DIGGING FOR CLUES ON THE INKA FRONTIER

DELVING INTO ‘MOTHER EARTH’
THE COLLEGE OF LIBERAL AND FINE ARTS

MEETS THE NEEDS OF THE DIVERSE POPULATION OF TEXAS THROUGH ITS QUALITY RESEARCH AND CREATIVE WORK, EXEMPLARY TEACHING AND PROFESSIONAL CONTRIBUTIONS TO THE COMMUNITY.

UTSA COLLEGE OF LIBERAL AND FINE ARTS

DEAN
Daniel J. Gelo, Ph.D.

ASSOCIATE DEAN, Student Affairs
Christopher Wickham, Ph.D.

ASSISTANT TO THE DEAN
Deborah D. Thomas, B.S.

DEVELOPMENT OFFICER
Helene Benitez, M.B.A.

EDITOR
Lety Laurel

PHOTOGRAPHY
Patrick Dunn

DESIGN
pale design

ON OUR COVER: Ruins of Machu Picchu, Peru.

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UTSA College of Liberal and Fine Arts
One UTSA Circle
HSS 4.01.23
San Antonio, TX 78249-0641
(210) 458-4350
(210) 458-ARTS (for arts event information)
http://colfa.utsa.edu/colfa/

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Welcome to a bigger, bolder version of Ovations. This issue brings you news of some of the characteristically outstanding achievements of our students, faculty, staff and loyal benefactors in the arts, humanities and social sciences at UTSA. Behind the colorful stories of COLFA people and programs in the pages that follow are some common threads.

In recent years, a different appreciation for the liberal arts disciplines has taken shape in academe and the public realm. The traditional celebration of the ars liberales as the basic fund of knowledge befitting a free citizen is still very much alive. So, too, is the more recent notion that a liberal arts background, no matter the focus, is the best preparation for the wide range of careers that college graduates will encounter. What is even newer is the recognition that arts, humanities and social sciences will be key drivers in a 21st-century society in which the creative ethos is ever more dominant. The “creative economy” of sociologist Richard Florida and other similar depictions of economic and cultural trends foretell a world in which the knowledge and skills of the liberal arts, notably creativity and communicative ability, will afford people the most meaningful careers and the best quality of life.

To continue meeting these trends, COLFA faculty members have been teaching more students than ever before. They are recruiting colleagues of national and international renown. They are adding undergraduate majors and minors, and building new master’s and doctoral programs. New study abroad and faculty exchanges were negotiated this year with the Nantes School of Art in France and Universidad Castilla–La Mancha in Spain. This fall, Arabic was added to our language offerings. The COLFA Signature Experience and Oral History Awards Program continue to ensure that all undergraduates will have an opportunity to apply their liberal arts training in a real-world setting. Most of these efforts have been helped in one way or another by caring donors who provide money for scholarships, equipment and endowed faculty positions.

The articles in this issue demonstrate how such efforts can attune our mission to the emerging creative economy and improve the lives of our students and other people in the various communities that UTSA serves. Shari Edwards, a COLFA English alumna, explains why her education made her the best pick for assistant vice president of a major bank. Pablo Véliz, a communication major whose very first film was screened at the Sundance Film Festival, and new standout voice student Rafael Moras show us the kinds of opportunities that await those with a passion for the arts. How this passion is cultivated is evident in the profiles of sculptor Ken Little and painter Ricky Armendáriz. The nationally recognized scholarship of professors such as Sonia Alconini, Félix Almaráz Jr., Elizabeth Gutierrez, Steven Kellman and Sonja Lanehart is more testimony to the relevance of our disciplines.

I hope you will enjoy these glimpses of our work in COLFA and take pride in all of the talented and dedicated individuals who make up the college. They are people who believe in infinite possibilities, and who teach future generations how to do the same.

Dean
The old joke about the most common job title among liberal arts graduates being "waiter" doesn't really ring true anymore. Just ask UTSA graduate Shari Edwards. An assistant vice president and market manager for Broadway Bank in San Antonio, Edwards, 38, has parlayed her English degree into a successful career in the financial field.

And she's not the only one. Liberal arts graduates are changing the job market landscape in a number of industries.

In a field full of M.B.A.'s and accountants, where every transaction hinges on the ability to analyze risks, Edwards feels her communications expertise is what sets her apart from the crowd.

A liberal arts degree, with its emphasis on various forms of communication, was once considered a drawback in the corporate world because it didn't prepare its holder for a specific job. Today, that communications focus has become an advantage.

The mechanics of any industry, according to Edwards, are just that—mechanics. Learning industry-related procedures and company-specific guidelines are a matter of a relatively short training period. Implementing those procedures, and more importantly, interpreting and expanding them, takes an entirely different set of tools.

“When two people have comparable business skills, then it comes down to communications, the ability to exchange, understand and extrapolate information,” Edwards says. “You give me some numbers, I can analyze them. What I think a liberal arts background brings to that analysis is the ability to look at the behaviors in the workplace that drive those numbers. Being able to analyze behavior and understand people has really taught me to dissect meanings behind people's intent and behavior.”

A college degree is rapidly becoming the minimum standard for employment. Workplace competition has made it almost essential to have at least a bachelor’s degree to land even an entry-level job. Since most industries require specialized training, earning a college degree today has become less about what's been learned and more about the ability to learn.

Most large companies have their own training organizations designed to teach employees techniques and procedures specific to their line of business. Industry-related training also focuses on the latest business trends and keeping pace with ever-evolving corporate philosophies. The ability of liberal arts graduates to assimilate complex, sometimes nebulous ideas and philosophies gives them an edge over more “concrete” thinkers.

In his oft-cited article “Why Hire Humanities Graduates,” Robert Goodward, director of publications at Liberty Mutual Insurance, explains: “More than any other curriculum, the liberal arts train people to think critically about concepts and society, look at the big picture and analyze cause-and-effect relationships, break an idea or situation into component parts and put it back together again.”

That ability to conceptualize and adapt is even more important in smaller companies where there often is no formal training program and decision making is more highly prized since policies and procedures are more flexible.

Studies have found that most people will change careers five to seven times in their lifetime, making industry-specific training of limited value, while the more far-reaching liberal arts skills always are applicable.

Businesses find it easy enough to train new employees in specialized skills on the job. What they can’t do is instill the critical-thinking skills, problem-solving skills and the capacity for lifelong learning that upper management positions require.

Another aspect of a liberal arts degree that was formerly seen as a hindrance is the label of "generalist," which also is being
reconsidered. While an engineer is likely to remain an engineer and a chemist will probably stick to chemistry, the marketplace is wide open to liberal arts graduates because of transferable skills.

Corporations today are recognizing the importance of such liberal arts hallmarks as creative and analytical thinking, verbal and written communications and the ability to relate effectively to people.

AT&T tracked liberal arts majors in the Bell Systems and discovered that managers who majored in the humanities and the social sciences are the strongest in performance, and a greater proportion are apt to be promoted to higher levels within the organization.

Edwards, whose first postcollege job was as a salesperson in the children’s section of a department store, says she’s had experience in recruiting.

“I’ve done hiring for different companies, and I’m involved in hiring in my current position at the bank. And what I see in a lot of college students is that they lack the ability to speak clearly and precisely,” she says. “They lack the writing ability that I think a lot of employers are looking for. If I can get someone who can write well, who understands the basics of writing as far as punctuation and grammar, I can teach them the operations part of the job.”

Edwards admits that while a business degree or an accounting background may help in landing that first job, it’s the ability to communicate and interact that’s going to lead to a promotion.

“I’ll be honest with you, I took college algebra four times. So I had to stretch a little bit more in the beginning. I took some positions that I didn’t necessarily want because that’s where I needed to go to learn banking and finance. My liberal arts degree didn’t give me a lot of business courses. But this job I’m in now is not about numbers, it’s about people. As you move up the ladder, it becomes more important to be able to relate to people and get the most out of them.”

Edwards explains that there’s another, unmentioned bias that liberal arts graduates face in the business world. “It sounds strange, but we can be intimidating,” she laughs. “We can be relentless sometimes. People talk about ‘thinking outside the box,’ but when a liberal arts major is doing that, it’s just a constant flow of, ‘OK, that didn’t work, let’s try this and if this doesn’t work, we’ll try something else.’ Not everyone is comfortable with that kind of creative, risk-taking approach. Some people find that intimidating.”

Another discomforting aspect of liberal arts graduates is their tendency to dig for the truth, Edwards says. “I’ve actually talked to business people who say they shy away from liberal arts graduates because, for lack of a better word, we’re hard to B.S.”

The analytical skills learned in a liberal arts curriculum include the ability to listen and assimilate not only what’s being said but also what’s not being said. “I’m a very good listener,” she says. “I can hear what you’re telling me but I can also hear what you’re not telling me. I know a snow job when I see it, when I hear it and when I see your body language.

“Those kinds of critical listening skills can be frightening to a lot of people in higher management. Liberal arts graduates know how to use words effectively and they know when words are being used deceptively. We’re good at digging out the truth, and that can be uncomfortable.”
Edwards admits she's had people “double team” her when delivering bad news. “People know I’m going to listen intently to what they say and that I’m going to measure my response carefully. I’ve had people try to gang up on me, where one is talking while the other one is trying to come up with an answer to my comments or questions.”

One of the challenges facing liberal arts students at graduation is picking a career field. Those who have a particular job or profession in mind often have to overcome a lack of experience, while those who are still trying to find their niche must deal with the fact that there are no “liberal arts” headings in the classified ads.

Experience gaps can be filled with internships or entry-level jobs. For those having trouble narrowing the field, it’s more a matter of self-exploration to determine which positions are of particular interest.

Since liberal arts majors can work almost anywhere, the possibilities can become overwhelming. Recent graduates, with bills to pay and eager to enter the workforce, sometimes fall into the “I’ll-do-anything” trap. Edwards says it’s important to be willing to channel that readiness to work in a field that may not be the ultimate goal.

“When I started out as a salesperson at Sears. I never had any intention of being a salesperson, but I needed work experience so that’s what I did,” Edwards says. “After I graduated, Sears wanted me to stay because of my liberal arts degree. They wanted me to go to management training in Ohio.

“I didn’t want to go to Ohio, but I took advantage of the opportunity. I was in Ohio for nine months. I went through extensive training in the retail stores, learning general management skills and how to lead people. I always fell back on what I’d learned in school about reading and writing and just how to talk to people, how to converse. All of that helped me.

After that nine months they sent me to Buffalo, N.Y.”

