Hiding in Plain Sight: The Photojournalism of Jack London
Welcome to another edition of Ovations, highlighting the outstanding achievements of students, faculty and supporters of the UTSA College of Liberal and Fine Arts.

ASPIRATIONS

Out of the tens of thousands of words in this issue of Ovations, that one word, aspirations, jumped out at me—twice, from seemingly disparate articles—when I read the stories in this issue. The first instance was in an article about senior lecturer and athletic bands director Ron Ellis, who, in trying to describe the magical moment when a university band marches onto the field, characterized the musicians as representing “all the hopes and aspirations” of everyone at that university.

The second instance was in a very different story, a Q&A with Political Science and Geography Department Chair Mansour El-Kikhia about his recent return to his home country of Libya after 30 years in exile. When asked about Muammar Gaddafi’s fate, El-Kikhia bluntly expresses his contempt for the regime that “destroyed the aspirations and dreams of so many people.”

With one word, aspirations, we are transported spiritually to a jubilant, fan-filled sports stadium and then asked to ponder a conflict-ravaged country on the other side of the globe. The common thread bridging the two realms is embedded in the human condition and our constant search for a sense of place and purpose, and also an understanding of our world.

UTSA does an outstanding job of preparing students to enter an array of professions; our students leave ready to enter careers as architects, engineers, economists, physicists, teachers, and many others. But it is the College of Liberal and Fine Arts that best represents our aspirations for our students and their ability to positively impact our world. Through the study of history, philosophy, literature, the arts and other disciplines, COLFA majors and non-majors alike develop the critical thinking and analytical skills—and the deeper understanding of what it means to be human—that will serve them for the rest of their lives no matter what profession they enter.

I appreciate Dean Dan Gelo’s invitation to write the welcome message for this issue of Ovations (and the special leap of faith it took to entrust a theoretical chemist to perform this task). I also want to thank you, the readers, for your stalwart support of the College of Liberal and Fine Arts and its efforts to provide the core intellectual experience that is preparing all UTSA students for their role as responsible citizens of this world.

In short, I thank you for sharing the aspirations of all of us at UTSA.

PROVOST AND VICE PRESIDENT FOR ACADEMIC AFFAIRS
RETURN FROM

30 years later, Mansour El-Kikhia returns to Libya

BY RUDY ARISPE

On those rare occasions when Mansour El-Kikhia happens to catch the scent of a pleasant ocean breeze, he is transported—if only for a moment—to his youth in his beloved Benghaz, Libya.

In that instant, a flood of memories carries him to the African continent. Spending the day with family and friends at the beach and wading in the Mediterranean Sea, sharing lunches with cousins, aunts and uncles at relatives’ homes for weeks at a time before having a meal at his own house again, and, of course, the very generous Libyans, whom he said will give you their lives once they befrend you.

“What really sticks in my mind is the change in the weather in the afternoon,” said the 59-year-old El-Kikhia, chair of the Department of Political Science and Geography, sitting at his desk with a world map covering the entire wall behind him. “In San Antonio, the hottest time of the day is 5 o’clock in the afternoon.”

“When you go to Libya, the hottest time of day in Libya is around 1 o’clock in the afternoon. And so by 5 o’clock it begins to cool down, and you go inside and the sea breeze is coming from the Mediterranean Sea. It’s just being there that gives you a different sense of existence.”

He recalled many occasions when he would slide down the stair railing for thrills in his family’s 40-room, Ottoman-style, palatial home for a two-hour shopping trip, only to return to find that another family occupied their residence with the express permission of Col. Muammar Gaddafi’s government as punishment for El-Kikhia’s stirring up trouble.

The 28-year-old El-Kikhia had been calling attention to injustices by visiting government offices to voice his opinion about public hangings, suspension of basic liberties and widespread poverty in an oil-rich nation.

“It was very difficult to live in a country where you could see the murder, the injustice,” he said. “And you have two choices. Either speak up or shut up. And I could not shut up. I had to speak up, but the more I spoke up the more my life became endangered.”

In February of this year, civil war broke out between military forces loyal to Gaddafi and the rebel opposition, many of them ordinary citizens who are fighting to the death to end the tyrannical 42-year rule of the despised colonel. The fighting continues for control of the Libyan government, the professor spoke about the crisis in the North African nation, his jubilant return home, and his interest in maps.

When did you first come to America? I came to America in 1977 to go to school at the University of California, Santa Barbara to study political science. I went back in 1978 and could not leave until I escaped from Libya and came back to California in 1980.

Why wouldn’t the government let you leave? Perhaps they saw me as more of a threat to them, a potential image problem. If any family member leaves, another one is held by the secret service until that person comes back.

Where did you work when you went back to Libya? Once they befriend you, you cannot live in a society that is governed by such crazy people.

Why do you believe Gaddafi refuses to let people leave and another image appears. Sometimes, the second image is not something you want to see. It really does something to you about your sense of right and wrong, but then it makes you realize that you must devote your life to making people’s lives better.

Who are you working for el-Kikhia happens to catch the scent of what it was like. It was like “Alice in Wonderland.” I can’t explain to you the sensation of seeing people you haven’t seen in 30 years. The funny thing is that it hurts. It hurts very much because you have an image in your mind, and suddenly that image is thrown away and another image appears. Sometimes, sometimes, the second image is not something you want to see.

Are you able to communicate with your family during those 30 years in exile? Only by phone. They were being watched. My family members cannot leave the country. If one family member leaves, another one is held by the secret service until that person comes back.

What did your father do when you were growing up? My father was the parish [high-ranking official] of Cyrenaica (a coastal region of Libya) and advisor to the prince and first prime minister. He was also head of the Libyan Senate. My mom was a homemaker.

What did you do when you went back to Libya? I couldn’t find a job. I was blacklisted as an enemy of the people.

What was it like to go home after all these years? You have no idea what it was like. It was like “Alice in Wonderland.” I can’t explain to you the sensation of seeing people you haven’t seen in 30 years. The funny thing is that it hurts. It hurts very much because you have an image in your mind, and suddenly that image is thrown away and another image appears. Sometimes, sometimes, the second image is not something you want to see. It really does something to you about your sense of right and wrong, but then it makes you realize that you must devote your life to making people’s lives better.

Who are you working for? After experiencing Gaddafi, I don’t think anything can be worse.

What do you think is going to happen to Gaddafi? I hope I die. I have no sympathy for people who destroyed the aspirations and dreams of so many people.

Would you say he stole your dreams? He stole more than 40 years of my life. In the end, I am grateful to the United States for giving me the opportunity to become an American and live here and learn from it, and learned what freedom actually means, and how it’s important to set up a system that guarantees freedoms and rights of people of all types and shapes and colors. But, ultimately, Libya can make much more use of my talent. In the United States, I’m one in a million. In Libya, I’m one in 25.

In reading an article in which you describe Libya as a child, can you elaborate on that? It’s a new birth for the country. It’s like being reborn and we have to learn to do things right, how to build, how to think, how to do things for ourselves. But, most importantly, we have to learn how to respect ourselves.

I’ve noticed that you like maps. Tell me about that. Besides reminding me of our limitation, they provide me with the urge to learn about humanity, let alone travel. Thanks to maps, I have been to more than 60 countries across the globe. This might sound a little mushy, but maps are like a delicious meal with so many different plates. I want to experience all the plates and parts of the world. They’re like a huge feast and just tasting the different plates is wonderful. Maps remind me of the world that we are all interconnected.

