught pretty much all the categories at this point in terms of types of museums. I would always incorporate art into all the museums I worked at. So, as I was working at the NRHC I was able to serve on the public arts committee and after about a year of being on the committee the director of public art at that time was moving and she approached me and said she thought I should apply. It was a really easy, nice transition because I was already on the committee, so I already knew kind of how it all worked. Obviously, there was a big learning curve once I started but I at least up to speed on current projects and how all that works

### Does your graduate training help in your job? If so, how?

You know, it's funny. I felt like this job was almost like me stepping away from the museum world because it's not officially a museum. Everything is outside, I don't see visitors when they come see our collection, it's kind of up to them if I ever hear what they think of it or see it. But I feel like I've used my degree the most in this position. I am a department of one which happens a lot in museums, but I really get to use my preventative conservation and collections management a lot. I've used my museum law class a lot, just for knowledge in certain situations. Obviously, what I've learned in education and even in exhibits and that sort of thing. We have a rotating gallery in

the system's building that I handle as well. Of course, administration. There is a lot of upper administration people that I deal with in my position. It's the most visible one percent\* of any construction project budget so there is a lot of navigations in that realm.

### What has been your favorite part about working in arts/museum field?

I just love helping people discover museums, or their love for museums, or maybe finding them something they could love about museums especially public art. Most people when they come into a museum, they consciously made the decision to go there, or somebody makes them go. But what I love about public art is that it's everywhere, it's kind of unavoidable. It forces people to interact with art whether they want to or not. It kind of gives them that opportunity to think about it and talk about it. Especially my approvals or when I'm talking about pieces, people who you may never think are interested in it get to talk about it or ask questions. I'm still a museum educator of art, I love the education aspect and getting to teach people or learn from them the different things they get to experience. And obviously the lifelong learning element. Once you're done with school you should continue to learn and grow and that's what museums do a great job at.

### What advice would you give to current or future students in this program?

I would say be open to whatever job you come across because whether you want to be a curator or not, there may be other paths to get to the museum. Really take whatever opportunities you have. I think it's good to work at a smaller museum so you can get experience in all different areas. Definitely be willing to talk to people and meet people. This is a big field about connections, not necessarily who you know but where you know to look for positions. Be open to things like public art or other avenues that may not be the traditional museum route. I think it's really good to get involved with organizations like the Texas Association of Museums or MPMA just so you have that network of people you can talk to. And definitely stay in touch with your classmates because they are some of your most important contacts when you start out.

\*Through the Public Arts program, public artworks are funded using one percent of the estimated total cost of each new major capital project.



MUSEUM OF TEXAS TECH UNIVERSITY  
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- Museum League \$75
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- Check Enclosed  
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Detach and mail to:  
**The Museum of Texas Tech University Association**  
3301 4th Street Box 43191  
Lubbock, Texas 79409-3191

You may also join online at [www.mottua.org](http://www.mottua.org)  
or over the telephone by calling the Association Office  
at **806.742.2443**