Edwards spent two years in Buffalo before being transferred to Sears headquarters in Chicago, where she became a college recruiter. Eager to return to Texas, she eventually left Sears to work in the fine jewelry department at another retail store in San Antonio.

“It was a step back in pay, but it was a step forward as far as an opportunity to learn,” she says. “I hadn’t worked in a retail store in ages, but it was a step I was willing to take to get back to San Antonio. As a department manager, you do everything; not only the scheduling, you do the salary, you do the ordering. It was...
total operations. I did auditing and everything operational that came along. That really prepared me for this position in the bank.”

That opportunity came when a Broadway Bank executive came in to buy a watch. “There was no one behind the counter, so I jumped in,” Edwards explains. “After we talked a couple of minutes, she said, ‘You’re not a jewelry salesperson. What do you really do?’ I told her I was the department manager and she asked if I would be interested in changing jobs. That’s how I ended up at Broadway in a job I love, by doing some jobs I didn’t love.”

As happy as she is in her banking career, Edwards still doesn’t consider it her final destination. “After working in recruiting and seeing thousands of résumés, I see a niche in the career-counseling field. I’m probably going to be working there someday.

“I think I can help young people just starting out by putting them in touch with business leaders who can explain how they can prepare themselves for the job market and how they can make themselves more valuable once they’re there,” she says.

Edwards says it takes a combination of education and workplace experience to achieve success in any field.

“My liberal arts education has served me well. I wouldn’t be where I am if it weren’t for the critical thinking and communications skills I learned at UTSA. That, combined with the experience I’ve gained through a number of other positions, prepared me for the role I’m in today and for the future.”

**CURRENT NATIONAL SALARY AVERAGES**

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<tr>
<th>DISCIPLINE</th>
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* Includes criminal justice and corrections, English, foreign languages and literatures, history, liberal arts and sciences/general studies, political science/government, psychology, social work, sociology, visual and performing arts, other humanities and other social sciences.

Source: Summer 2006 salary survey by the National Association of Colleges and Employers and Salary.com.

**ATTENTION COLFA ALUMNI**

Have you been in touch lately? The UTSA College of Liberal and Fine Arts is building its alumni network. Please send your name and current contact information to deborah.thomas@utsa.edu.

We also are interested in your unique or fascinating stories or those of other COLFA alumni you may know. Please share them with us for possible publication.
UTSA welcomed tenor Rafael Moras to its music department this semester. Moras is a young man gifted with exceptional music talent and the drive to cultivate it. As one of only 20 students in the nation to be named a Presidential Scholar in the Arts, Moras performed at a ceremony at the John F. Kennedy Center for the Performing Arts in Washington, D.C. He has won regional competitions and is a four-time Texas All-State winner. He also is the 2006 National Foundation for the Advancement of the Arts Silver-Level National Finalist in Classical Voice and has performed at gala events in Puerto Rico and New York to raise money for the foundation, also called the NFAA.

Moras was born with hydrocephaly, a condition in which cerebrospinal fluid accumulates in the brain and causes increased pressure in the skull. “One of the things that God gives all of us is dignity as a human person, but also, these gifts,” he says. “And with those gifts comes a great responsibility to share them with the world. When I was born, my parents were told that I would be quadriplegic and blind. That’s not the way I turned out. I just want to use what I’ve been given.”

Moras is slender and unassuming, and he has a thoughtful face that lights up when he laughs. He has a grateful spirit and a strong love for his family.

Moras grew up in a musical family—his dad is a pianist and classical accordionist and his mom is a fine artist whose backyard studio is always filled with classical music. His brother and sister play five instruments between them. He grew up hearing his dad playing tangos, zarzuelas (Spanish operas), and especially the music of Placido Domingo. Moras’ dad started teaching him to play the accordion when he was in kindergarten, but when he got to middle school, Moras decided to join the choir, his desire sparked by something unlikely: “It was the Japanese cartoon Dragonball Z. When I was growing up, a lot of the cartoons in Mexico came from Japan. In Mexico, the opening song was in Spanish, and the way the guy sang it really made quite an impression on me. He was able to put such heart and enthusiasm into it. Every time I watched the show, his voice would come on at the beginning sounding so joyful and full of life, and I just thought, ‘Maybe if I join the choir they can show me some technique and maybe someday I’ll be able to sing it like that.’”

He flourished under the vocal training of Barbara Murphy Frank at Clara Driscoll Middle School. Her infectious passion for music broke down the stereotype that choir was just for girls. In eighth grade, Moras began taking private lessons from Mark Puente. This gave Moras a male voice to model after, and he still remembers taking part in his first recital and having Puente’s encouragement as he prepared to sing a difficult song. Puente moved away in Moras’ sophomore year, and Moras began taking lessons from one of Puente’s former voice teachers, Diana Allan of UTSA.
Allan has trained Moras for the past three years and recently helped him prepare for an NFCA competition. The audition tape requirements were strict, and Allan encouraged him to stretch himself by performing the Italian aria “Una Furtiva Lagrima.” The aria felt much higher than anything he’d ever sung and challenged him with its demanding range and need for solid breath support throughout. “Dr. Allan is amazing,” says Moras, shaking his head with visible admiration. “She took everything to the next level.” Now the aria has become one of his favorite songs to perform, along with “Sabor a Mi” and Augustín Lara’s “Granada.”

Moras feels as if he’s grown up on UTSA’s campus because he attended All-State Choir Camp here since his freshman year of high school. While pursuing a Bachelor of Music Degree in Vocal Performance at UTSA, Moras plans to take part in overseas workshops and to give back by helping with the choir camps he grew up attending. “I want to take advantage of any door that might be open—any competition, any class that I might benefit from. UTSA has been so inviting, and I just want to go for it. I want to do the best that I can and make good friends along the way.”

He also would like to work on diction in other languages, especially Italian, French and German.

After graduating, Moras will likely pursue a graduate degree from a music conservatory, but his future is fluid. “I want to be the best musician that I can be, and whatever amount of fame may come with that, however God uses that, that’s great, but that’s not what I’m seeking. My training is not the means to that end.”

Last May, Moras and his father performed “No Puede Ser” at UTSA’s Fiesta Under the Stars. “One of my favorite things to do as an artist is perform with my dad,” he says. “It’s like nothing else in the world. There’s just a connection there, and my dad’s a really great musician. He’s so proud of me and I’m so proud of him.”

In July, Moras had the chance to perform with his father in Mexico. They performed to a full house at a free concert in a cathedral in Orizaba, Veracruz, an homenaje, or homage, to commemorate the year of Our Lady of Guadalupe.

During his busy few days in Mexico, Moras was able to take the time to encourage a 13-year-old boy with a boy’s choir voice who had seen him perform. Moras says aspiring students of voice should always be willing to forge their own paths, seek out good voice teachers and figure out their motivation and goals. “And for singing, I’d say they should take a look at UTSA. Go talk to any member of the voice faculty here and they’ll point you in the right direction. The directors and private instructors here are all wonderful.”

To those not sure if voice is their path, Moras offers, “There’s some great gift that you have. And whatever you’re successful at, don’t ever let those gifts be the totality of your self-worth, because that’s not all that you are as a human being.”

Moras says he’s excited to be part of the music department. “I’m really grateful to the faculty and staff for how they’ve supported me and the other incoming students. I just want to give back what I’ve been given, and I look forward to being inspired by all the other amazing artists and students here at UTSA.”

“Music scholarships are a critical component in offering a music program of high quality. UTSA is growing rapidly in all program areas. The Department of Music has demonstrated outstanding quality worthy of UTSA’s rise to higher levels. Gifts for music scholarships are needed to stay competitive in attracting top music students. With this assistance, we can continue our high-quality activities and grow to new heights.”

EUGENE DOWDY, chair of the Department of Music and conductor of the UTSA Orchestra

For more information, please visit the Department of Music Web site at music.utsa.edu.
No one can ever say 23-year-old Pablo Véliz let success go to his head. Even after his first film, *La Tragedia de Macario*, won the Best Feature Film Award at the 2005 Houston Pan-American Film Festival and was chosen for screening at the Sundance Film Festival, he wasn’t sure he was going to make another.

Véliz was working on his bachelor’s degree in communication at UTSA in 2003 when a news story caught his eye. Widespread coverage of 19 Mexicans who died in the back of a tractor-trailer when they were abandoned by smugglers along the Texas border moved him deeply.

Véliz, who was born in Mexico but who has lived in San Antonio since he was 10, felt compelled to explain how such a tragedy could happen. He quickly decided the best way to tell that story was through film. It never occurred to him that having no filmmaking experience would be a hindrance.

He did extensive research to develop the fictional story of Macario, a Sabinas Hidalgo peasant who longs for a better life for his family. As the title suggests, Macario meets a tragic end when he and 18 other desperate immigrants climb into a boxcar, entrusting their lives to a human trafficker.

Véliz, who never had any plans to be a filmmaker, is surprised at the path his life has taken. “This is far beyond anything I ever dreamed of. I didn’t decide to become a filmmaker until I heard the story of the 19 people who died in Victoria. A film seemed like the best way to tell that story. I decided, ‘OK, I’ll be a filmmaker. Now, let’s go make a film.’
It’s not like this was a childhood dream of mine. I don’t operate that way. I like to live in the now.”

Véliz chose UTSA over UT Austin and the University of the Incarnate Word for its intercultural communication and relations curricula. “That’s what I wanted to learn about. I went to UTSA because it has a really good communication department. I wanted to learn research methods and language.

“The most valuable lesson I learned at UTSA was to be a critical consumer of information. I remember the exact moment when I learned that. Suddenly I realized the difference between just hearing a voice and consuming information. I learned to interpret information, and that’s critical, especially in a creative role.”

While his decision to produce a movie may sound spontaneous, his dedication to the project ran deep. “I’m very connected to my culture and the immigrant struggle. This film is set in Mexico about a Mexican who is trying to cross over into the United States and the tragedy that happens just as he is about to cross the border. That intention to cross is an example of someone willing to die for their dream. That’s where the story ends. It’s just about the journey.

“These men risk their lives with no special survival equipment or training, only in the hope of reconnecting with family or providing a better life for their family back home. That’s an amazing human quality, that someone would be so driven to cross an impossible frontier knowing that, in that intention to cross, there is a huge risk of dying. Not only dying, but dying a lingering, painful death.”

The exposure his film received at Sundance has opened even more doors for the young producer. “I wanted San Antonio and the rest of Texas to hear this story and become aware of this situation because there’s so little awareness. I was hoping for some regional penetration. Now it’s being released nationwide on DVD. That’s more than I ever dreamed of.”