Web Extra
“Homecoming,” Go behind the scenes as Mansour El-Kikhia returns to a liberated Libya after fighting for change from abroad for over 30 years. http://www.abc.net.au/foreign/content/2011/s3347487.htm
Debra Peña is seeking her Ph.D., but until she studied abroad in Spain, she had never been out of the country. "I wasn't looking forward to that plane ride," Peña said. "I was worried about a lot of things." Like many of the students who have taken the three-week trip to Toledo, Spain as part of the course taught by Norma Cantú, professor of English and U.S. Latina/o Literatures, Peña said she was transformed by the experience. "It's about negotiating the spaces in another country, and negotiating the spaces within myself," Peña said. "I hope for the students to learn the content of each course," Cantú said, "but I also want them to make the connections that come from actually being in Spain." While the trip focuses on the folklore of Spain, each student brings back something unique from the experience. A common theme for the students, however, is a heightened awareness of differences. Almost 300 years after she studied abroad in Spain, she had worked there her entire life. As he explained the creation of the sugar-almond-meal confections, he showed the workers' tools used in crafting the delicate shapes. Gutierrez admired students' own tools according to their own needs and their own hands," Gutierrez said. Small tools like spoons that come flat with surfaces. Then their elderly guide went to a drawer and pulled out another of the spoon-like tools. One, he said, had been in the factory longer than he had, and had been hewn by a man who worked there so long ago that the last employee 'employee had never known him. For Gutierrez, the tool became the symbol of the heartbeat of work in this place, a heartbeat that continued to go on. "I was worried about a lot of things," Peña said. "I'm from Laredo, and there are definitely practices that are very different and go on in the South Texas region," said "I think I am more than half the cultures have gone in different directions over the centuries," Gutierrez said. "It felt into my writing and my journal, and even my creative pieces," Gutierrez said. "I want to go back on my own now." On her previous trip, Gutierrez had bonded more closely with her fellow students, an easy thing to do when the curriculum involves three hours each morning in the classroom and group walking tours of the city every afternoon. The creative writing students also wrote about 20 pages a week in journals and as assigned exercises. Gutierrez advised students planning to study abroad to keep an open mind and "be willing to take in all these new experiences. Revel in it while you're there because it goes by so quickly." Debra Peña is writing her dissertation on 20th-century Southern women writers, so Spain is not directly relevant. But polishing the lens through which she views the world is a discipline that the English major considers vital to her project. "Cross-cultural studies are important to the critical race aspect of my studies," Peña said. "Plus, there's a whole Southern culture with its own folklore that I will have to explain. If I can immerse myself in another culture and describe that, then I can explain my own to a panel." Connecting Cultures When she came back from Spain, Peña brought with her a new perspective on how different societies—San Antonio and Toledo—can layer very different behaviors and attitudes upon their inhabitants, while at the core, the people retain a thoughtfulness and decency that impressed her. "The people are genuinely nice to one another, as they are here," she said. "An elderly man got up off the bench he was sitting on and offered it to Dr. Cantú because it was hot. People's body language, and the movement of crowds, they're the same as in San Antonio. They care about the welfare of the person next to them, foreigner or not." The students witnessed the procession of Corpus Christi, a religious observance in the streets of Toledo—where are, for the most part, so narrow an economy car can barely pass through, and pedestrians must jump into doorways to avoid being hit by the mirrors. This experience was a key component of the course, said Cantú. In San Antonio, it is possible to move through the crowds during Fiesta, but in Toledo during the Corpus Christi week, people claim their spots for the procession—and they don't move for anyone. "The people were reverent," Peña said. "They were very solemn. But they were very protective of their space." Peña and Gutierrez had been at a café a few blocks from where they were to rejoin their group, and found it took an hour and a half to get there. Nobody would budge during the long procession. To move at all, the women had to slip into the procession stream. "So we walked in the procession between the nuns and the band, with people fussing at us because we weren't supposed to be part of it," Peña said. Finally, the procession reached a small plaza, where everyone stopped to hear a priest give a prayer. "You could have heard a pin drop," Peña said. "That's when a policeman finally opened up a path for us to get out." Becoming More Peña loved the steep, narrow streets, and she loved that she grew stronger every day that she climbed them. In a side trip to the city of Segovia, the group climbed 152 steeply pitched steps to the top of the Alcázar, or castle. She was exhilarated to reach the top. Now back home and dealing with the pressures and obligations of everyday life, Peña sees herself and her family as part of a bigger world, where other people in other places are making their own way. "This is the whole life force going on, a world of possibilities," she said. "Having seen it, it's more than just rhetoric. Even if I'm here dealing with a broken dishwasher, there's an Alcázar with 152 steps. And I did it!"
Hiding in Plain Sight
the photojournalism of Jack London

By Cindy Tumiel

Nearly 100 years after his death, Jack London remains one of America’s best known and most widely read authors. His classic novels, *The Call of the Wild* and *White Fang*, set in the heady days of the Klondike Gold Rush, are still standard reading for students around the world. The books headline a long list of novels, short stories and news articles that made London a celebrity in his day and a subject for literary scholars in the decades that have followed.

Yet until recently, a large piece of London’s legacy remained unknown. During his global travels as a war correspondent and adventurer at the turn of the 20th century, London became one of the very first photojournalists, using his then state-of-the-art Kodak folding camera to convey his stories with images as well as words. The pictures graced the pages of magazines like *Colliers* and Hearst Syndicate newspapers, giving Westerners some of their first glimpses into places like Korea and the South Pacific. He photographed the Mexican Revolution, the devastation of the San Francisco earthquake, a leper colony in Hawaii, the stark poverty of London’s East End, and his own sea voyages. For years, though, an extensive collection of Jack London’s prints and negatives were protected in the archives of the Huntington Museum and Library in California and the California State Parks’ Sonoma Barracks.

UTSA professor of literature Jeanne Campbell Reesman, one of the world’s leading London scholars, has at last pulled the wraps off that hidden treasure in a new book, *Jack London, Photographer*, by Reesman, Sara S. Hodson and Philip Adam, is the first major work to establish the celebrated author as an equally accomplished photographer.

“This was a new dimension of his work for me,” said Reesman, who has written, edited or contributed to 40 books about London in the last 30 years. “Here is someone we all thought we knew very well. Who knew he was a photojournalist? He was sort of hiding in plain sight.”

The book contains some 200 photographs, carefully selected from the 12,000 prints and negatives in the archives of London’s work. The photos are organized into chronological chapters that set the context and historical timeline for London’s experiences. Adam, an expert in historical photography, reproduced the selected photos as duotones from silver gelatin prints that he made from negatives and original photographs. As the book came together, the quality of the reproductions stunned Reesman. “No one, not even Jack London himself, has seen these photographs printed as fine prints,” she said. “These photographs, we hope, will be viewed as art.”

London was an adventurer with socialist leanings, nurtured during his youth in Oakland, California, when he worked hard labor jobs in a factory and a laundry. He left California in 1897 to spend a year chasing dreams of gold in the Klondike, then joined a whaling schooner that sailed through the Bering Sea. Those rugged experiences flavored his characters and plots when he returned to his roots and turned to writing. *The Call of the Wild*, published in 1903, propelled him to wealth and celebrity.

By that time, London had acquired one of the first models of film cameras, which made photographic equipment more portable and adaptable to a wide range of light conditions than earlier cameras.
that used plates instead of film. In 1904, London accepted an assignment from Hearst newspapers to write and photograph the Russo-Japanese war, his first adventure as a war correspondent and photojournalist. London made most of his money writing fiction, but also turned his personal adventures into serials and nonfiction books. The People of the Abyss portrayed the wrenching poverty of life in London’s slums. The Cruise of the Snark, in which he chronicled his own 1907-08 voyage through the South Pacific islands, was the most heavily publicized adventure before aviator Charles Lindbergh’s flight to Paris 20 years later.

People and faces dominate London’s photographs, which he described as “human documents.” London understood the power of photographic images, and he treated his human subjects with care and dignity. His encounters with South Pacific peoples broadened his ideas of other cultures, Reesman said, and his photos portrayed them with a humanity and respect that few others at that time had accorded them.

London lived extravagantly and drank excessively, and the lifestyle took its toll. He died of kidney failure in November 1916 at the age of 40. He left a legacy of 20 novels, 200 short stories and 12,000 photographs that his survivors donated to California institutions for preservation.

Hodson and Reesman found themselves discussing the vast quantity and quality of photographic material that London had produced.

“We realized there were negatives available for some of the prints, and we looked at each other and said, ‘Well, why doesn’t somebody do a book about his photography?’” Reesman said. “And then our next thought was, ‘Well, why shouldn’t we do it?’”

The book was a true labor of love, pulled together over the course of a decade, using a grant from the National Endowment for the Humanities, a COLFA Faculty Development Leave, and funding from various donors. Adam needed about $70,000 to reproduce the delicate negatives with the techniques that brought out the full depth and beauty of the black and white images.

Winnowing from 12,000 to 200 photographs was a painstaking process. Photos for the book were selected primarily for their artistic merit, but also for their historical context and what they reflected about Jack London himself. Many of the captions that accompany the photos were drawn from London’s own writings.

The project was rewarding on both a professional and personal level, Reesman said. “This book has been a collaboration of friendship and every possible kind of partnership with Sara Hodson.”

After its publication last year, the book earned a favorable review from London’s great granddaughter, Tarnel Abbott, who described the photos as “stunning.” The book and its photographs accurately portray London’s belief in the dignity of all humanity, she said.

“There are many portraits of indigenous people shown with a dignity that transcends the racial stereotyping that was so common in London’s era,” Abbott wrote for the San Francisco Chronicle. “His basic caring for humanity is evident; amid the war photographs are images of elders and children, looking back at us through time with curiosity and pride.”

Photos are reproduced by permission of The Huntington Library, San Marino, California.

“there are many portraits of indigenous people shown with a dignity that transcends the racial stereotyping that was so common in London’s era.” —Tarnel Abbott, San Francisco Chronicle

Above: Veteran field worker, Ewa Plantation, Oahu, Hawai’i, May 1906. Photo courtesy of California State Parks.