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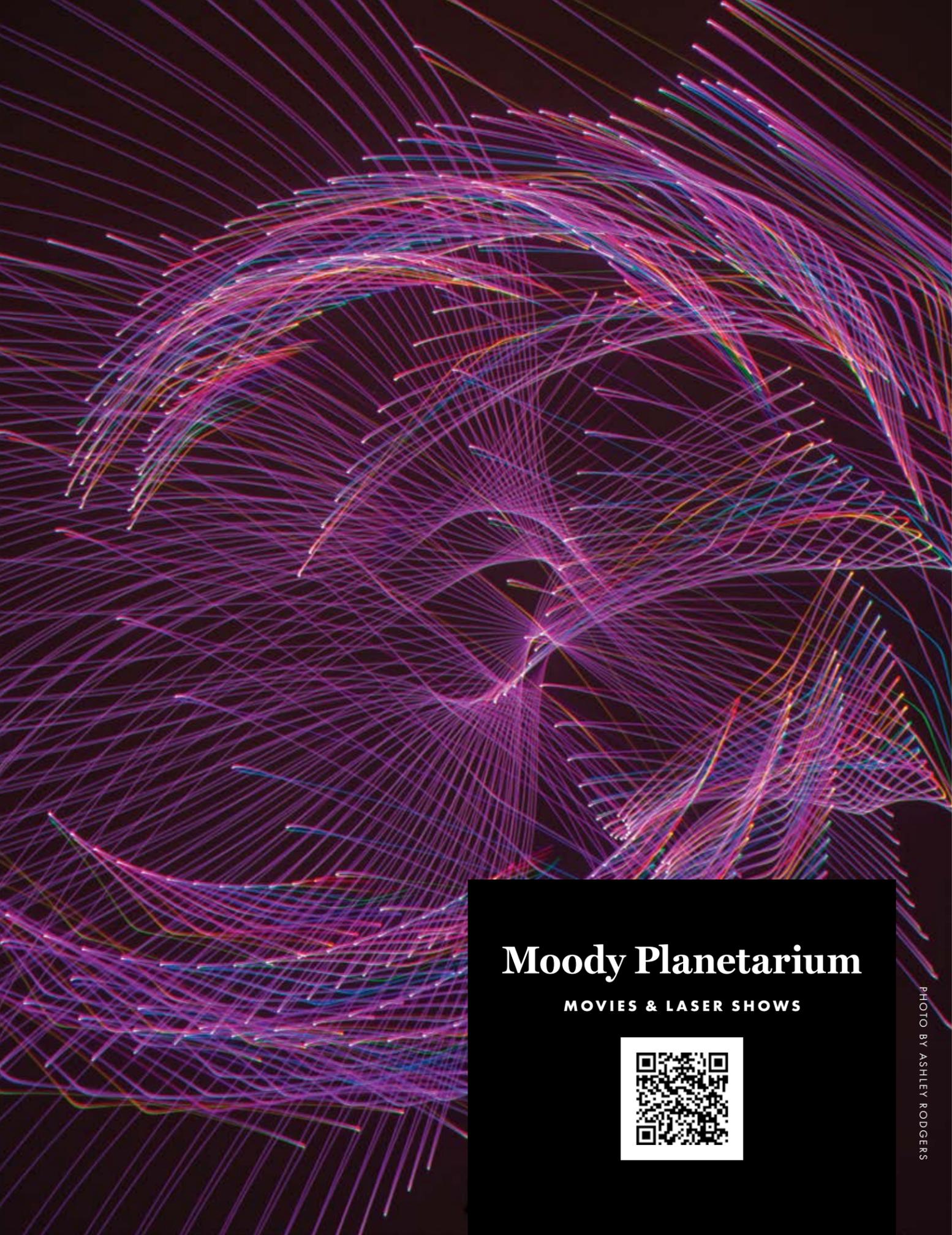


With its six collections and the American Alliance of Museum accreditation, the Museum of Texas Tech University has established itself as a leader in preservation and education for the Southern High Plains in the last 90 years. There are 8.8 million objects in the Museum's collections. Each one tells a story about the region and the people and creatures who have lived here over the centuries. By pooling your contributions with those of other members in the community, you ensure that your impact goes much further to preserve our region's most precious history for generations to come.

**TOGETHER, WE CAN PRESERVE A PRICELESS RESOURCE FOR FUTURE GENERATIONS.**

To donate, visit [www.give2tech.com](http://www.give2tech.com) and click 'Give Online.' You can search 'museum' and select the area you feel most strongly to give to, from special projects and exhibits to scholarships for the Heritage and Museum Sciences students to general operations and support.

**WE WANT YOU TO BE A PART OF THE FUTURE OF THE MUSEUM!**



# Moody Planetarium

MOVIES & LASER SHOWS



PHOTO BY ASHLEY RODGERS

## UPCOMING EXHIBITIONS



**IMPRINTING THE WEST**  
MANIFEST DESTINY, REAL AND IMAGINED

OPENING 2022

### January 28

Westward expansion was one of the most transformational elements in American life throughout the nineteenth century. Printed imagery played an important role in the dissemination of knowledge and understanding about the West and those who inhabited it. *Imprinting the West: Manifest Destiny, Real and Imagined* features 48 hand-colored engravings and lithographs that explore these depictions and the influence artists had on the perception of the wild west.