The success of his first film would almost automatically spawn a sequel, a prospect Véliz, who earned his degree in May 2006, hadn’t even considered until a reporter at Sundance asked him. “Everyone was asking me what my next film was going to be about, and I was saying, ‘Who says there’s going to be a next film?’ At one point a reporter asked me if I was going to make another film, and I was caught up in the excitement of the moment and I said, ‘Yes.’ Then he asked what it was going to be about, and I couldn’t answer. I told him, ’I don’t know. I didn’t know I was going to make another one until just this moment.’”

Véliz’s newest film is a continuation of the Mexican immigrant struggle and what they go through once they get to the United States. Titled La Lucha de Clemente, the film is set in the States and chronicles the struggles of the 11 million undocumented people living in this country.

Even after his second film, Véliz is unwilling to commit to a career in movies. “I don’t know what ‘career’ means. I’ve never had what I’d call a job. I just do what I love. I’m enjoying what I’m doing now. Will it be a career? I can’t say.

“I’m not a hippie or a gypsy or anything like that. I’m just a free spirit. That’s just being human. [All] I can say for sure is that for the rest of my life, I’ll be an artist. That’s a commitment I took on a while back, and it resounded powerfully within me. I’ll always be an artist.”
Of all the things noted linguist Sonja Lanehart set out to be—teacher, researcher, editor, author and lecturer—the one thing she never expected to be was a celebrity.

“I have people come up to me and tell me how much they enjoyed reading my book and what it’s meant to them. I never expected that. I just have to ask them, ‘Really?’” says the newly hired UTSA professor.

The book she’s referring to is Sista, Speak! Black Women Kinfolk Talk about Language and Literacy, which won honorable mention in the 2003 Myers Outstanding Book Award competition.

Geneva Smitherman, author of Talkin’ That Talk: Language, Culture and Education in African America, called the work “a major achievement by one of the brightest young scholars in the field.”

The book is published by the University of Texas Press. Its jacket states, “The demand of white, affluent society that all Americans should speak, read, and write ‘proper’ English causes many people who are not white and/or middle class to attempt to ‘talk in a way that feel peculiar to [their] mind,’ as a character in Alice Walker’s The Color Purple puts it. In this book, Sonja Lanehart explores how this valorization of ‘proper’ English has affected the language, literacy, educational achievements, and self-image of five African American women—her [maternal] grandmother, mother, aunt, sister, and herself.

“Through interviews and written statements by each woman, Lanehart draws out the life stories of these women and their attitudes toward and use of language. Making comparisons and contrasts among them, she shows how, even within a single family, differences in age, educational opportunities and social circumstances can lead to widely different abilities and comfort in using language to navigate daily life. Her research also adds a new dimension to our understanding of African American language, which has been little studied in relation to women.”

Lanehart also edited Sociocultural and Historical Contexts of African American English, a compilation of works by different authors.

“The edited book is more of an academic text than Sista, Speak!” she explains. “Both books were written with the intent of them being used in the classroom, but the edited book is the more academic. It has a different audience. Sista, Speak! was one of those projects that you just kind of have to do. It’s a project that’s close to who I am, so I really wanted to do that for a long time. It was written for multiple audiences, and apparently it’s being used by multiple audiences.

“My work is so interdisciplinary that it’s not really a surprise that it’s being used in classrooms. It was intended to be used in an educational context such as classes in education or anthropology or, of course, linguistics. I really kind of wanted that to happen. It’s worked out well.”

Lanehart has at least two more books in mind, projects she intends to pursue in her new position as the inaugural holder of the Brackenridge Endowed Chair in Literature and Humanities at UTSA. The Brackenridge Chair is funded by a $500,000 gift from the Brackenridge Foundation and a $100,000 challenge grant from the National Endowment for the Humanities.

She also intends to use the Brackenridge Chair to continue her research in language and literacy use in the African American com-
munity, language and identity, and the education of African Americans and other children.

Lanehart comes to San Antonio from Athens, Ga., where she was an associate professor of English language studies and linguistics at the University of Georgia.

While at Georgia, Lanehart created or redeveloped a number of language and linguistic courses, including Language in the African American Community, Language in Culture and Society: Intensive Writing, African American Women’s Language, Sociocultural and Historical Contexts of African American English, and Language and Identity: The Case of African American English.

The move to Texas is a homecoming of sorts for Lanehart. She’s a Houston native who received her bachelor’s degree in English at UT Austin before earning both her master’s and doctorate in English language and literature at the University of Michigan.

Lanehart is a member of the American Dialect Society, the American Educational Research Association, the Linguistic Society of America, the Modern Language Association and New Ways of Analyzing Variation (In English). She has chaired, organized or participated in conference sessions at the Society for Pidgin and Creole Linguistics, New Ways of Analyzing Language Variation, the American Educational Research Association, the National Reading Conference, the National Council of Teachers of English, the American Dialect Society, and others. She has been the invited speaker at the Center for Race Relations at Auburn University, the Wisconsin Center for Education Research at the University of Wisconsin, and for the speaker series at Rice University, Stanford University, UCLA and the University of North Texas.

She has contributed chapters to nearly a dozen books on linguistics and language, and has written for the Journal of English Linguistics, Academic Exchange Quarterly, the Journal of College Student Retention, the Journal of Commonwealth and Postcolonial Studies, and Learning and Individual Differences.

Lanehart is also the Research News and Comment section co-editor of Educational Researcher, published by the American Educational Research Association.

Lanehart’s passion for linguistics was born early. In the second grade she believed there was only one correct way of speaking. Describing herself then as a “militant language midget,” she was constantly correcting people’s way of speaking, especially family members. “Once, when I was a teenager attending a family function, I remember asking my relatives, ‘Why do black people use “be” so much?’ Not surprisingly, no one gave a satisfactory answer.” Lanehart’s “militant” position has softened since, but not her fascination with language and its usage.

She’ll soon be sharing that fascination with others. “I’ll offer both graduate and undergraduate sections of Language Use in the African American Community spring 2007. That’s my primary research area,” she says.

Lanehart’s teaching will concentrate on research methods and methodology, language and the uses of literacy, sociolinguistics, and language diversity and education.

“The kinds of analysis of language use and variation that Dr. Lanehart specializes in are essential to the present and future study of English and the humanities,” says Dean Daniel J. Gelo.

Lanehart wasn’t even aware of the UTSA opening when she began job hunting. “My husband [UTSA educational psychology professor Paul Schutz] and I got to the point where we were ready to leave Georgia, so we went on the job market. I didn’t know anything about this position. The first I heard of it was when Dan Gelo contacted me via e-mail. I thought he was just asking if I knew anyone who would be interested.

“There were a lot of factors that went into my decision to come to UTSA. There are a number of projects I’m looking forward to being involved in. There are lots of opportunities here and that’s exciting.”
THE BLOOMING of the ENGLISH DOCTORAL PROGRAM

The Ph.D. program in English was established in April 2002 and accepted its first cohort of six students in fall 2002. Five of these students are still in the program and are working on their dissertations or are going through the qualification process.

By spring 2006, the program had grown to 26 students, including 14 who are on a departmental fellowship and two who are on externally funded full fellowships. Patricia Trujillo, one of these two students, is the recipient of a prestigious, five-year Ford Fellowship. Next fall, the program will admit 12 new students, four of whom will be on fellowship, for a total of 38 students in the program.

The following is a summary of some of the accomplishments of the students this past year:

ENGLISH GRADUATE ACHIEVEMENTS

THE SAGEBRUSH REVIEW

The Sagebrush Review is an entirely student-produced literary and arts journal, put out by the Students for the Literary Journal at UTSA. About 120 pages, the journal includes poetry, short fiction and visual art. The publication debuted March 24, at a reception to which all faculty, staff and students from the Department of English, Classics and Philosophy were invited. For an order form or a calendar of events, e-mail sagebrushreview@gmail.com.

KEITH THOMAS AND ALAN CRAVEN AWARDS

In memory of Keith Thomas, professor in the Department of English, Classics and Philosophy, the Keith Thomas Memorial Scholarship recipients for 2006–2007 are graduate students Jan Martín and Sara Ramirez.

The recipient for the Alan E. Craven Endowed Scholarship for 2006–2007 is graduate student Jessica Greening Loudermilk. Craven is the former dean of the College of Liberal and Fine Arts and professor emeritus of the Department of English, Classics and Philosophy.

Graduate student Rachel Carrales has been awarded the Scholar for a Dream Travel Award for her paper, “The Rhetoric of Self-Help: Cultural Studies in the Composition Classroom.” This award is given on behalf of the Conference on College Composition and Communication, and is given annually to 10 graduate students from historically underrepresented groups. Carrales presented her paper in March at the CCCC in Chicago.

Ph.D. student Rebecca Cross, now deceased, was awarded the Pizer Award for research to be carried out at the Donner Collection of Native American Literature at the Kinyaa’áanii Charlie Benally Library on the Tsáilé Campus of Diné College in New Mexico. This collection is one of the best compilations of literature about and by Native Americans in the country, containing works not only connected with the Navajo Nation, but also with many other indigenous peoples throughout the Americas. Cross focused on the social function of the nádleí, or “two spirit” people in Navajo culture. The Pizer Award was made possible by the generous gift of Donald Pizer, 2005 Brackenridge Visiting Scholar, to support primary research in libraries, archives and other scholarly collections relevant to American literature.

Cross also was invited to take part in the pre-conference activities of the International Lesbian and Gay Association (ILGA) in Geneva, Switzerland, March 25–30. She helped draft an International Transgender Bill of Human Rights, which was delivered to the United Nations Human Rights Commission in Geneva in preparation for a debate scheduled in April concerning lesbian, gay, bisexual and transgender rights before the U.N. General Assembly. She was elected to the ILGA board of directors and was the North American women’s representative.


Ph.D. student June Pedraza recently published her first poetry chapbook, Porcelain Dolls Break, through Pecan Grove Press. She also has completed her second publication, a collection of short stories. Pedraza is a finalist for two University Life Awards: the Jane Findling Award, as well as the Outstanding Graduate Student Award. Both awards are based on academic achievements and participation at UTSA and in the San Antonio community in various leadership roles.

Ph.D. student Anetia Ports was awarded two grants for the Rose R. Thomas Writing Center. She received a $2,000 grant from the San Antonio Area Foundation and a $3,000 grant from the Minnie Stevens Piper Foundation. The San Antonio Area Foundation grant will help purchase additional computers for the Rose R. Thomas Writing Center, and the Minnie Stevens Piper Foundation grant will help purchase software for the center. In addition, she won the Southeastern Writing Center Association’s Research Award for her writing center research at the 2006 conference in Chapel Hill, N.C.