Right: Stereograph of leper boys swimming, leper settlement, Moloka’i, Hawai’i, July 1907. Photo courtesy of California State Parks.

Small family of Korean refugees fleeing the Japanese Army, Korea, 1904. Photo courtesy of California State Parks, 2011.
PATRIOTIC ENVELOPES OF THE CIVIL WAR
Marketing tools in the conflict between North and South

BY RUDY ARISPE

As Joseph E. Johnston led his Confederate troops into bloody battle against Irvin McDowell’s Union soldiers in the Battle of Bull Run in July 1861, hundreds of miles away, in the safety of their homes, wives and mothers penned letters of undying love, support and devotion to their brave men fighting for the North and the South.

And as they placed their correspondence inside colorfully decorated envelopes, and sealed them with a kiss or perhaps a spritz of perfume, these women could only hope that their notes would reach the intended recipients.

Those envelopes, however, were also designed for more than just holding letters. They served as propaganda pieces to sway support for one side or the other, and to bolster partisan spirit among the populace.

“It’s a strictly private, non-governmental activity. It’s all done by printers saying, ‘Gee, I can make some money,’” said Steven Boyd, UTSA history professor and author of Patriotic Envelopes of the Civil War: The Iconography of the Populace.

Critics insist the envelopes were a marketing tool in the conflict between North and South.

“Half of the pictures of women on patriotic envelopes were used to inspire loyalty to either the Union or the Confederacy, they inadvertently served other social purposes.

While patriotic envelopes were used to inspire loyalty to either the Union or the Confederacy, they inadvertently served other social purposes.

While patriotic envelopes were used to inspire loyalty to either the Union or the Confederacy, they inadvertently served other social purposes.

To see more images of the patriotic covers, visit www.stevenboyd.com.
Introducing COLFA’s Endowed Faculty Chairs

Understanding their vital role in UTSA’s transformation to a premier research institution

The endowed chair, for a university, is a tool for recruiting a talented professor. For the professor it is a plum, a mark of achievement, and a little extra money. “An endowed chair can do some really magical things for a college,” said Daniel Gelo, Dean of the College of Liberal and Fine Arts. “Endowments are just invaluable in helping propel us toward a Tier One university profile.”

For these unfamiliar with academic jargon, an endowed chair is simply a prestigious faculty position supported by private gifts to the university. At UTSA, these endowed positions include professorships, distinguished professorships, chairs, and distinguished university chairs, each requiring a progressively higher initial donation.

The minimum amount required to establish an endowed professorship is $250,000, while a distinguished university chair requires a gift of $2 million.

The invested donations produce about 5 percent a year, which is used as the professor’s stipend. It is commonly assumed that an endowment pays the faculty member’s salary, but that is not always true. The university pays the professor’s salary and the endowment funds are “the icing on the cake,” Gelo said.

And what professors do with that money is very, very important for the university.

Building New Initiatives

Joycelyn Moody, the Sue E. Denman Distinguished Chair in African American Literature, is using some of her endowment funds to build the university’s past and the future of African American studies across the nation.

The African American Literature and Cultures Institute, which Moody directs and funds through her endowment, is an elite three-week summer residency program designed to prepare a handful of promising college juniors for future careers in African American studies research. “We’re already seeing the fruits,” Moody said.

Moody was inspired to create the institute by an article by the late Nellie McClain, an African American scholar and professor at the University of Wisconsin, Madison, who expressed concern that not enough students of African American studies were “in the pipeline” to replace the current generation of teachers. “African American studies is a scholarly discipline that must be studied and cultivated, and not necessarily by African Americans,” Moody said.

She also used her endowment funds to create a one-year postdoctoral position that allowed her to recruit another talented scholar, Kinistra Brooks, now an assistant professor. “It was very generous,” Gelo said, “and allowed us to bring in a promising Ph.D. for a year, and subsequently recruit her. It’s rather expensive for us to do that normally.”

Moody said the endowment gives her latitude to do many things, including maintaining her own research funding on 19th century African American literature without having to compete with colleagues for those resources. “I had a fabulous job as editor of the African-American Review: it would have taken an awful lot to get me to leave—and it did.”

Moody has built a core of studies in African American literature at UTSA by partnering with Brooks, who focuses on black feminist theory in literature, film and popular culture, and with Dr. Sonja Lanheater, who holds the Brackenridge Endowed Chair in Literature and the Humanities.

“The collaborations among the three of us have certainly increased the profile of African American language and literature at UTSA,” Lanheater noted.

National Recognition

Professor Lanheater, whom Gelo recruited from the University of Georgia, specializes in sociolinguistics, identity studies, and language and literacy in the African American community. She uses her endowment funds to sponsor conferences such as New Ways of Analyzing Variation 39 and the African American Language Conference, and to support African American Studies at UTSA.

Lanheater’s activities, funded by the endowment, have made her work nationally visible, and have helped UTSA expand its reach. She has received invitations to serve on committees and to participate in national and international organizations such as the Linguistic Society of America, the American Psychological Association and the American Education Research Association. She also serves on the editorial board of the journal American Speech.

Gelo said he approached Moody and Lanheater for the same reasons he recruited all of COLFA’s endowed chairs. “We are looking for top talent,” he said, “people who have established research records with strong instructional and service components.”

Research Leaders

Bruce Daniels, the Gilbert M. Denman Endowed Professor in American History, whom Gelo recruited from Texas Tech University, “brings a level of renown to our history department,” Gelo said. “He’s a recognized authority on colonial New England history and the life of the Puritans.”

Gelo also emphasized that endowed chairs like Professor Daniels, who was a department chair at his prior institution, bring the ability to mentor junior faculty and advise their colleagues about program growth.

Daniels, who is modest about his status, added that one challenge is to understand the priorities of the donors who established the endowments and match them to academic directions and research priorities. COLFA donors have been very pleased with the impact of the chairs they have supported, said Gelo.

“My stipend has proven immeasurably valuable in allowing me to travel to distant archives and libraries for research in original records that are neither published nor available outside of the repositories,” Daniels noted. “As a colonial and Revolutionary historian, I have traveled primarily to the six New England colonial capitals of Hartford, New Haven, Providence, Newport, Boston, and Portsmouth/Concord, to the Library of Congress in Washington, D.C., and to the largest British collection of early American documents in the Huntington Library in California. Historians do not have laboratories, but they almost always must travel to their sources, and thus I am exceptionally grateful for the aid this stipend provides.”

Community Outreach

Each endowed professor must submit an annual budget that explains how he or she will spend the endowment funds. The expenditures can take many forms, including underwriting travel for the professor or students to attend conferences or purchasing library books that support the faculty member’s niche.

For David Frego, Roland K. Blumberg Endowed Professor in Music, the money is also useful for another vital part of university leadership—community engagement.

Frego, whom Gelo recruited from Ohio State University, is recognized for his expertise in Dalcroze Eurythmics, a study of the way the body’s movements relate to music. Using this method, Frego teaches concepts of music through movement, applied as therapy, which has evolved into a focus on post-traumatic stress disorder. Frego recently completed a program in Bosnia Herzegovina sponsored by the Pavarotti Foundation that works with people traumatized by civil war as well as with land mine survivors.

“We are working to connect the brain and the body, but it’s more than exercise. It’s interactive with others, healing, and it also involves joining our production which I grew up with a drum, and we’re off,” Frego said.

This summer, Dr. Frego led a workshop for classroom music educators and studio music teachers from across the U.S., Brazil and Korea on how to incorporate rhythmic movement into their curricula.

“The students talked of being awakened to a new approach to teaching music and movement,” said Frego.

While his expertise is as an asset to UTSA in its path toward Tier One status, Dr. Frego’s ongoing personality is also uniquely fitted for the chair position in the Department of Music, which involves quite a bit of public interaction.

“Music requires a lot of development activity,” Gelo said. “David spends a lot of time with alumni and donors, involving them in university discussions and activities which are vital to the department.”

“Enjoy that part of my job very much,” Frego said. “The encouragement and donations that supporters provide make many departmental activities possible, including lyric theater, research in vocology, scholarships—and even our new marching band.”

Every donation to the university is valuable, from the smallest contribution to a named scholarship fund. For those who have the resources, though, endowing a professorship is an especially meaningful way to have a significant impact on the school’s development into an outstanding institution.
HOW GRADUATE STUDENTS LEVERAGE COLFA RESOURCES TO FUEL THEIR PASSIONS

BY DAWN POMENTO

Beatrix Perez

Melissa Whitney

Preserving Language
Presidential Scholar and Alvarez Research Fellow Aaron Carter-Cohn developed an interest in African languages when his work as organist and choirmaster at St. Francis Episcopal Church brought him into contact with African refugees. His interest became a passion when he met a Nigerian choir at a conference in China.