**CRISSCROSS (SERIES 3 OF 3)**

BILL LAGATTUTA AND COLLABORATIVE PRINTMAKING

OPENING 2022

### January 29

The final installment of the series where the relationship between a masterprinter and artist is exposed and explored. What is a master printer? In the art universe of printmaking, a master printer is expected to have a profound knowledge of at least one among various print media, a collaborative disposition that enhances working relationships between artist and printer, and a robust inventory of skills to assist an artist. Since many types of printmaking are technically complex and depend on specialized equipment and skills, many artists turn to master printers for assistance. This relationship is often referred to as "collaborative printmaking".



**ICE AGE ON THE SOUTHERN PLAINS**

OPENING 2022

### Summer '22

The permanent gallery *Ice Age on the Southern Plains* will receive an update in 2022. The gallery, which features prehistoric natural history such as a mammoth and saber-toothed cat, will be given a fresh new look and have objects added from the Museum's collections. This gallery depicts the landscape of the local area during prehistoric times through active research that is conducted at the Museum and the Lubbock Lake Landmark. The update is scheduled to be completed in late Summer 2022.

*Buffalo Bull, Grazing* (1844) by George Catlin. Hand-colored lithograph (21x25 inches), private Collection. Photo: E.G. Schempf

*Fans in the Stands* (1987) by Richard Levers. Lithograph. Collection of the Museum of Texas Tech University Association; purchase with funds provided by the Helen Jones Foundation, Inc. © Estate of Richard Levers



### CRISSCROSS (SERIES 2 OF 3)

BILL LAGATTUTA AND COLLABORATIVE PRINTMAKING

OPEN 2021 THROUGH 2022

## Oct 24 – Jan 24

This exhibition is a series of three that features the crossing of paths between one master printer and several artists, specifically Bill Lagattuta and an array of visual artists working primarily in the Southwest United States. The works of art in each exhibition exemplify the range among the technical expertise of a printer, the creative vision of an artist, and their ability to work together.



### THE ARTISTRY OF LINDA FISHER

OPEN 2021 THROUGH 2022

## Aug 1 – Mar 6

Between 2015 and 2020, Linda Fisher, a prolific quilter, offered over 100 quilts to the Museum for its collection. Over 70 were selected with the remaining pieces being auctioned to benefit an Endowment for the Curator of Clothing and Textiles position. Fisher's style is bold and diverse, utilizing different patterns and colors, drawing inspiration from a multitude of sources, including current events. Fisher often takes old blocks and finish quilts and puts her own artistic twist on traditional quilt patterns.



### LOUISE HOPKINS UNDERWOOD:

LUBBOCK WOMAN WHO IMPROVED HER COMMUNITY AND LOOKED TERRIFIC DOING IT!

OPEN 2021 THROUGH 2022

## Oct 23 – Spring '22

For the inaugural exhibit in the newly designated Clothing and Textiles Gallery, Curator Dr. Marian Ann J. Montgomery has chosen to showcase the designer garments worn by Louise Underwood, noting, "Mrs. Underwood enjoyed dressing well and was aided in these efforts by the wonderful boutique, Margaret's. This exhibit gives us a chance to show her fashions and to honor Mrs. Underwood's legacy of improving her community." Over two dozen from the almost 200 ensembles Mrs. Underwood donated.



### DOWN IN THE DIRT

THE GRAPHIC ART OF TERRY ALLEN

OPEN 2021 THROUGH 2022

## Nov 30 – Spring '22

The exhibition provides an unparalleled opportunity to span a complete chronological and conceptual range of Allen's artistic persona. His graphic art in the collection of the Museum of Texas Tech University robustly demonstrates relationships among his narratives, music, sculptures, installations, and performance art. These graphics are among his most publicly accessible works of art.



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LUBBOCK, TX 79409-3191

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## LAND ARTS 2021

FEBRUARY 18–APRIL 17, 2022



*Land Arts of the American West* at Texas Tech University is a field program investigating the intersection of geomorphology and human construction. As a semester abroad in our own back yard, we ventured across the desert southwest camping for fifty nights while traveling 5,837 miles overland to explore natural and human forces that shape contemporary landscapes.

The exhibition culminates the 2021 field season presenting documents and constructions by Maria Amador, Jef Biesinger, Wills Brewer, Talia Brown, Christoffer Eide, Meghan Giles, Joshua Haunschild, Penelope Leggett, and Amber Noyola. The program is directed by Chris Taylor and assisted in the field by Phil Jackson. Photo by Chris Taylor, Brine Collection, Utah, September 17, 2021.