Ph.D. student Linda Winterbottom is one of UTSA’s recipients of the spring 2006 H-E-B Dissertation Fellowship. UTSA’s Graduate School awarded fellowships to eight doctoral students to support them in the dissertation writing phase of their work. Winterbottom’s dissertation title is “Taking It With Them: Elsewhere Consciousness in the Work of Danticat, Marshall, and Kincaid.”
Perhaps one of the biggest changes Steven Kellman has seen in his 30 years at UTSA is that students don’t ride horses to class anymore. “When I got here in 1976, there were only about three buildings here and I remember one student regularly rode his horse to class. He’d tie it up outside the [Humanities–Business Building],” says the professor from the Department of English, Classics and Philosophy.

That “Wild West” attitude was part of what lured Kellman, a native of New York, to San Antonio.

After earning his bachelor’s degree at the State University of New York–Binghamton, Kellman went on to get both his master’s and doctorate at the University of California, Berkeley. He taught at Berkeley and Bemidji State University in Minnesota before becoming a lecturer at Tel Aviv University in 1973. “I got there just before one of the wars broke out,” he says. Kellman spent another year at the University of California, Irvine, before settling in San Antonio.

“Back in 1975–76, the University of Texas was creating a brand new campus in San Antonio and hiring a lot of people. I saw it as an opportunity to perhaps have more of an effect than if I’d gone to a 100-year-old institution where traditions and policies were long established and an individual would not have as much voice and as much responsibility. In some ways, it was very exciting coming to a brand new institution and trying to reinvent the wheel.”

Before joining the UTSA faculty, Kellman’s entire experience with San Antonio had been driving through it once on a cross-country trip.

“Being on a new campus was exciting but also exhausting because you had to do everything,” he says. “There were many committees to serve on because we were starting from scratch. There was also an excitement among the students that, at last, there was a four-year institution in San Antonio. There were all kinds of new programs and new opportunities being created. It really challenged our imaginations about how could we avoid the mistakes that established institutions had been making.”

Kellman came to UTSA as a comparative literature specialist, but since the school didn’t have a comparative literature department at the time, he was assigned to what is now the modern languages and literatures department. “I spent two-thirds of my time there and one-third in the English department. When the English department developed its Ph.D. program, I came over here full time,” he says.

In his 30 years with the university, Kellman also has spent a considerable amount of time off campus. In addition to numerous other honors, he was a Fulbright senior lecturer in American literature in the former Soviet Union in 1980 and was a Partners of the Americas lecturer in Peru in 1988 and again in 1995. A Fulbright–Hays study grant took him to China in 1995, and he spent the summer of 1996 at the University of Natal in Pietermaritzburg, South Africa, as part of the National Endowment for the Humanities Summer Seminar. He also was the Fulbright Distinguished Chair at the University of Sofia in Bulgaria in the fall of 2000.

His expertise in literature more than qualifies Kellman for his work as a film reviewer for the San Antonio Current. He’s also a contributing writer for the Texas Observer and writes book reviews for both the New York Times and the Chicago Tribune.

Kellman also has written or edited more than a dozen books. His latest is Redemption: The Life of Henry Roth. He was recruited to write the biography of the author of Call It Sleep by both Roth’s former agent and editor.

“I had published some reviews of his novels and some scholarly articles about his fiction,” he says. “I was coming out of a board meeting at the National Book Critics Circle when his agent and his editor cornered me and asked me if I’d like to write his biography.”

His work has been published in the San Antonio Current.
Flattered, Kellman declined, saying he’d never written a biography and that it was not his usual approach to literature. “I was trained in what is called ‘the new criticism,’ which is an emphasis on the work itself. You ignore everything outside the work at hand. Anything about the author is just chitchat, a distraction from the work itself. I told them, ‘Thanks, but no thanks.’”

But the lure of learning more about the author of what is today required reading on most college campuses was too much for Kellman to resist. He finally allowed himself to be talked into the project. “I saw it as kind of a challenge, something I hadn’t done before.” Kellman’s research lasted about five years.

_Call It Sleep_ was written in 1934 and, although it received decent reviews, quickly fell out of print. It was rediscovered 30 years later in 1964 and became a tremendous hit.

“It was Roth’s first novel,” Kellman explains. “He was a young man and when it went out of print, he was very discouraged. He’d poured his whole heart into it. He more or less gave up writing and moved to Maine where he raised geese for 20 years.

“When it was republished in 1964, it was reviewed on the front page of the _New York Times Book Review_. They called it a forgotten masterpiece and it became a best-seller overnight. Roth was suddenly rich and famous.

“One of the questions that intrigued me was why the neglect for 30 years and what was it about 1964 that led to its rediscovery? And also, what about this man? He suffered what was probably the longest writer’s block of any major figure in American literature.”

Roth didn’t write his second novel until 1994, 60 years after _Call It Sleep_ was originally published. Kellman also found that Roth wrote more than 5,000 pages before his death in 1995. “Sixty years of nothing, and then 5,000 pages. He felt this tremendous compulsion to tell this story before he died.”

Kellman’s painstaking research and writing efforts were rewarded when _Redemption_ received glowing reviews. The _Washington Post_’s David Kirby said in his review, “Kellman brings us back to its [the Jewish novel’s] strange beginnings in his lucid, highly readable biography of a writer whose life is as peculiar as anything in his fiction.” _Publishers Weekly_ agreed, saying, “Kellman gives readers a thoughtful and objective perspective on Roth’s life.”

Even after 30 years at UTSA, Kellman is looking forward to yet another semester. “It’s always a batch of fresh faces, and I try not to teach the same thing over and over again. My main area of interest is contemporary literature, and you never exhaust that.”
or 10 anthropology students who participated in UTSA's summer field school in the Apolobamba National Park in Bolivia, the summer of 2006 was the educational experience of a lifetime. By surveying and excavating in the park, they came face-to-face with the dramatic lifeways of the once-powerful Inka Empire. And for their instructor, Assistant Professor Sonia Alconini, the expedition was a trip home.

Born and raised in La Paz, Bolivia's capital, Alconini found the trip another opportunity to learn about her native culture. Her grandmother “was Indian and a hard-working woman. She worked in a factory in La Paz back in the ‘50s,” Alconini says. “Women just didn’t do that back then. Indians weren’t even allowed in the city in those days. She didn’t speak Spanish very well. She spoke the native Indian language, Aymara. And she dressed in these beautiful native clothes.”

Inspired by her grandmother, at age 18 Alconini took a job as tour guide at the local Indian ruins. She became fascinated with these sites and her Aymara heritage, and decided to become an archaeologist.

Alconini earned her Ph.D. at the University of Pittsburgh and set about tracking the cultural history of the eastern Inka (alternately spelled Inca) imperial frontier. Her current study, including the UTSA field school, is the second stage of a long-term project that will examine ecological, political, economic and population trends in the region. To fund this research, Alconini won a prestigious grant from the Wenner-Gren Foundation for Anthropological Research.

“I was able to combine two goals,” Alconini explains. “The grant enabled me to take 10 students with me, so I was able to do my research and teach at the same time.”

THE EMPIRE

The ancestors of today’s Aymara were among the Indian populations enfolded in the Inka Empire. Though the empire lasted less than 100 years, it was one of the largest in prehistory. It existed from around 1438, when the Inka leader Pachcuti and his army began conquering the lands surrounding Cuzco, Peru, until the arrival of the Spaniards in 1532.

At the height of their power, the Inkas controlled the entire western rim of South America from Ecuador to Argentina. At this point, Inka society numbered more than 6 million people. To expand their empire, the Inkas integrated the ruling class of each conquered tribe and also developed a common language. That has made it difficult to reconstruct the history of Inka expansion and the histories of the conquered tribes. Much was co-opted or forgotten.

Some good clues can still be found in the material remains of Inka life, however. Architecture was the most important art form to the Inkas, with pottery and textiles following. They used a mortarless process when constructing their stone temples, sculpting the rocks to fit by repeatedly lowering one onto another and chipping away any sections that didn’t match. The tight fit made structures very stable in an area prone to earthquakes. The Inkas also built an elaborate system of roads spanning the empire, which enabled them to control trade and labor and gather seemingly endless tribute in woven cloth, gold and silver. Such exotic goods were transported using llamas as pack animals.

The Inkas developed superior technological systems. They practiced many advanced medical techniques, including the use of coca leaves as an anesthetic. Goldsmiths invented soldering methods, and Inka textile makers developed blends of cotton and alpaca. Some of the best evidence about Inka cloth artistry comes from the wrappings and grave goods found with mummies.

But even with their advanced technology, the Inka empire-builders met limitations. They were never able to expand beyond the eastern slope of the Andes and into the tropical forest, home of the “Chuncho,” an outlander group. Then, 400 years ago, the enormous treasure accumulated by the Inkas was discovered and systematically plundered by Spanish conquistadors. Francisco Pizarro is credited with the conquest. Six years before he arrived, however, the Inkas had already been severely weakened by a smallpox epidemic.

DELVING INTO ‘MOTHER EARTH’

How the empire and its frontier were organized and managed is at the heart of Alconini’s research. Right now she is focusing on the size and importance of various settlements, locating and mapping the cities and villages, their buildings and supporting farm terraces.

The sites and their functions are further revealed by the distribution and clustering of small artifacts, so tackling the big questions in turn requires the nitty-gritty of archaeological fieldwork. Alconini’s students surveyed the ground surface and dug in search of pottery shards, stone and bone tools and chips, and pieces of metal. Climate and weather
always make this kind of basic research complicated, and adjusting to the physical environment was part of the learning experience for the students, who spent time in the Andes at over 11,000 feet and in the tropical forest.

“It was physically challenging, but they adapted beautifully,” she says.

The team even got some lessons in cultural anthropology. As Alconini tells it, “We were excavating one site that the locals wouldn’t touch. They knew there was something below. It was sacred ground to them. They said, ‘This belongs to the Pachamama [Mother Earth] and if we touch it, something’s going to happen.’

“They said we had to make an offering to Mother Earth and ask her permission to work here. We had to give her something in exchange.”

Once the team made a ceremonial offering of several types of flowers, a dried llama fetus, candy, coca leaves and other items, they were allowed to continue their work. And it paid off. In the site of Kaata Pata—a major Inka center in the eastern margins facing the Amazon—they uncovered an elaborate ritual offering containing five polychrome ceramic vessels imported from Cuzco, the imperial capital. All the students were elated at the discovery, which was deposited next to a mortuary area dating back to the Inka and pre-Inka periods.