A graduate student in the Department of Music, Carter-Cohn’s interests are extraordinarily broad, said Professor John P. Nix: “He’s a very fine

Improving Foster Care
Thanks to the federal Education and Training Voucher Program, foster children can receive funding for higher education. But as Beatrix Perez explained, “It’s hard to do that if they don’t have a home.” Perez understands firsthand how domestic instability can affect the pursuit of education. As an undergraduate, her academic life came under strain when she and her family were forced to deal with housing difficulties. The experience led her to study homelessness and education as a graduate student in the Department of Sociology. She focused on the challenges and obstacles foster children face, not only once they age out of the system, but also while in placement.

“It’s a great research university,” she said of UTSA.

“Through this work we were able to glean much about the life experiences of youth while they were in care, during the transition out of care, and after they ‘aged out’ or exited the foster care system. The collection highlights the numerous challenges foster youth encounter as they journey from placement through transition.” Her research was presented at several conferences in the U.S. and in Puerto Rico.

A mother of two, Perez plans to pursue a Ph.D. and is currently teaching in the Department of Sociology.

acked by dedicated and talented faculty within their departments and in the university at large, COLFA graduate students conduct extraordinary research that takes them from labs and libraries to research sites around the world.

The first time Melissa Whitney took a Chicano literature course, she had an epiphany: the descendants of Mexican immigrants to the U.S. shared striking similarities with the descendants of German settlers. The impact of both groups on local culture was as vital as the melodic heartbeat of the accordion in conjunto music. The realization motivated Whitney—originally from Germany herself—to pursue research into German Americans as part of her education in the Department of English, a combination that seemed unlikely until she realized that oral histories, diaries, and letters are all essentially texts. And as she soon discovered, specialists in each area of interest were readily available to her within the college.

As Associate Professor Ben Olguín put it, Whitney’s position at UTSA places her in “a crucible of cross-cultural studies.” So much of what is done here, he said, “involves theories of hybrids, theories of borderlands”—giving rise to an intellectual atmosphere perfectly suited to the pursuit of unconventional and interdisciplinary interests.

Whitney’s passion lies in separating the authentic from the stereotypical, the true experiences of German immigrants from the quaint image of a rustic Bavarian village. Her dissertation research has led her to a revealing examination of German settlements in Texas. In her explorations of the Texas Hill Country, she’s stumbled across dozens of letters and diaries written between the 1830s and 1930s, which she has carefully digitized before returning to their owners.

Whitney plans to donate copies of the precious texts to UTSA’s John Peace Library, which has played a crucial role in her research by giving her access to original documents from as far away as Germany and Australia. “It’s a great research university,” she said of UTSA.

Improving Foster Care

Presidential Scholar and Alvarez Research Fellow Aaron Carter-Cohn developed an interest in African languages when his work as organist and choirmaster at St. Francis Episcopal Church brought him into contact with African refugees. His interest became a passion when he met a Nigerian choir at a conference in China.

A graduate student in the Department of Music, Carter-Cohn’s interests are extraordinarily broad, said Professor John P. Nix: “He’s a very fine

Improving Foster Care
Thanks to the federal Education and Training Voucher Program, foster children can receive funding for higher education. But as Beatrix Perez explained, “It’s hard to do that if they don’t have a home.” Perez understands firsthand how domestic instability can affect the pursuit of education. As an undergraduate, her academic life came under strain when she and her family were forced to deal with housing difficulties. The experience led her to study homelessness and education as a graduate student in the Department of Sociology. She focused on the challenges and obstacles foster children face, not only once they age out of the system, but also while in placement.

“African immigrant to the U.S. shared striking similarities with the descendants of German settlers. The impact of both groups on local culture was as vital as the melodic heartbeat of the accordion in conjunto music. The realization motivated Whitney—originally from Germany herself—to pursue research into German Americans as part of her education in the Department of English, a combination that seemed unlikely until she realized that oral histories, diaries, and letters are all essentially texts. And as she soon discovered, specialists in each area of interest were readily available to her within the college.

As Associate Professor Ben Olguín put it, Whitney’s position at UTSA places her in “a crucible of cross-cultural studies.” So much of what is done here, he said, “involves theories of hybrids, theories of borderlands”—giving rise to an intellectual atmosphere perfectly suited to the pursuit of unconventional and interdisciplinary interests.

Whitney’s passion lies in separating the authentic from the stereotypical, the true experiences of German immigrants from the quaint image of a rustic Bavarian village. Her dissertation research has led her to a revealing examination of German settlements in Texas. In her explorations of the Texas Hill Country, she’s stumbled across dozens of letters and diaries written between the 1830s and 1930s, which she has carefully digitized before returning to their owners.

Whitney plans to donate copies of the precious texts to UTSA’s John Peace Library, which has played a crucial role in her research by giving her access to original documents from as far away as Germany and Australia. “It’s a great research university,” she said of UTSA.

Improving Foster Care
Thanks to the federal Education and Training Voucher Program, foster children can receive funding for higher education. But as Beatrix Perez explained, “It’s hard to do that if they don’t have a home.” Perez understands firsthand how domestic instability can affect the pursuit of education. As an undergraduate, her academic life came under strain when she and her family were forced to deal with housing difficulties. The experience led her to study homelessness and education as a graduate student in the Department of Sociology. She focused on the challenges and obstacles foster children face, not only once they age out of the system, but also while in placement.

She spent three months at centers serving foster care youth who were aging out of care, and (she) interviewed over 40 youth,” said Professor Harriett Romo of Perez’s leading role in a student research project. “She can be very proud to be the first author on two peer-reviewed publications in international journals, with more sure to come.”

“My thesis is a collection of papers that resulted from a study exploring the life experiences of former foster care youth,” said Perez. “Through this work we were able to glean much about the life experiences of youth while they were in care, during the transition out of care, and after they ‘aged out’ or exited the foster care system. The collection highlights the numerous challenges foster youth encounter as they journey from placement through transition.” Her research was presented at several conferences in the U.S. and in Puerto Rico.

A mother of two, Perez plans to pursue a Ph.D. and is currently teaching in the Department of Sociology.

Preserving Language
Presidential Scholar and Alvarez Research Fellow Aaron Carter-Cohn developed an interest in African languages when his work as organist and choirmaster at St. Francis Episcopal Church brought him into contact with African refugees. His interest became a passion when he met a Nigerian choir at a conference in China.

A graduate student in the Department of Music, Carter-Cohn’s interests are extraordinarily broad, said Professor John P. Nix: “He’s a very fine
Brittany Pratt

research areas include the role of humor in relationships and examinations of various types of marriages. So for her master's thesis in communications, Pratt attempted to synthesize these different approaches by asking how newlyweds use humor to negotiate expectations, and how different ways of doing this can predict long-term marriage success.

Pratt surveyed a group of newlyweds to determine their relationship expectations, then used her results to characterize each respondent as one of several marital types. She credited her thesis advisor, Associate Professor and Chair of the Department of Communication H. Paul LeBlanc, for her ‘sounding off’ on a new line of research.

Strengthening Relationships

As a newlywed, Pratt and her husband decided to visit their home town. UTSA was an obvious choice for them. "We have great faculty and great facilities, and the library is great as well. All these things together make a school that works for me. And they give great scholarships," she said.

Pratt said the program is benefitting her artistic process by teaching her how to document her art and interpret it for an audience, skills crucial to a performance artist. Her work can be viewed on YouTube at www.youtube.com/jimmymjamescanales.

Performing with Passion

For MFA student and artist Jimmy James Canales, research entails total immersion into the topic at hand. It might mean working with martial arts experts, as he did for his performance piece “Karate Zarape.” Or it might mean envisioning the legend of the Alamo through the framework of Joseph Campbell’s theories on myth, as he did for “Mapache Marx,” a mythical legend of his own creation.

Professor Richard Armendariz asserts that what makes Canales unique among performance artists is the level of enthusiasm and sincerity he brings to his art-making process. Much of Canales’ work has a physical component, as is evident in his performance of “Karate Zarape.”

After studying in Boston, Canales—whose art deals primarily with South Texas—was drawn back to San Antonio by the creative magnetism of the city. University of Texas at San Antonio was an ideal fit for him: “We have great faculty and great facilities, and the library is great as well, and our global community.

And our global community. The more that a person feels gains by racial competition, the more negative his or her opinions of interracial relationships were influenced by racial competition.

Hainstock applauds the university’s goal to become a Tier One research university because she believes the more research faculty and doctoral students conduct, the more opportunities there will be for undergraduates to gain experience by assisting in that research. This experience will make undergraduates more competitive when applying for jobs and graduate study. Hainstock is a second-year graduate student and is currently looking into Ph.D. programs.

Deconstructing Colonialism

When Major David Underwood began his master’s work in the Department of History, his goal was to gain the skills necessary to write a book about Iraq dedicated to the soldiers he had come to know in his 28 months of service. Underwood had been wounded in 2008, losing an arm as a result of his injuries. He began his recovery at Walter Reed Hospital in Washington, D.C., but asked to be transferred to San Antonio in order to pursue a graduate degree at UTSA as he continued his rehabilitation.

Since then, Underwood’s focus has shifted from Iraq to India. Professor Brian Davies described his research as “a very fascinating and imaginative paper on how the British Raj used Durbar ceremonies to legitimate itself in India and Burma at the beginning of the twentieth century.”

Underwood’s interest in a stamp series—his fascination with stamp collecting had already led him to co-author a book on the topic—led him to study a six-month visit to India by King George V and Queen Mary. “Every day there were formal functions,” he said of the visit. “It had an influence on both India and England. The way England viewed India was different from then on.”

The Department of History funded Underwood on a recent trip to England, where the veteran adeptly unearthed previously overlooked material, such as the diary of a member of the British royal cadre who had recorded the state visit in great detail.

The fun thing about the research is that I wasn’t just doing it for school; I was doing it for my own edification as well,” said Underwood. He is currently planning the next step of his fascinating journey; among the items at the top of his list is the book about Iraq that originally inspired him to embark on his graduate education.

It is just this sense of excitement—the engagement students experience when personal ambitions align with academic pursuits—that makes UTSA seek to promote in its graduate programs. Every year, the college increases its community of research-driven graduate students in a effort to propel UTSA to Tier One status, always with a mind to the quality of each individual learning experience. This emphasis allows research to come to life; research with the power to enrich the student, the university, and our global community.

Brittany Pratt, a newlywed, and Jimmy James Canales, an artist, both research the newlywed period as it applies to marriage. Pratt and her husband decided to visit their home town for a sound off on a new line of research.

Jimmy James Canales, a performance artist, uses humor to negotiate expectations in his art-making process.

Megan Hainstock, a research student, is currently looking into Ph.D. programs.

Major David Underwood, a professor of history, is currently researching colonialism in India.
REBUILDING THE WELFARE STATE

UTSA Professors Examine European Solutions
BY TONY CANTÚ

Given the entrenched partisanship of U.S. politics, the concept of the “welfare state” has emerged as a divisive issue, pitting conservative thinkers intent on cutting back on social programs against progressives committed to maintaining and even expanding such services.

But two UTSA associate professors argue that the idea of a welfare state—with its implied promise of ensuring the welfare, or well-being, of all citizens, not just of those at the lower economic rungs, as many believe—need not be divisive. What’s more, their analysis indicates that the United States need only look to some European models in reconciling a thriving welfare state with a strong economy.

Stephen Amberg and Daniel Engster, both associate professors in the Department of Political Science and Geography, are exploring the idea that a healthy welfare state need not compromise the strength of the economy. Amberg benefited from a $70,000 Fulbright Distinguished Professorship to teach at the Center for the Study of the Americas at the Copenhagen Business School for the 2009-10 academic year. This past spring, he was on a UTSA Faculty Development Leave for a study comparing U.S. and Danish labor market practices.

In 2008, Engster also received a Fulbright Research Award to study welfare state policies for a semester at Gothenburg University in Sweden. He recently secured a $55,400 grant from the National Endowment for the Humanities to help finance his work for the 2011-12 academic year toward research for his book Justice and the Welfare State.

In citing the Swedish and Danish models, Amberg and Engster make a compelling case for achieving equilibrium. “ Somehow, the Danes and the Swedes have figured out how to grow their economies even with a huge welfare state,” Amberg said. “Denmark is an advanced, capitalistic society but has a huge welfare state—a perhaps the largest in the world—yet they have lower unemployment than we do and have a trade surplus while the U.S. has a deficit.”

Concentrating more on the Swedish model, Engster adds that the Europeans view the existence of a welfare state not just as a moral imperative, but as guided by self-interest as well. In providing generous social programs, the Swedes have yielded a healthy workforce that keeps their economy humming.

“The U.S. child mortality rate is almost three times more than in Sweden,” Engster noted. “They have very generous health care and benefits for families with children. As a result, they have low child mortality, low child poverty rates and better outcomes in graduation rates than we do.”

Amberg suggested that vociferous opposition to a robust welfare state in America in some camps is rooted in a misunderstanding of the concept. Some critics forget that the U.S. already provides socialist programs in the form of pensions for the elderly, unemployment compensation, public schools, home mortgage tax subsidies and financial assistance for the poor.

“One of the causes of divisiveness . . . is that the idea of a welfare state is not very well understood in the U.S., but comparative analysis is one of the ways that social scientists clarify concepts and practice for policy-makers and the public,” Amberg said. “From an American point of view, it is unexpected but true that many countries with welfare states much bigger than ours also have thriving economies.”

Both agreed that while heated political partisanship has contributed to the steady decline of the welfare state in America—particularly as it relates to programs aimed at the very poor and working class— myriad other economic forces have aligned to contribute to its dilution since the heyday of social programs in the 1930s.

“There’s been a lot of talk about the decline of the welfare state or whether it’s a decline or transition,” said Engster, who lived in Sweden for a semester to study that country’s practices. “Political rhetoric is a big part of it, but there are also structural reasons behind it: interconnectedness with a global society, a transition from an industrial-heavy economy to a service economy and changes in the family structure.”

Despite such market and societal forces, Engster challenged the notion that social programs must be slashed in order to achieve a thriving economy. “What I disagree with is that the only viable solution is to cut services and policies and make the economy a totally unregulated market system, reducing taxes and cutting services to achieve a less bureaucratic state.”

The slash based approach is rooted more in anecdotal accounts of the perceived ills of a welfare state or in ideological bias rather than on proven, empirical data, Engster said. Amberg agreed, pointing to the origins of the approach in the 1980s under the Reagan administration—an idea that has gained renewed political traction of late among Republican presidential candidates.

“The Republicans since Reagan have promoted a neo-liberal image of the economy, in which global market competition demands lowering the cost of doing business,” Amberg said. “They argue this can be done by slashing the welfare state and taxes on investors, deregulating, and preventing unionization.”

But in Denmark, the concepts of capitalism and socialist-style programs are not mutually exclusive, Amberg argues. “One of the ways that comparative research helps us understand the ideological nature of this argument is to look at other countries with good records but different institutions. Denmark’s economic well being exceeds ours in many, though not all, ways. But they have very high taxes, a strong regulatory state and an 80 percent unionization rate.”

The model has caught the attention of other observers—from both the left and the right—throughout the world and serves as an example of how a robust welfare state can support a thriving economy.

“My focus of study has always been on social justice issues, what the state can do through policy. We need to fill the gap of what the market can do and what people and charities can do in addressing the changing nature of the welfare state.”
… consensus on social revamping should be based on how such reform would achieve the greater good, not on fixed ideological positions.

Because Navarro was Balentine’s first foray into the genre, he faced a whole new set of challenges. “The hardest part was taking into consideration what the actor is doing physically and what he is doing to convey this message,” the composer said. “Most of my music is for concerts, and there is no dramatic action. You have to think about stage movements and costumes.”

The idea for Navarro was conceived several years ago by Sylvia Tillotson, a descendant of Navarro who was reading a book for young adults, Benito and the White Dove. She suggested to Joan Miles, a member of the Opera Guild, that the story might make a good children’s opera. William McCrary, director of the Lyric Theatre, then approached his colleague, Balentine, and asked him if he would take on the task of composing the music. “I’ve been involved in musical theater all my life,” Balentine said. “The difference between musical theater and opera involves whether dialogue is treated musically. In opera, all spoken lines have to be sung, so there have to be melodies for every word in the piece.”

Children will be glad to learn the story has a happy ending. AfterNavarro teaches Benito to read and write, the young boy changes his preconceived opinion about the captive and writes a letter to Santa Anna, pleading for Navarro’s life to be spared, and gives it to his father to mail for him.

“José Antonio Navarro’s heroic life is a perfect fit with the Opera Guild’s desire to commission an original work that would introduce young students to the world of opera through the story of an important Texas hero.”

— Margaret King Stanley, former guild president who, together with McCrary, began the Opera Guild’s commission program in 2002.
It was 20 degrees below zero and snow had blanketed the Rosebud Reservation in South Dakota. In a small hide lodge, Tim Craig stood in his boxer shorts alongside five of his peers from the Audubon Expedition Institute and three Lakota Sioux elders.

As part of the traditional sweat lodge ceremony, one of the elders poured water over rocks that had been baking in a log fire. The temperature soared to a boiling point and steam rose inside the dome. And then, after the ceremonial passing of the pipe, Craig had a clear vision about what he wanted to pursue in life.

“I was really taken by the whole thing, the singing of the chants that had been in their history for hundreds of years,” he said. “I wanted to know about other people and their religious beliefs and various Native American cultures. Then I got interested in South American shamanism and their use of psychotropic drugs to induce trance. I wrote my undergrad thesis about it.”