Elizabeth Wiseman was one of those students. Upon her return, she wrote a paper about her experiences in Bolivia. Wiseman, who grew up in Laredo, was raised as a Catholic. Since the vast majority of Bolivians also are Catholic, she was well prepared for their religious practices—or so she thought.

“My experience in Bolivia showed me there exists an attitude toward religion that I never before experienced,” Wiseman wrote. “[There was] a duality or an intersection of indigenous culture, customs and beliefs that seem to meld seamlessly with traditional European Catholic religiosity. My previous exposure to Mexican Catholic beliefs certainly included some native reliance on luck and ‘old wives’ remedies, yet none of that replaced or took the place of the church. In Bolivia, however, I experienced a much different paradigm.

“As much as God is loved and worshipped by the vast majority of Bolivians, it is common to find many who still believe in the Pachamama and other pre-Columbian divinities, even as they regularly partake in Catholic religious rituals.”

As Alconini’s work continues, she hopes to compare the structure of the Inka frontier with that of other ancient imperial frontiers in both the Old and New World. Through comparison, she can better understand the various ways in which the Inkas maintained political control over remote areas, and better interpret the effects of frontier expansion on local populations.

archaeology students
DIG INTO THE PAST
by Randy Lankford

Project Archaeologist Kristi Ulrich, from the Center for Archaeological Research, and a dozen UTSA archaeology students did what no one else had been able to do for 160 years when they confirmed an 1846 map of the Alamo this summer.

“We were looking for the foundation to the wall of the Long Barrack to determine whether it was built on top of the original foundation,” Ulrich explains. “We were able to confirm that it was displaced by about 10 inches. We were also able to confirm that there was a lot of disturbance to the area when the old Hugo, Schmeltzer & Co. grocery store was moved out of the Long Barrack. They did a lot of trenching and just tossed the rubble into that area.”

The Alamo excavation took five weeks and reached a depth of nearly five feet. Ulrich says that, as her team went deeper, it found mission-era artifacts, including pottery shards, buttons, glass beads and military grapeshot.

“The folks at the Alamo approached us and asked if we’d be interested in having a project on the grounds. Of course, we jumped at the chance. Not everybody has the opportunity to excavate a portion of the Alamo.”

Ulrich adds that her students got an unexpected crash course in public relations. “We actually had people approach us while we were working on the grounds and tell us they read about the project in their hometown newspaper in Alabama or saw it on television in Arkansas and wanted to see what we were doing. We didn’t realize we were going to be celebrities.”
This past January, UTSA Professor Benjamin Blount began serving as the new editor in chief of *American Anthropologist*, the flagship journal of the world’s largest anthropology organization, the American Anthropological Association (AAA). UTSA’s anthropology department also is responsible for *Culture & Agriculture*, an AAA journal that is co-edited by Department Chair James McDonald and Associate Professor Laura Levi.


“The editors list of the *American Anthropologist* reads like a who’s who in the history of the discipline,” says Daniel J. Gelo, anthropology professor and dean of the UTSA College of Liberal and Fine Arts. “This is the first time we’ve had a journal of this order edited at UTSA.”

The editorship will strengthen UTSA’s new doctoral program in anthropology, approved this past July and set to launch in January 2007. In a recent interview, Blount said, “I can see it potentially as a magnet for not only visibility and recognition [for UTSA], but for students wanting to come here for the doctoral program.”

Blount will remain editor in chief through 2010, and he already has started achieving his goals for the journal. He has increased the number of articles and book reviews on archaeology, and he also has accepted several research reports.

He would like to publish more articles on biological anthropology, but it has been difficult because of the small number submitted. Nonetheless, he is pleased with what he has accomplished during his first few months as editor in chief. “I have been able to increase the scope of coverage across the subfields within anthropology,” Blount says. “The review procedures for submitted manuscripts are working well. The average time for completion of a review is eight to nine weeks, which is relatively brief for a major journal.”

Blount also compiled nine articles focusing on the impact of hurricanes on the U.S. Gulf Coast for a special section of *American Anthropologist*. The special section was set to appear in the December 2006 issue of the journal.

Blount joined UTSA’s anthropology department in 2004, after teaching 10 years at his undergraduate alma mater, UT Austin, and teaching 25 years at the University of Georgia. Coming to UTSA allowed him to return to his home state to teach and research.

Editing the journal has required him to cut back on his research, but the journal has benefited from his commitment.

“I knew that the amount of time and energy devoted to editing would be substantial, but the volume is greater than I had expected,” Blount explains. “Much of that comes from an increase in the number of manuscript submissions, but I consider that to be good news—a measure of success.”

Reflecting on what he enjoys most about editing the journal, Blount says, “The greatest enjoyment comes from seeing marked improvement in the manuscripts after they have been revised, based on the feedback from referees and my own critical assessments. I feel that I have made a contribution to enhance the quality of scholarship.”
UTSA is taking another step toward its goal of becoming a world-class research institution this spring with the addition of an anthropology Ph.D. program, the university’s 19th doctoral degree.

Department of Anthropology Chair James McDonald is excited about what the new doctorate program means to graduate students and undergrads.

“The introduction of an anthropology doctorate means we’re going to continue to grow and develop the program and we’re going to bring in new kinds of students. It creates all manner of ferment and excitement and good training, and it’s important to our undergraduate program.”

Ph.D. candidates will become mentors to undergraduate students by demonstrating what it is like to do graduate-level work. Doctoral candidates also will get significant training in teaching as well, which will aid undergraduate students, he says.

“I think all our students will benefit from this new level of activity and this new level of competitiveness and this new level of intellectual focus and energy. It’s great for our students.”

The program, which will be implemented in spring 2007, will focus on the environment and ecology.

“We will be one of only two programs in the country that have that as our broad, integrated thematic,” explains McDonald. “That draws together archaeology, physical anthropology, cultural anthropology and linguistic anthropology.

“We want our students to come out of our program with solid methods training and solid teaching training. We want to professionalize them in a way that will enable them to succeed when they graduate. We want to construct a curriculum that creates a culture of grant writing. So, we have strong methodological training both in terms of research design and in terms of analytical methods.”

The anthropology Ph.D. program is intended to address not only academic needs, but also the shortage of educated and qualified candidates for leadership positions in anthropology-applied areas such as cultural resource management, museums and state agencies.

The anthropology doctorate program evolved out of the long-standing master’s program. “We offered courses at the graduate levels back in the ‘70s,” McDonald says. “They were formally approved as an M.A. concentration in the early ‘80s. So, we have a long-standing graduate anthropology program with a long history of success. We felt like we were poised to take that next important step, which is to develop that doctoral program. As the university grows and matures, we’re developing new programs.

“I feel like the doctorate program will draw from our M.A. program just as our M.A. program draws from our undergraduate program.”

The university expects to draw doctoral candidates from other M.A. programs as well.

Anthropology, with its international scope, is a logical choice for a doctoral program at UTSA, which intends to continue its current expansion and multicultural growth.

“Another thing I think you’ll see,” McDonald concludes, “is that we plug very much into the overall mission and scope of the university. One of the foci of the institution’s mission is cross-cultural communications. We’re the cross-cultural experts. Cross-cultural research and analysis is at the very core of what [anthropologists] do.”

“We want our students to come out of our program with solid methods training and solid teaching training.”

—JAMES MCDONALD, chair of the Department of Anthropology
Growing up in Amarillo, Texas, Ken Little knew he wanted to be an artist. He just wasn’t sure what an artist was.

“When I was a kid, I thought I’d work for Disney drawing cartoons,” he says. “Then, when I got a little older, I thought I’d be a cowboy artist, drawing pictures of cowboys and horses and barns and things like that. And then when I went to school and learned about the abstract expressionists and jazz, the world got a little bigger. As the world keeps getting bigger and bigger, you learn more and more. I’m still trying to define what an artist is.”

That quest brought Little to UTSA’s art history department in 1988. After getting his Bachelor of Fine Arts degree at Texas Tech University and his master’s degree at the University of Utah, he made stops in Florida, Montana, California, New York and Oklahoma. He’s not sure if San Antonio is the end of the line, even though it’s been his longest layover to date.

“When I was planning to go to college and major in art, my father, a pretty conservative man, didn’t really understand that. He asked, ‘Why don’t you go to architecture school, something you can earn a living at?’”

“So that’s what I did,” he says. “I did all right at architecture school, but I didn’t really thrive there. I asked my counselor what kind of work I could find if I changed my major to art or painting. He told me I could go teach college courses. That sounded great to me. That’s what I’d do. It never occurred to me that I might have a hard time finding a job.”

Working from his home/studio/gallery near the Downtown Campus, Little does most of his sculpting in bronze and steel, but also uses neon and other nontraditional media like dollar bills, Bible pages, shoes, clothing and material he stumbles across, like old ladders. Most of his work is masks or shells. Working on a large scale, he’s created a number of steel-framed articles of clothing covered with dollar bills that recently completed a two-year world tour. He also has an exhibition currently in Houston and just spent a month in residence at the Griffner Haus in Griffner, Austria. “I do it all. I haven’t really left any of it behind. I might work in one medium for a year and then switch to something else.”

Describing himself as the “head and tail” of the sculpture faculty, Little still finds time to work on his own creations and take an active role in San Antonio’s art community.

“San Antonio’s been very good to me,” he says. “I really love it here. Several of my former students are also still working here. I’ve had a chance to sort of build something here in terms of an arts community. I feel pretty good about being here and being able to contribute to that. My teaching has been central to that.”

Little teaches two days a week and tries to spend the other five in his studio. Teaching, sculpting and building an art community in San Antonio seems like a lot to do at once, but Little says it’s all part of the same job.

“The community and the artist and the art world are, in a lot of ways, all the same thing. And the school is a part of that,” he says. “The art world is very social and so is teaching. You have to be very social in the classroom and communicate and interact with other people. I try to teach my students as if they’re in the real world, not some academic ivory tower where they might get stuck and isolated. We’ve made a real effort with the art program to not only be on campus, but to actually exist in the San Antonio art community and in the community in general. So, for me, it’s not a matter of trying to balance a lot of different things. It’s all the same thing.

“Of course, an artist has to have some private time to work, but...
“Ken Little believes in the validity of his students.

When I was a student, he organized shows and included me in them. This was very helpful to me; kind of a kick out the door to get me started on my career as an artist. He also said he saved his first rejection letter for motivation....This was sound advice. I have had many influential professors, but he is at the top of my list.”

—RICKY ARMENDÁRIZ, art professor and former student of Little’s

he can’t spend all his time in the studio or else no one ever sees all that work. I try to keep a synergy between my teaching, my artwork and what I do in the community. And the students see that. I think that’s an example they need to see. That’s the way you make a living. That’s the way you make a life as an artist.”