Craig rarely has a slow or boring day at the office. One week he’s studying cancer patients in Florida and the next he’s analyzing in-depth interviews with consumers for a major beer company or overseeing focus groups relating to the health care, animal, and food and beverage industries. Or he is creating and conducting a subconscious level. We want to get into the mind of the consumer, and that knowledge benefits the client more than a survey.”

Help Along the Way
Before Craig landed at Guerra DeBerry Cosdy (GDC) he enjoyed a somewhat nomadic lifestyle that suited him perfectly, yet also afforded him the opportunity to acquire the work experience that would help him in his role with the agency.

After graduating from Lesley University in 1994 with a degree in environmental studies, Craig enrolled in a master’s program in anthropology at UTSA to pursue his newfound interest in cultures of the world and folk religious belief systems. He also planned to move to South America for his master’s thesis research on the Jivaro tribe. Along the way, he stopped in Mexico and met an anthropologist.

“She said, ‘You’re interested in all this witchcraft and magic. There’s some of this happening right here; let me send you to San Antonio. ’”

Research is all about understanding consumers and what they want and need,” Craig says. “Dr. Gelo served on my committee. His influence was primarily due to his Mexican connection. He is also a Mexicanist anthropologist. He studied in the neighboring state from my studies so our paths crossed in Mexico numerous times. He aided me in understanding Mexican culture, how to conduct studies in Mexico and about empirical qualitative methods.”

Considering that the 38-year-old father of three makes a living researching the purchasing habits and behavioral patterns of other consumers, how does he decide what to buy at a store or select at a restaurant?

“I’m a creature of habit,” Craig said, laughing. “When I go to a Mexican restaurant, I order the same thing every time. I’ll always eat the carne guisada despite all the other choices because I’m searching for the best carne guisada in San Antonio.”

Consideration for the best carne guisada in San Antonio...
The land is great. When man travels on it he will never reach land's end; but because there is a prize offered to test a man to go as far as he dares, he goes because he wants to discover his limits.

— Kiowa Gomda Dangyah (Wind Song)

THIRTY YEARS AMONG PLAINS INDIANS: Origins of a Textbook

By Jennifer Franklin and Patrick Collins

When man travels on it the land is great. He goes because he wants to discover his limits.

— Kiowa Gomda Dangyah (Wind Song)

Gaining an understanding of that culture also means accepting sharp contrasts. Some of the primary sources that Gelo references in his book were written by early white settlers who had been kidnapped by Indians as children, often as the Indians murdered their parents. They describe being treated warmly by families who rarely used corporal punishment on children, yet who also initiated them into a brutal raiding tradition.

"It's true that Plains Indian culture can seem very paradoxical," Gelo said, "but perhaps we see that paradox in sharper relief when we look at cultures other than our own. I wonder if all cultures are paradoxical?"

As to what distinguishes the new book from earlier texts, Gelo pointed to the inclusion of Native voices. He has included analyses by Indian scholars, illustrations by Indian artists, and traditional prayers and song texts. There are also many translated words in Native languages. Students may find such information challenging to comprehend, but Gelo explained that "these are mostly still living languages, and sophisticated ideas are contained in these words." Another characteristic that makes the text unique is Gelo's reliance on his own field notes for examples on such issues as kinship and the project shaped his thinking about how to integrate material about Native American cultures into general education. In addition, there was all of Gelo's experience in the lecture halls of UTSA; a Chancellor's Council Outstanding Teaching Award winner, he brought a refined sense of what does and doesn't work in the classroom.

As Gelo was reminded during the process, though, writing a book is more than just writing up lecture notes and ideas. Photos had to be found, credited, and captioned; maps drawn, and tables compiled to illustrate the factors that shaped tribal life. He created a complete list of the Plains tribes with concise, up-to-date facts about their origins, ranges, population estimates, and languages. After its long gestation, Indians of the Great Plains is finally available from Pearson, and is now being adopted in college classrooms around the country.

Gelo is excited, but not just by the satisfaction of publishing a solid new textbook. "I hope it reassures my colleagues that someone who works in administration all day can still maintain an intellectual life and contribute to his or her discipline," he said.

DAN GELO
Dean, College of Liberal and Fine Arts and Professor of Anthropology, B.A., M.A., M.Phil., Ph.D., Rutgers University

MY STUDENTS MIGHT SAY... really cares about his subject and student learning, always tries to be helpful, socks and tie usually match.

IN MY LEISURE TIME... play guitar until the neighbors complain, kayak, hike, fly fish.

MY FAVORITE PLACE IN THE WORLD IS... Pecos river headwaters, Santa Fe Mountains, New Mexico.

WHEN I RETIRE... I may finally have time to write up all my field notes.
San Antonio school fight song, revved up emotional support
to choosing band uniforms to figuring out where
details—from picking out piccolos and tubas
debut alongside the new football team.
school’s commitment to have a marching band
umph for ellis, who came to Ut SA from the
one at UtSA, “ said ellis.
represent all the hopes and aspirations of every-
and the band marches out of the tunnel. they
the game and all of a sudden the drum roll starts
performance of the university’s fight song, and
sion instruments meld together in the public
moment when woodwinds, brass and percus-
"You just can’t put the feeling into words—
edwards has spent the last year immersed in
"We began with the stance that we are going
orally, regardless of their experience,” he said. “Those people with high
school and marching band experience are a step ahead. But that doesn’t mean you can’t acquire
these skills over a season or two. We are a uni-
we want to teach.”
band experience is not necessary, he stressed.
many of them will relish the opportunity to
band members will be enrolling at UTSA, and
many of them will relish the opportunity to
become part of a collegiate marching band. Prior
band experience is not necessary, he stressed.
Every person is evaluated, regardless of their
experience, “ he said. “Those people with high
school and marching band experience are a step
ahead. But that doesn’t mean you can’t acquire
these skills over a season or two. We are a uni-
versity; we want to teach.”
not band members need to be music
majors. in his experience, ellis said, most march-
ing band members are majoring in science,
engineering or computer technology. For their
experience, “ he said. “those people with high
school and marching band experience are a step
ahead. But that doesn’t mean you can’t acquire
these skills over a season or two. We are a uni-
versity; we want to teach.”
for the band on and off campus, and began the
process of raising needed funds—all before
selecting a single band member or organizing
one rehearsal.
“We began with the stance that we are going
to prepare the students with a great learning
opportunity and build this into one of the best
marching bands in the country,” ellis said. “Like
the football team, it is going to have to start not
slowly, but smartly.”
He was given one year to plan, organize and
equip an initial start-up band of 150 to 175 mem-
bers. He hopes to be able to add more musicians
as the band gains skill and financial support.
Last year, ellis worked to increase the visibil-
ity of the UTSA Pep Band at basketball games
and other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
other university events. Those students were
given an opportunity to apply for the march-
ing band. ellis selected three drum majors and
Copyright 2010-2011 COLFA
Awards and Accolades

COLFA Colleague and Friend Retires
Frank Segura, who worked in the UTSA Department of Publications for many years, retired this year. Frank was part of the team that raised Ovations to the award-winning professional level it now occupies. He will be missed.

Man of Steel
Gregory Elliott is a heavy metal artist and award winner. Of Steel.
Ovations
Photography category for his work on the cover story “Gregory Elliott: Man of Steel.”

Ovations is three-time CASE award winner
Ovations, Vol. 5, 2010, won the Council for the Advancement and Support of Education District IV Grand Award (Gold) in the Magazine—Four Colors Throughout category. Ovations photographer extraordinary, Patrick Dunn, also won a special award (Honorable Mention) in the Color Photography category for his work on the Ovations cover story “Gregory Elliott: Man of Steel.” Ovations is a three-time CASE award winner.

COLFAbulous

Sculpture and Ceramics Graduate Studio Opens
The newly constructed 13,350-square-foot Sculpture and Ceramics Graduate Studio is now open. The studios is a teaching venue for the Department of Art and Art History. It houses office and classroom space, 18 studios including a 3-D design studio, welding areas and a critique gallery.

Department of Communication Receives Top Ten Distinction
The Department of Communication has been identified as a “Top Ten” department in one or more areas of disciplinary research focus by the Communication Institute for Online Scholarship’s ComVista/ComAnalytics system. The system tracks article publication by faculty at more than 700 programs in the U.S. and Canada. A Top Ten designation indicates a department with faculty who have collectively published a minimum of three articles on a tracked subject.

Humanities and Social Sciences Building Renamed
The Humanities and Social Sciences Building (HSS), home to the COLFA Dean’s Office and many of the college’s classes, is now the McKinney Humanities Building. The building was renamed in appreciation for the largest single private gift to the University, given by former student Mary E. McKinney.