Little carries that life experience to the classroom as well. He doesn’t believe teaching students to paint makes them artists anymore than teaching people to cook makes them chefs. “I teach more than just the technical aspects of how to create art. I teach people how to be artists. Teaching them the technical aspects is sort of like teaching typing. You can learn that from a book. Teaching them how to be artists and how to be involved in the community, that’s very different.”

San Antonio’s arts community is heavily influenced by UTSA, with graduates on staff at virtually every postsecondary school in the city. It’s an arts community that Little describes as “healthy.”

This year, the art program experienced an incredible success rate. Students, alumni and faculty are winning awards, publishing articles, exhibiting artwork and landing great jobs—generally making us proud. The recent successes of two of our studio art graduate students serve to illustrate the level of activity and recognition for the art program as a whole.

Jimmy Kuehnle is a bigger-than-life, real-time performance artist; his wife and fellow grad student, Mimi Kato, an understated video/performance artist and printmaker. Both are intently focused on their work and their careers. They share an irrepressible optimism and the fact that both their work centers on themselves—Kuehnle’s with himself as performer and Kato as the model under all the traditional Japanese animal costumes in both her videos and her prints.

Kuehnle’s accomplishments include recognition to get into the Texas Biennial and Arthouse’s 5x7 fundraiser in Austin for a bike and costume performance piece; “Siamese Triplets,” a show he produced with fellow graduate students Brian Jobe and Richie Budd; an installation for the Project Row Houses in Houston that was reviewed in the Houston press and the Texas arts magazine, Artlies; the notorious “Nacho Volcano” for UTSA’s Satellite Space; a solo show in Houston; a performance and exhibition at Gallery 76 in Wenatchee, Wash.; street performances in Dallas with his Drawing Bike; and recent shows at C-Art (owned and operated by a UTSA art alum) and Blue Star.

Kato’s accomplishments include having a print selected for the New Orleans Triennial, “Southern Perspectives on Prints;” inclusion in a show of UTSA graduate students at the Radius in downtown San Antonio; and a one-person show at UTSA alumna Joan Grona’s gallery in the Blue Star Arts Complex. Kato’s spectacular show, “Yo-kai Zykkei;” is still up at the Joan Grona Gallery, where she has sold several pieces. Kato also was one of five artists selected for a solo show at the Dallas Center for Contemporary Art for the 2006 “Mix! Series,” and Kato’s work was selected for a group show called “Asian-Born American Artists” at the Galveston Art Center. Kato’s other shows include a solo show at C-Art and a group show at recent M.F.A. graduate Judith Cottrell’s gallery, i2i gallery, among many others.

There are numerous other success stories of our talented students, alumni and faculty, but Kato and Kuehnle exemplify the collective dynamic of work done and recognition gained by the entire Department of Art and Art History.

A CREATIVE UNION
GRADUATE ART STUDENTS FIND SUCCESS IN MARRIAGE AND IN THE STUDIO
by Kent Rush, professor and chair of the Department of Art and Art History
This past January, UTSA professor Ricky Armendáriz displayed his artwork in a solo exhibition at the Blue Star Contemporary Art Center. Curated by Arturo Almeida of UTSA, Confessions of a Singin’ Vaquero was Armendáriz’s first solo exhibition. It also was a landmark event for Blue Star, because it was the center’s first show to have both a Hispanic artist and curator, and it was only the third solo exhibition ever presented in the Main Gallery.

Armendáriz is currently seeking new venues for Singin’ Vaquero and has been working on this particular series of paintings since 1999. “The original idea was to go back to my roots in painting what I learned in art school—the three major genres of still life, landscape and portraiture,” he explains. Noting that still life and landscapes are not typically seen in contemporary art, he now seeks to blur the lines between what is considered “high art” and “low art.”

After experimenting with still life, he moved on to landscapes. He paints sunrises and sunsets from photos he’s taken, then pairs them with maxims inspired by the “dichos,” or truisms, he heard from his parents and grandparents while he was growing up in El Paso. Although he did not fully appreciate the advice at the time, now he teaches them to his own children, realizing that the short, meaningful phrases are especially suited to a young audience. “If someone’s complaining about eating spaghetti, then we say, ‘Better to have hard bread than no bread at all,’” he says.

His work has evolved naturally over time. Initially, he painted very expressively, but now he paints representationally to keep viewers from being distracted by the way the work was painted. The maxims and landscapes are equally significant, and he explains, “I want people to see the work and say, ‘There’s a sunset and a phrase—how do they relate to each other?’” Recently he has begun dating.
his work by adding less traditional elements to the landscapes, such as cars, telephone poles and the silhouette of a gas station. He’s considering using automotive paints in the future, an idea partly inspired by his appreciation for the vibrant fiberglass sculpture of Luis Jimenez. He also thinks that at some point he might simply use the phrases as the titles of the works, instead of featuring them across the landscape.

His phrases are written in the style of country music, and his work always has an element of humor, such as this phrase he attributes to his brother, “I’m always thankful to wake up in the desert with my pants on.” Not wanting to simply regurgitate the maxims of his family, Armendáriz usually creates the phrases and then has them polished by his brother, a poet.

Carvings also are important in his work. Designed to provoke thought, the carvings are usually either related to the landscape, the text or both. Occasionally, the carving is not related to the work, but instead is used to add another dimension when the painting contains a simpler phrase. “It’s always been about paint, carving and plywood,” he says. “I became interested in material in art school. I’m trying to represent the Southwest, and in [the TV show] Bonanza, you always see carved wood that looks polyurethaned.”

Armendáriz is influenced by the music of Hank Williams and Freddy Fender, among others, and the comedy of George Lopez, John Leguizamo and Paul Rodriguez. Although most of his influences are nonvisual, he also is intrigued by the way artists create art, such as how Kara Walker created powerful racial statements from paper and silhouettes.

After earning his Bachelor of Fine Arts from UTSA in 1995, Armendáriz obtained his Master of Fine Arts from the University of Colorado at Boulder and returned to UTSA to teach. He has just completed his second year of teaching painting at UTSA, and he loves it. “I pinch myself all the time, because I can’t believe I get paid for what I do,” he says. “I’m blown away by the graduate students here in San Antonio. They are some of the most intelligent, capable and hungry artists I’ve ever dealt with, and I’m just guiding them. They take great strides to get into the public and broaden the conversation they’re having with their own work.”

Armendáriz was named Best Up-and-Coming Artist of 2006 by the San Antonio Current. In the next few months, his work will be seen at the reopening of Museo de las Americas in Denver, at San Antonio’s Centro Cultural Aztlán, and in a group show at Austin’s Mexic-Arte. As a member of an artist group named Artnauts, which deals with the breakdown of racial borders, Armendáriz will participate in upcoming group shows in Palestine and Bethlehem.

WHAT HIS STUDENTS ARE SAYING:

“Ricky Armendáriz was one of the most influential art professors I had in graduate school at UTSA. He invested his time and attention into the lives of his graduate students. I especially found his one-on-one critiques to be invaluable times of insight. As a graduate student, I felt like he treated me as a peer and gave me respect accordingly. In addition, my work is inspired by the thoughtful, sharp nature of his nationally recognized paintings. I truly value my time spent under his instruction and consider it continually useful.”

BRIAN JOBE, former student

“I was fortunate to be one of his students. He has not only established himself as an important painter, but he also is an academic leader that encourages his students to be more visible in the art community. In addition to sharing his knowledge of painting and contemporary issues, he is engaged in art publicly, which sets an example for his students to follow.

“As my professor, he gave constructive criticism when I needed it during studio visits. He taught me about articulating about my own work through his public speaking. He made me aware of concepts and attitudes in painting that I may have otherwise not noticed, all while wearing his signature western boots.”

JULIE SHIPR, former student

“In my last semester in the graduate program in the Department of Art and Art History, I was given the opportunity to work with Professor Ricky Armendáriz. My area of focus is painting and I was developing a body of work for my thesis exhibition.

“Working with him that last semester was integral in producing a successful body of work. His knowledge of cultural issues and how they are addressed in contemporary art was invaluable. As Latino artists, we both incorporate cultural indicators in our work, while using the voice of contemporary art. In addition, Armendáriz’s method of instruction instilled a work ethic that raises the standard of execution and professionalism. He also prepared me for the art world outside of academia and influenced some of the strategies I employ in my teaching today.”

JERRY CABRERA, former student
This September, UTSA’s Félix D. Almaráz Jr. began his 47th year of teaching history. “Walter Prescott Webb said that history was a great adventure, and I believe that to be true,” says Almaráz. “As a teacher, I get excited about what I find out. It keeps me young at heart.”

A noted historian, writer and teacher, Almaráz has been honored with several teaching awards. He was named Piper Professor of 2003 by the Minnie Stevens Piper Foundation of San Antonio and received one of Spain’s highest honors, the Medal of the Order of Civil Merit, for his long-term commitment to researching Spanish borderlands history.

This summer, Almaráz made two trips to Spain. The first trip arose from his involvement in Canary Islands history at UTSA. Colonized and populated by Spaniards, the Canary Islands are composed of seven islands off the west coast of Africa. This past March, UTSA held an international symposium about the Canary Islands at the Downtown Campus, celebrating the 275th anniversary of when Canary Islanders founded municipal government in San Antonio. Almaráz was one of more than 20 speakers representing UTSA, San Antonio, Mexico and Spain.

The essay he presented at the symposium led him to be invited to speak at a conference in Madrid, and he traveled there in May in conjunction with the Spain–USA Foundation, an educational organization based in Washington, D.C. In his lecture, “The Commandency General of the Interior Provinces of Northern New Spain and its Impact Upon Texas: 1771–1821,” Almaráz spoke about the forces involved in defending the borderlands.

“The thrust of my essay was the human dynamics,” Almaráz explains, “and the experience has given me some insights I had never considered before that I can use in the classroom. If I hadn’t been invited to the conference, I wouldn’t have had those new perspectives. If you keep doing the same things over and over again, there’s no change, and there is no history. That’s my philosophy as a teacher and as a historian.”

Almaráz returned to Spain in July to dedicate a Texas-shaped plaque in the town of Béjar. He commissioned the plaque and then presented it on behalf of the Bexar County Historical Commission. During his stay, he discovered the name of the town came from “abejas,” Spanish for bees, which were symbolized by five bees pictured on the coat of arms.

In return for the plaque, the people of Béjar gave him a portrait of the Marqués de Valero, who was the second son of the Duke of Béjar and became the viceroy of New Spain in what is now San Antonio. It was the Marqués de Valero who decided that there would be two frontier settlements here: one called San Antonio de Béxar, and the other called San Antonio de Valero. Almaráz is looking forward to presenting the portrait of the marqués to Bexar County and hopes it can be used to teach history to more people.

During his three weeks in Spain in July, he visited other towns, including Guadalupe, Pastrana and Almaráz, meeting people and learning the unique history of each place. He also returned to Madrid for another conference, the value of which he feels cannot be underestimated.

“We serve as goodwill ambassadors with a briefcase, and we learn,” Almaráz says. “Only by going to national and international conferences does a teacher become aware of what’s happening in the larger world and how the specific pieces of the outer world connect to UTSA.”

Félix D. Almaráz Jr. as Senator Sam Houston, a role he has played for several years in living history presentations.
Three professors from the College of Liberal and Fine Arts received the President’s Distinguished Achievement Award: John M. Giggie, Steven Kellman and William S. McCrary.

Rhonda Gonzales, from the Department of History, was awarded the prestigious Ford Foundation Postdoctoral Fellowship. Gonzales also received the American Association and Columbia University Press Gutenberg-e Prize for her manuscript, “Continuity and Change: Thought, Belief, and Practice in the History of the Ruvu Peoples of Central East Tanzania, c. 200 B.C. to A.D. 1800.”

The American Political Science Association MCI Communications Fellowship was awarded to Amy Jasperson, assistant professor in the Department of Political Science and Geography.


Paul LeBlanc, from the Department of Communication, received the Best Quantitative Paper Award at the annual International Association of Business Disciplines Conference.

Francisco Marcos-Marín, professor of Spanish linguistics in the Department of Modern Languages and Literature, was presented with the prestigious Humboldt Research Award. The award is granted to 100 internationally recognized scientists and scholars annually.

The Tobin Foundation for Theatre Arts donated a priceless collection of costumes, scenic backdrops and music scores from the Metropolitan Opera in New York because of the artistic achievements of William S. McCrary, from the Department of Music.

Ben Olguín, from the Department of English, Classics and Philosophy, received a National Endowment for the Humanities grant. Olguín will focus his research on how combat, both at home and abroad, has reshaped the Mexican American cultural citizenship over time and place by looking into various literary and multimedia texts.

The 2005 San Antonio ATHENA International Award was presented to Harriet Romo, associate professor of sociology. Romo was selected among 14 other nominees for the award.

Elaine Wittenberg-Lyles, from the Department of Communication, was selected among 37 nominees to be part of the Summer Institute on Aging Research at the Aspen Wye River Conference Center in Queenstown, Md.
Psychology major Kurt Attaway was named the Southland Conference Men’s Student-Athlete of the Year. Attaway has maintained a perfect 4.0 GPA and has been on the Dean’s List all three semesters at UTSA.

Randy Barrios, a history major, has been accepted into the Ph.D. program at the University of Massachusetts at Amherst with full funding.

Rachel Carrales was awarded the Scholar for a Dream Travel Award for her paper, “The Rhetoric of Self-Help: Cultural Studies in the Composition Classroom.” The award is given by the Conference on College Composition and Communications to graduate students.

Fine arts major Inga “Sessera” de Jamaer was selected as the Top Texas Emerging Artist, taking the first prize in the Texas Arts & Crafts Educational Foundation’s Emerging Artists Scholarship.

Department of Communication students once again set a record for having the most papers submitted from a single university at the 18th Annual International Academy of Business Disciplines Conference in San Diego, Calif. Five research papers were accepted for presentation. Of them, four received publication in the blind-reviewed Business Research Yearbook, Volume XIII, 2006.

The Department of Music choral students and faculty were invited to participate in a concert tour, where they performed in Vienna, Salzburg and Prague. The UTSA Lyric Theatre students were the first to perform Brundibar—a children’s opera performed in Jewish concentration camps—at the site of the Nazi-run camps in Terezin.

Abigail Garcia, a communication major, won the 2006 Miss Fiesta San Antonio Pageant.


Graduate students Jan Martin and Sara Ramirez received the Keith Thomas and Alan Craven scholarships for the 2006–2007 academic year.

Ph.D. student June Pedraza published her first chapbook, Porcelain Dolls Break, through Pecan Grove Press.

Anetia Ports, Ph.D. student in English, was awarded two grants for the Rose R. Thomas Writing Center. Ports received a San Antonio Area Foundation grant and the Minnie Stevens Piper Foundation grant.

Ph.D. student Patricia Trujillo was awarded a Ford Foundation Diversity Fellowship, while colleague Lori Beth Rodriguez was selected as the alternative recipient of the award. Trujillo and Rodriguez are the first doctoral students at UTSA to be selected for the fellowship.

Elizabeth Gutierrez began serving as the new piano editor for Carl Fischer Music last January. Gutierrez is an associate professor of music and coordinator of the keyboard area at UTSA. An accomplished pianist, Gutierrez brings a strong command of piano literature and pedagogy to Carl Fischer, which has existed for 134 years and is recognized as one of the few remaining family-owned music publishers. Gutierrez also will be piano editor for Carl Fischer’s sister company, Theodore Presser Company, the oldest continuing music publisher in the United States.

Gutierrez will create new piano products that include educational materials and performance editions. She will decide what to include in each catalogue and how it should appear—by itself, or in anthologies. The pieces can be grouped in various ways, such as by difficulty level, theme, country or composer, and they can be supplemented with background notes and composer biographies. For the educational materials, she’ll solicit manuscripts from educational piano composers and then use them to craft a marketable book. Some of the books will be accompanied by compact discs demonstrating the style and tempo with which a certain piece should be played.

One opportunity she’s especially excited about is the chance to create a new Latin American sheet music line for Carl Fischer. Much of this music had been made available through her own company, the Association for Latin American Music & Art, or ALMA, Inc., and she looks forward to collaborating with Carl Fischer to provide greater access to this music.

“Latin American music is my big passion. It is uncharted territory that few know about, and it gives me the opportunity to chart it first,” she says. “And plus, it’s audience-pleasing music. You get an automatic response when you play music from that heritage. It has an infectious quality—the rhythm, gorgeous melodies. It pleases the audience, and knowing that the audience appreciates it is pleasing to me as a performer.”

Her favorite Latin American composers are Astor Piazzolla, Ernesto Nazareth and Carlos Guastavino, among others. She has just co-authored the book A Practical Guide to Solo Piano Music, the first book to comprehensively cover Latin American piano music.

Gutierrez was raised in Austin, Texas, and she started playing piano at age 6, even though no one in her family had a piano. “I think I recall watching people play the piano on TV and being fascinated with how music could spring to life from that instrument. I think I had a certain amount of gift, but I also had a really strong interest.”

She notes that young people today have a lot of distractions that keep them from continuing their piano education, explaining, “You have to have a certain amount of focus, concentration and discipline to stick with it and work independently. I grew up during a good age for this kind of activity.”

In addition to her new role, Gutierrez will continue to teach full time at UTSA. Since 2001, she has shared her experience with UTSA students in the form of piano lessons and classes in piano literature and pedagogy.

“It’s an interesting field,” Gutierrez says. “It adds another dimension to my work as an artist and performer, to really understand what teachers want and need for their students. And it changes with every generation. We have to find new ways to teach the musical language, or make the language better understood, so students can excel and remain interested. That’s the key—keeping them interested in music for a lifetime.”
We hope you enjoy reading this issue of Ovations as much as we enjoy working in an environment where the quality research and creative work, exemplary teaching and outreach activities that represent the liberal arts core at UTSA enrich our lives on a daily basis.

Much of what the individuals featured in these stories are able to accomplish is made possible through the generous support of our alumni and friends. On behalf of our students, faculty and staff in the UTSA College of Liberal and Fine Arts, we extend our gratitude to each of the donors who support our work. We are honored by their generosity and caring.

Your gifts to the College of Liberal and Fine Arts help ensure that stories like these continue to be written about the value a UTSA liberal arts education adds to the student experience and to the economic and cultural vibrancy of our communities.

Please join us in recognizing the following individuals, businesses, foundations and organizations that, through their contributions, enhance our college’s outstanding programs and activities. We also extend a special thank you to the many alumni who chose our college as a recipient of their support.

Although we are grateful for each and every gift we received, due to space limitations, the report below lists donors of $1,000 or more for the fiscal year Sept. 1, 2005, to Aug. 31, 2006.

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Lee Robinson and Jerald Winakur

*Deceased
To see your gifts in action, we invite you to the 1604 Campus to take a guided tour, visit the Art Gallery, attend a performance in the Recital Hall, tour the Center for Archaeological Research or meet with Daniel J. Gelo, dean of the College of Liberal and Fine Arts. Please contact Deborah Thomas, assistant to the dean, at (210) 458-4820 or by e-mail at deborah.thomas@utsa.edu for arrangements.

As you can see from the examples we have highlighted throughout our magazine, there are many opportunities to support the students, faculty and programs in the UTSA College of Liberal and Fine Arts. From scholarships to program and research support and outreach activities, your gifts support future business and community leaders, emerging scholars, talented artists and musicians, dedicated faculty researchers, teaching excellence and much more.

DENMAN’S LEGACY STRONG AT UTSA
In December 2005, the George W. Brackenridge Foundation created the Gilbert M. Denman Jr. Opera Endowment in the UTSA Department of Music to advance the development of the university’s vocal and opera programs.

Denman was a founding trustee of the Brackenridge Foundation, and the foundation established this endowment to honor his lifelong interest in opera and his commitment to the educational opportunities for students at UTSA.

“I know that Gilbert would be pleased that this endowment bearing his name will enhance opportunities for young people at UTSA in the music department to develop their skills and experience in opera and the vocal arts,” said Brackenridge Trustee Emily Thuss.

SUSTAINING THE LIBERAL ARTS THROUGH THE COLFA DEAN’S CIRCLE
Gifts to the Dean’s Circle are used across the college to support opportunities such as student scholarships and awards, faculty research and other activities that involve and enrich the campus and larger community. Unrestricted gifts to the college of $1,000 or more qualify donors for membership in the Dean’s Circle.

Neill B. Walsdorf Sr., COLFA Advisory Council member, and his wife, Beverly, support the COLFA Dean’s Circle through Mission Pharmacal.

UTSA Lyric Theatre students perform Hans Krása’s Brundibar, a children’s opera.


MAKING A DIFFERENCE TO STUDENTS THROUGH SCHOLARSHIP GIVING
Scholarship funds play a key role in attracting, retaining and graduating liberal arts-educated students and continue to be one of COLFA’s top priorities.