FACULTY

Congratulations to Melvin Lacey and Daniel Engster, associate professors in the Department of Political Science and Geography, who were awarded National Endowment for the Humanities Research Fellowships for 2011-2012.

The following COLFAbulous faculty members were presented the University of Texas Regents’ Outstanding Teaching Award: Mark Allen, Professor, Department of English; Karen Dodrell, Senior Lecturers, Department of English; Daniel Engster, Associate Professor, Department of Political Science and Geography; Amy Jasperson, Associate Professor, Department of Political Science and Geography. BRAVO!

Humanities and Social Sciences Building Renamed
The Humanities and Social Sciences Building (HSS), home to the COLFA Dean’s Office and many of the college’s classes, is now the McKinney Humanities Building. The building was renamed in appreciation for the largest single private gift to the University, given by former student Mary E. McKinney.

The following COLFAbulous faculty members were presented the President’s Distinguished Achievement Award: David Hansen, Lecturer, Department of History; David Heuser, Associate Professor, Department of Music; Richard Gambitta, Associate Professor, Department of Political Science and Geography; Kirsten Gardner, Associate Professor, Department of History.

CONGRATULATIONS!

COLFA Colleague and Friend Retires
Frank Segura, who worked in the UTSA Department of Publications for many years, retired this year. Frank was part of the team that raised Ovations to the award-winning professional level it now occupies. He will be missed.

Man of Steel
Gregory Elliott is a heavy metal artist and award winner. Of Steel.
Ovations
Photography category for his work on the cover story “Gregory Elliott: Man of Steel.”

Ovations is three-time CASE award winner
Ovations, Vol. 5, 2010, won the Council for the Advancement and Support of Education District IV Grand Award (Gold) in the Magazine—Four Colors Throughout category. Ovations photographer extraordinary, Patrick Dunn, also won a special award (Honorable Mention) in the Color Photography category for his work on the Ovations cover story “Gregory Elliott: Man of Steel.” Ovations is a three-time CASE award winner.

Sculpture and Ceramics Graduate Studio Opens
The newly constructed 13,350-square-foot Sculpture and Ceramics Graduate Studio is now open. The studios is a teaching venue for the Department of Art and Art History. It houses office and classroom space, 18 studios including a 3-D design studio, welding areas and a critique gallery.

Department of Communication Receives Top Ten Distinction
The Department of Communication has been identified as a “Top Ten” department in one or more areas of disciplinary research focus by the Communication Institute for Online Scholarship’s ComVista/ComAnalytics system. The system tracks article publication by faculty at more than 700 programs in the U.S. and Canada. A Top Ten designation indicates a department with faculty who have collectively published a minimum of three articles on a tracked subject.

Humanities and Social Sciences Building Renamed
The Humanities and Social Sciences Building (HSS), home to the COLFA Dean’s Office and many of the college’s classes, is now the McKinney Humanities Building. The building was renamed in appreciation for the largest single private gift to the University, given by former student Mary E. McKinney.

FACULTY

Congratulations to Melvin Lacey and Daniel Engster, associate professors in the Department of Political Science and Geography, who were awarded National Endowment for the Humanities Research Fellowships for 2011-2012.

The following COLFAbulous faculty members were presented the University of Texas Regents’ Outstanding Teaching Award: Mark Allen, Professor, Department of English; Karen Dodrell, Senior Lecturers, Department of English; Daniel Engster, Associate Professor, Department of Political Science and Geography; Amy Jasperson, Associate Professor, Department of Political Science and Geography. BRAVO!

James Balentine, Professor, Department of Music, was chosen as an American Society of Composers, Authors and Publishers (ASCAP) 2010-2011 award recipient. Awards are based on the unique value of a writer’s catalog of original compositions and recent performances in areas not surveyed by the society.

Additionally, Dr. Balentine was the featured composer at the Conservatorium aan Zee in Ostend, Belgium. The title of the concert, “The Red Poppy and the Yellow Rose,” symbolized the cultural link between the people of Belgium and the people of Texas. A CD of the concert was recorded.

Marian Aitches, Senior Lecturer, Department of History, was selected for a National Endowment for the Humanities Summer Scholars Seminar at the University of North Carolina at Chapel Hill. The five-week seminar, “The History of Indians in the American South,” was led by eminent scholars in the field. Dr. Aitches was selected in part based on her proposal for research on the persistence of Cherokee/Choctaw/Chickasaw communities in East Texas.

Renee Cowan, Assistant Professor, Department of Communication, was the Hauser Lecturer at The University of Texas—Pan American. She co-presented the lecture, titled “Walking the Tightrope or Singing in Harmony? Communication Approaches to Understanding and Improving Work-Life Balance.”

William McCready, Associate Professor, Department of Music, directed Puccini’s Gianni Schicchi and Act II from The Magic Flute by Mozart for the first annual Yunnan Music Festival in Kunming, China. The program included 25 students from the U.S., 10 from Taiwan, and five from China.

Anne Hardgrove, Associate Professor, Department of History, has been award- ed a grant for 2011-12 from the University of Texas South Asia Institute and the Department of Education to develop UTSA’s curriculum on the history of South Asia.

STUDENTS

Myriah Gomez, Ph.D. student in the Department of English, has been awarded a 3-year Pre-Dissertation Fellowship by the Ford Foundation for her project, “Reading Between the Borderlines: Biopower, Scientific Colonialism, and Polyphonic Reactions to Los Alamos.” Three other Ph.D. students in the Department of English earned awards from the Ford Foundation: Christina Gutierrez and Roberta Hurtado received

National Endowment for the Humanities Summer Scholars Seminar at the University of North Carolina at Chapel Hill. The five-week seminar, “The History of Indians in the American South,” was led by eminent scholars in the field. Dr. Aitches was selected in part based on her proposal for research on the persistence of Cherokee/Choctaw/Chickasaw communities in East Texas.

Renee Cowan, Assistant Professor, Department of Communication, was the Hauser Lecturer at The University of Texas—Pan American. She co-presented the lecture, titled “Walking the Tightrope or Singing in Harmony? Communication Approaches to Understanding and Improving Work-Life Balance.”

William McCready, Associate Professor, Department of Music, directed Puccini’s Gianni Schicchi and Act II from The Magic Flute by Mozart for the first annual Yunnan Music Festival in Kunming, China. The program included 25 students from the U.S., 10 from Taiwan, and five from China.

Anne Hardgrove, Associate Professor, Department of History, has been award- ed a grant for 2011-12 from the University of Texas South Asia Institute and the Department of Education to develop UTSA’s curriculum on the history of South Asia.

STUDENTS

Myriah Gomez, Ph.D. student in the Department of English, has been awarded a 3-year Pre-Dissertation Fellowship by the Ford Foundation for her project, “Reading Between the Borderlines: Biopower, Scientific Colonialism, and Polyphonic Reactions to Los Alamos.” Three other Ph.D. students in the Department of English earned awards from the Ford Foundation: Christina Gutierrez and Roberta Hurtado received
Department of Communication 2003 alumnus Catherine E. Jung was named 2010 Air Force Public Affairs Civilian of the Year in her category for the third time in six years. As secretary of the Air Force Office of Public Affairs Engagement Division, Jung was given the “Outstanding Communication Intermediate Level Grade Civilian Award” for “outstanding leadership and management in planning and executing efforts that leveraged all communication functions to achieve measurable effects.”

Mary Reilly-Magee, B.A. ’90, M.A. ’00 in English, the owner and founder of Love to Swim and Tumble School in San Antonio, won a Stevie Award for Entrepreneur of the Year in her category for the third time in six years. As secretary of the Air Force Office of Public Affairs Engagement Division, Jung was given the “Outstanding Communication Intermediate Level Grade Civilian Award” for “outstanding leadership and management in planning and executing efforts that leveraged all communication functions to achieve measurable effects.”

Your gifts make a difference in the UTSA College of Liberal and Fine Arts

Thanks to the generous support of our alumni and friends, the College of Liberal and Fine Arts is the leader in many areas of education, research, creative activity and outreach in San Antonio and South Texas. We are the largest college at UTSA, and your gifts help us build outstanding programs that serve the growing needs of our college, our students and the greater community.

While we are grateful for each and every gift we receive, due to space limitations, the report below lists donations of $1,000 or more for the September 1, 2010, to August 31, 2011, fiscal year. Thank you!