Angelika Jansen-Brown and Robert Brown recently established an endowed scholarship to support studio art majors in the Department of Art and Art History. Jansen-Brown explains their motivation for giving: “For my husband and me, it is not only a pleasure but also a privilege to give a scholarship to a deserving student in the Department of Art and Art History.”

Giving to the college is a way for the couple to give thanks for the talent that is being discovered and developed by professors and others in the department, she says. “San Antonio has been broadened and enriched by the presence and participation of so many artists from UTSA. It is our hope that a future Richard Serra or the like will emerge because of an opportunity provided by our [scholarship] or any of the other scholarships available in the department.”

FORMER TEACHER’S DEDICATION LIVES ON
Jim Baxter was on his third career when he began teaching political science at UTSA. Retired from the Air Force and civil service, he earned a Master of Public Administration degree at the university in 1995, then stayed on to teach a few classes. He demonstrated his commitment to students by donating $15,000 to establish the Jim Baxter Endowed Scholarship in Political Science.

According to Janice Odom, the development director who helped Baxter plan his legacy gift, “Jim loved teaching at UTSA and wanted to do something through his estate that would benefit students in perpetuity.” Baxter, who passed away in February 2004, also included the university in his will, and last year $108,000 was added to the endowment from his bequest.

Baxter’s dedication lives on through the recipients of his scholarship. The first awards from Baxter’s scholarship were made in 2005–2006.

Ricardo and Harriett Romo (left) converse with Neill and Beverly Walsdorf.

Pictured above are the inaugural recipients of the Baxter Scholarship in Political Science. Top to bottom: James B. Thompson, Jessica Twining, and Jonathan P. Vela.
MAKING A DIFFERENCE THROUGH PLANNED GIVING
The Sombrilla Society, one of UTSA’s most cherished groups, is composed of alumni and friends who have identified themselves as planned giving donors by including the university in their estate plans through a bequest, trust, gift annuity, life insurance or other means. The following are some examples of how you can make a planned investment in the liberal arts at UTSA:

- Through your will, you can fund a scholarship or program endowment.
- By creating a charitable gift annuity, you can designate proceeds to go toward the creation of a scholarship or program fund.
- Using life insurance or retirement accounts, you can designate UTSA as a beneficiary of all or a portion of your policies or accounts.
- Through transfer of marketable securities, you can fund an endowment.

By making the decision to share your estate with UTSA, you will help ensure that quality public higher education will continue to be available to the citizens of San Antonio, South Texas and the greater community for many, many years to come.

To learn more about planning your gift or bequest to the UTSA College of Liberal and Fine Arts, please contact:

HELENE BENITEZ
COLFA Development Officer
The University of Texas at San Antonio
One UTSA Circle
San Antonio, Texas 78249-0641
Phone: (210) 458-4404
e-mail: helene.benitez@utsa.edu

For giving information online, please visit http://www.utsa.edu/development/.

Thank you for supporting the UTSA College of Liberal and Fine Arts’ mission of quality research and creative work, exemplary teaching and professional contributions to the community.

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COLFA SCHOLARSHIPS

Below is a listing of our current donor-funded endowed and annual scholarships by department. Ongoing contributions to these funds are encouraged and appreciated. If you have any questions about establishing a named scholarship, please contact Helene Benitez, development officer, at (210) 458-4404 or helene.benitez@utsa.edu.

COLLEGE AND MULTIDISCIPLINE SCHOLARSHIPS

Alameda/UTSA Endowed Internship in Museum Studies
The David Bowen Memorial Endowment for Study in Europe
Dean’s Circle Scholarship
Beverly Duren Memorial Scholarship (for fine or performing arts majors)
HACEMOS Scholarship
The John S. Jockusch Endowed Scholarship in the Liberal Arts
The Sue Jockusch Endowed Scholarship (for fine arts majors)
The Richard Lewis Sr. Memorial Scholarship in the Social Sciences
The Donna Martinez Perese Scholarship
Presidential Scholarship in the College of Liberal and Fine Arts (for graduate students)
The USAA Foundation Scholarship in COLFA

DEPARTMENT OF ANTHROPOLOGY

The Richard E.W. Adams Endowed Scholarship
The Doña Agripina de Urdaneta Endowed Scholarship in Anthropology
Friends of Anthropology Endowed Scholarship in Honor of Anne Fox and Don Lewis
James C. Gifford Memorial Scholarship

DEPARTMENT OF ART AND ART HISTORY

James A. and Cindy G. Broderick Endowed Scholarship in Art and Art History
The Angelika Jansen-Brown and Robert Brown Endowed Scholarship in Art
The Peggy and Richard Calvert Endowed Scholarship
The Charles and Germaine Field Endowed Painting Scholarship
Jacinto Quirarte Endowed Scholarship in Art History
The Marianne C. and Stewart R. Reuter Scholarship
Steve Reynolds Endowed Scholarship
Various Donors Art Scholarship
The Herman and Jo Ann Wigodsky Scholarship

continued on next page
### DEPARTMENT OF COMMUNICATION
- The Yolanda M. and Robert J. Crittenden Endowed Scholarship in Communication
- The Richard and Joanne P. Hathaway Debate Scholarship
- The San Antonio Express-News Endowed Scholarship
- The Univision Communications Inc. Annual Scholarship

### DEPARTMENT OF ENGLISH, CLASSICS AND PHILOSOPHY
- Wendy B. Barker Creative Writing Awards Funds
- Lillian Wald Beller Endowed Scholarship
- The Alan E. Craven Endowed Scholarship
- The Davidson-Shaddox Creative Writing Scholarship
- Kenneth Alan Hovey Scholarship (in progress)
- The Eileen Lundy Scholarship for Excellence in English Education
- The William V. Mastoris Scholarship in Humanities
- Arthur Ron Miller Scholarship (in progress)
- The Monique M. Price Scholarship in English
- The Wade Richmond Endowed Scholarship
- Keith Thomas Memorial Scholarship

### DEPARTMENT OF HISTORY
- The Mitchell-Hardy Scholarship in History
- Dwight F. Henderson Scholarship in History (in progress)

### DEPARTMENT OF MODERN LANGUAGES AND LITERATURES
- Centro Cultural Cubano Scholarship in Spanish
- The Modern Languages and Literatures International Studies Scholarship
- The Perese Family Scholarship

### DEPARTMENT OF MUSIC
- The Evelyn Berg Endowed Scholarship
- Emily Wells Brown Endowed Scholarship
- The Joseph E. Brown Memorial Endowed Scholarship in Voice Established by the UTSA Alumni Association
- The Anna May Day Memorial Endowed Scholarship
- Roneale Duncan Memorial Endowed Scholarship
- The Alfredo Flores/Alamo Music Endowed Scholarship in Music
- Friends of Music Scholarship
- The Theresa Gordon Endowed Voice Scholarship
- The Andrew Gurwitz Memorial Endowed Scholarship
- The Bess Hieronymus Endowed Scholarship
- The Janice K. Hodges Endowed Scholarship in Piano
- Rhoderick Key Endowed Scholarship
- Samuel A. and Pamela R. Kirkpatrick Endowed Scholarship
- Madrigal Singers Scholarship
- The Music Faculty and Alumni Scholarships
- Opera Guild Endowed Scholarship in Voice
- The Linda Poetschke Scholarship in Voice
- Presser Foundation Scholarship
- San Antonio Gardenia and Musical Club Scholarship
- San Antonio Musical Club Scholarship
- The Nathaniel Stokes Memorial Scholarship in Music
- Joe and Chris Stuessy Endowed Scholarship in Music
- The Sturchio Family Endowed Scholarship
- The Kathleen Weir and Albert Vale Scholarship in Voice
- Various Donors Music Scholarship
- The Charlotte and Charles Walker Graduate Assistantship in Opera
- The Charlotte and Charles Walker Opera Scholarship
- Marjorie Powell Zachry Memorial Endowment for Piano Scholars

### DEPARTMENT OF POLITICAL SCIENCE AND GEOGRAPHY
- The Jim Baxter Endowed Scholarship in Political Science
- The Dr. James D. Calder Annual Scholarship
- The Minnie P. Mastoris Endowed Scholarship Fund
- Ruben Munguia Endowed Scholarship

### DEPARTMENT OF PSYCHOLOGY
- The Pauline W. and Samuel W. Cochran Endowed Graduate Fellowship in Psychology
- The Texas Psychological Foundation Costello Family Memorial Scholarship
- Richard M. Wenzlaff Endowed Scholarship in Psychology
## Calendar of Events

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feb. 1</td>
<td>CONCERT. UTSA Orchestra concerto and aria competition winners. 7:30 p.m. 1604 Campus, Recital Hall. $5 general admission; UTSA students free.</td>
</tr>
<tr>
<td>Feb. 2</td>
<td>PHILOSOPHY SYMPOSIUM. Linda Zagzebski, Brackenridge Distinguished Visiting Professor. 3–6 p.m. 1604 Campus, BB 2.06.04.</td>
</tr>
<tr>
<td>Feb. 3</td>
<td>PHILOSOPHY SYMPOSIUM. Linda Zagzebski, Brackenridge Distinguished Visiting Professor. 9:30 a.m.–6 p.m. 1604 Campus, BB 2.06.04.</td>
</tr>
<tr>
<td>Feb. 8</td>
<td>PEPE ROMERO. Internationally acclaimed guitar soloist with the Southwest Guitar Festival. 8 p.m. Travis Park United Methodist Church. Call (210) 458-5685 for tickets.</td>
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<tr>
<td>Feb. 13</td>
<td>CONCERT. UTSA Wind Ensemble. 7:30 p.m. 1604 Campus, Recital Hall. Admission is free.</td>
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<tr>
<td>March 2–4</td>
<td>UTSA LYRIC THEATRE. Gian Carlo Menotti’s The Old Maid and the Thief and The Medium. Call (210) 458-5685 for tickets and times.</td>
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<tr>
<td>March 9</td>
<td>SOCIOLOGY COLLOQUIUM. Graduate student research presentations. 1–5 p.m. Location to be determined.</td>
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<tr>
<td>March 30</td>
<td>WORDFEST AND AWARDS. Readings by student scholarship recipients in creative writing and by UTSA faculty members. 7:30–9 p.m. 1604 Campus, JPL 4.03.08.</td>
</tr>
<tr>
<td>April 27</td>
<td>FIESTA UNDER THE STARS 2007. A Night at the Oscars! 7:30 p.m. 1604 Campus, Sombrilla. Call (210) 458-4357 for tickets and table information.</td>
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