Christopher D. Littlefield, a 2004 Department of Music graduate, has had great success in his career. Christopher moved to New York shortly after graduating from UTSA where he worked with The Juillard School and collaborated with such talents as BD Wong, Cyndi Lauper, and the late Rue McClanahan. This year, he was the associate conductor for the touring company of “9 to 5: The Musical”, which performed at the San Antonio Majestic Theatre during its tour. He now holds the same position for the first national tour of “The Addams Family: The Musical” and appeared on The Oprah Winfrey Network as Music Director/Arranger/Pianist for the premiere episode of Oprah’s new reality TV show, “My Time.”
John Santikos
Fifty incoming freshmen in the College of Liberal and Fine Arts received $1,000 scholarships this year, thanks to the generosity of John Santikos and his alma mater, the 100th anniversary of Santikos Theatres, John chose to fund $100,000 in scholarships to students at UTSA and St. Mary’s University. This year the Bodenstedts became the first private donors to donate one million dollars to the UTSA football program, although football was not the only program to receive support as they continue their education and pursue their dreams at UTSA. From humble beginnings in 1911, the Santikos Theatres have continued to bring the latest innovations in cinema technology to San Antonio. Santikos remains the only locally-owned and operated theatre circuit in South Texas. Local Santikos Theatres include the Palladium IMAX, Silverado 16, Mayan, Northwest, Embassy, Bijou Cinema Bistro and the Rialto. The company also has a 19-screen IMAX theater in Houston. As an active arts supporter and community leader, John is proud of the positive impact his family’s theaters have had in San Antonio. Thousands of young people have worked their first jobs in Santikos Theatres, many pursuing their education at colleges in the community like UTSA. Because of this generous gift, fifty COLFA freshmen will receive support as they continue their education and pursue their dreams at UTSA. As co-founder of the San Antonio company Patio Frozen Foods, Louis is credited with taking frozen Tex-Mex foods nationally. His civic involvement was extensive, including involvement and leadership in the United Way, Downtown Rotary Club, Boy Scouts Alamo Area Council, Greater San Antonio Chamber of Commerce, and the Texas Parks and Wildlife Commission. Louis also served as a Civilian Aide to the Secretary of the Army. We remember Louis fondly, as so many in our community will, with a smile on his face and an endless desire to leave the world a little better than he found it. Indeed he has.

Jim and Cathy Bodenstedt
Jim (BBA ’96) and Cathy Bodenstedt (BA ‘11) are no strangers to UTSA. Both are alums and proud supporters of the university. This year the Bodenstedts became the first private donors to donate one million dollars to the UTSA football program, although football was not the only program at UTSA to benefit from the Bodenstedt’s generosity. The Department of Art and Art History received a $50,000 gift from the Bodenstedts that qualified for a matching opportunity provided by another couple who are also proud UTSA supporters, Carlos and Malu Alvarez. The total gift of $100,000 is providing travel, research, and scholarship opportunities for graduate Art and Art History students. “Cathy’s gift is the most significant support gift our department has received in the past ten years. This gift is helping to establish our graduate programs and gain national exposure,” says Greg Elliott, Chair of the Department of Art and Art History.

Mike Duncan
Mike Duncan (BA ’77), Director of the UTSA Debate Team, announces the debate team’s success in the 2010-2011 academic year. In March 2011 the Debate Team ranked 13th overall in the nation in the National Debate Tournament standings, and 9th in the varsity division ahead of other Texas schools such as Trinity and UT Austin.

In Memoriam
This past May, we said a sad goodbye to longtime UTSA supporter and community leader, Louis H. Stumberg. His philanthropic legacy alongside wife, Mary Pat, can be found across the UTSA campus, but nowhere more prominently than in the Department of Music. In addition to their annual giving to the COlFA Dean’s Circle, Mary Pat and Louis made multiple endowed gifts to Music in support of piano and strings students as well as innovative endeavors such as interdisciplinary studies in music and the sciences. Their giving has had a tremendous impact on dozens of students and will continue to do so for years to come.

As co-founder of the San Antonio company Patio Frozen Foods, Louis is credited with taking frozen Tex-Mex foods nationally. His civic involvement was extensive, including involvement and leadership in the United Way, Downtown Rotary Club, Boy Scouts Alamo Area Council, Greater San Antonio Chamber of Commerce, and the Texas Parks and Wildlife Commission. Louis also served as a Civilian Aide to the Secretary of the Army.

Friends who are making a difference

In Memoriam
This past May, we said a sad goodbye to longtime UTSA supporter and community leader, Louis H. Stumberg. His philanthropic legacy alongside wife, Mary Pat, can be found across the UTSA campus, but nowhere more prominently than in the Department of Music. In addition to their annual giving to the COlFA Dean’s Circle, Mary Pat and Louis made multiple endowed gifts to Music in support of piano and strings students as well as innovative endeavors such as interdisciplinary studies in music and the sciences. Their giving has had a tremendous impact on dozens of students and will continue to do so for years to come.

As co-founder of the San Antonio company Patio Frozen Foods, Louis is credited with taking frozen Tex-Mex foods nationally. His civic involvement was extensive, including involvement and leadership in the United Way, Downtown Rotary Club, Boy Scouts Alamo Area Council, Greater San Antonio Chamber of Commerce, and the Texas Parks and Wildlife Commission. Louis also served as a Civilian Aide to the Secretary of the Army.

We remember Louis fondly, as so many in our community will, with a smile on his face and an endless desire to leave the world a little better than he found it. Indeed he has.

John Santikos
Fifty incoming freshmen in the College of Liberal and Fine Arts received $1,000 scholarships this year, thanks to the generosity of John Santikos and his alma mater, the 100th anniversary of Santikos Theatres. John chose to fund $100,000 in scholarships to students at UTSA and St. Mary’s University. This year the Bodenstedts became the first private donors to donate one million dollars to the UTSA football program, although football was not the only program to receive support as they continue their education and pursue their dreams at UTSA. From humble beginnings in 1911, the Santikos Theatres have continued to bring the latest innovations in cinema technology to San Antonio. Santikos remains the only locally-owned and operated theatre circuit in South Texas. Local Santikos Theatres include the Palladium IMAX, Silverado 16, Mayan, Northwest, Embassy, Bijou Cinema Bistro and the Rialto. The company also has a 19-screen IMAX theater in Houston. As an active arts supporter and community leader, John is proud of the positive impact his family’s theaters have had in San Antonio. Thousands of young people have worked their first jobs in Santikos Theatres, many pursuing their education at colleges in the community like UTSA. Because of this generous gift, fifty COLFA freshmen will receive support as they continue their education and pursue their dreams at UTSA. As co-founder of the San Antonio company Patio Frozen Foods, Louis is credited with taking frozen Tex-Mex foods nationally. His civic involvement was extensive, including involvement and leadership in the United Way, Downtown Rotary Club, Boy Scouts Alamo Area Council, Greater San Antonio Chamber of Commerce, and the Texas Parks and Wildlife Commission. Louis also served as a Civilian Aide to the Secretary of the Army.

We remember Louis fondly, as so many in our community will, with a smile on his face and an endless desire to leave the world a little better than he found it. Indeed he has.

In Memoriam
This past May, we said a sad goodbye to longtime UTSA supporter and community leader, Louis H. Stumberg. His philanthropic legacy alongside wife, Mary Pat, can be found across the UTSA campus, but nowhere more prominently than in the Department of Music. In addition to their annual giving to the COlFA Dean’s Circle, Mary Pat and Louis made multiple endowed gifts to Music in support of piano and strings students as well as innovative endeavors such as interdisciplinary studies in music and the sciences. Their giving has had a tremendous impact on dozens of students and will continue to do so for years to come.

As co-founder of the San Antonio company Patio Frozen Foods, Louis is credited with taking frozen Tex-Mex foods nationally. His civic involvement was extensive, including involvement and leadership in the United Way, Downtown Rotary Club, Boy Scouts Alamo Area Council, Greater San Antonio Chamber of Commerce, and the Texas Parks and Wildlife Commission. Louis also served as a Civilian Aide to the Secretary of the Army.

We remember Louis fondly, as so many in our community will, with a smile on his face and an endless desire to leave the world a little better than he found it. Indeed he has.
COLFA Inspiring Creative Minds

OVATIONS
UTSA COLLEGE OF LIBERAL AND FINE ARTS

DEAN, Daniel J. Gelo
ASSOCIATE DEAN, Undergraduate Studies and Faculty Support
Christopher Wickham
ASSOCIATE DEAN, Research and Graduate Studies
Augustine Osman
ASSISTANT DEAN, Assessment
Sue Hum
ASSISTANT TO THE DEAN, Deborah D. Thomas
EDITOR, Judith Lipsett
ART DIRECTOR AND PUBLICATION DESIGNER,
Karen Heth Thurman
CONTRIBUTORS, Rudy Arispe, Anthony Cantú, Patrick Collins,
Jennifer Franklin, Cindy Turniel
PHOTOGRAPHERS, Patrick R. Dunn, Mark McClendon
PRODUCTION COORDINATOR, Frank Segura
PROJECT MANAGER, Deborah D. Thomas

©2011 Ovations is the annual publication of the College of Liberal and Fine Arts (COLFA) at The University of Texas at San Antonio. Ovations is for our patrons, faculty, staff, alumni, students and friends to highlight noteworthy achievements and activities of the college.