

THE UNIVERSITY OF TEXAS AT EL PASO

UTEP

magazine

the arts issue SUMMER 2009



MESSAGE FROM THE PRESIDENT

The wonder of education is that while students spend time in classrooms, libraries and laboratories on the UTEP campus, their imaginations transport them far from these familiar surroundings to every corner of the planet (and sometimes beyond).

Airplanes? Travel agents? Who needs them?

Our students' imaginations are sparked by gifted faculty members who have made a commitment to serve as their guides on these wondrous journeys. The arts are an ideal vehicle for such travel, and there is no better example than the rich menu of fine arts classes, exhibits, concerts, readings and theater productions offered throughout the year on the UTEP campus.

From ceramics to creative writing, musical theater to mariachi, UTEP arts programs encourage students to feel as well as reflect, to explore, understand and appreciate the intriguing world around us in all its rich diversity and complexity.

I'm pleased that this issue of our magazine focuses on UTEP's broad range of fine arts programs, events and activities and the UTEP faculty, staff and students who bring them to us.

UTEP arts programs invite the engagement of students and faculty members from across the campus as active participants and appreciative audience members. Many participants in large musical ensembles such as orchestras and bands, for example, are students who may be majoring in biology or nursing.

Thanks to collaboration between Professors Larry Murr and Larry White, metallurgical engineering students join music students in the Pandemonium Steel Drum Band, combining research on the acoustical properties of steel drums with toe-tapping concerts. And as faithful readers of this magazine may recall, UTEP Chemistry Professor Carl W. Dirk has partnered with the Getty Conservation Institute and the Georgia O'Keeffe Museum in Santa Fe, N.M., to develop a special filter that reduces the harmful effects of light rays used to illuminate works of art. Applying science to art, Dirk and his students have found a way to enable us all to enjoy precious art while protecting and preserving it for future generations.

Most of us would agree that our UTEP campus is itself a work of art. The addition of each building and traditional Bhutanese cultural artifacts offers us a new window on a Himalayan Kingdom halfway around the world—reflecting its beauty and serenity, heightening our awareness and enriching our understanding of a country with which we are privileged to enjoy a very special relationship. And it's been exciting for us—and our Bhutanese friends!—to witness the growing enthusiasm of architects with whom we work as they incorporate and adapt an ever more authentic Bhutanese aesthetic into their designs for new campus facilities, including applications to such unexpected structures as a parking garage and a basketball practice facility.

At UTEP, students do not merely study the arts; they are surrounded by them.

Universities are very special places, filled with energy and creativity. All of us who spend our professional lives on a campus are privileged indeed to have the opportunity to share in the collective talent that surrounds us. Universities also serve as vehicles for launching greatly enriched life journeys. The arts are at the core of that enrichment.

UTEP is fortunate to have such a vibrant set of fine arts programs and talented and highly committed faculty and staff members to guide students—and all the rest of us—on that journey.



UTEP PRESIDENT

THE UNIVERSITY OF TEXAS AT EL PASO



THE UNIVERSITY OF TEXAS AT EL PASO
PRESIDENT ▶ DIANA NATALICIO

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Photo of UTEP President Diana Natalicio courtesy of El Paso Magazine



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CONTENTS



Eduardo Uranga, *Untitled Sculpture* (steel and ice)



Oil painting of Isabella Stewart Gardner by John Singer Sargent, 1888

38 LOST BOYS

Rembrandt, Vermeer, Degas and Manet are the lost boys of the storied Isabella Stewart Gardner Museum in Boston, Mass. The facility, burglarized nearly 20 years ago, is part museum/part crime scene, showcasing the empty frames from which the paintings were slashed. The question remains: Where are they now?



UTEP alumnus F. Murray Abraham holds his Best Actor Oscar for *Amadeus*

4

2 ICONS

These famous icons capture a time, place or person in history through an enduring image embedded in our minds and in our hearts.

4 MINER CHRONICLES

Behind the scenes, on stage, in print or on canvas, these outstanding Miners are among hundreds of successful alumni who have made a name for themselves in the arts.



Gabriel Colunga, *Anymore* (mono print)

18

18 VISUAL ARTS

No matter their medium—painting, ceramics, sculpture, graphic arts or more—our students and faculty are leaving their creative mark on the world.

44 UTEP MUSEUMS

Stanlee and Gerald Ruben Center for the Visual Arts and The Centennial Museum



44

52 CREATIVE WRITING

UTEP's talented students, faculty and alumni are putting pen to paper and winning international recognition for their work.

58 PERFORMING ARTS

The spotlight beckons these performers to share their talents in music, dance, theater or film; a standing ovation is often their greatest reward.



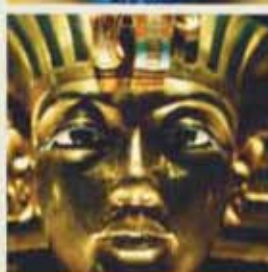
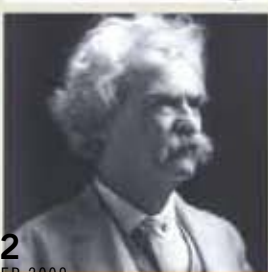
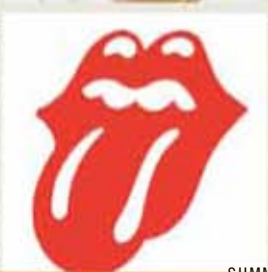
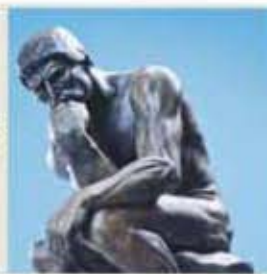
58

77 PAINT-BY-NUMBER

It may not make you a Leonardo da Vinci, but we hope you enjoy transforming this sketch into a work of art.

BACK COVER

La Artista Del Metal—Rachelle Thiewes







In the 24 years since winning the best actor Oscar for his turn as Mozart's rival Antonio Salieri in *Amadeus*, F. Murray Abraham says he has savored every role that has come his way.

With his resonant voice and patrician bearing, it's common to find Abraham playing a worldly and wise professor or doctor in serious dramas.

Abraham's talent has earned him a variety of roles from Captain Picard's nemesis, Ad'har Ru'afo, in *Star Trek: Insurrection*, to Hannibal Lecter in *National Lampoon's Loaded Weapon 1*. He recently played an anxious marine biologist in *Shark Swarm*, one of those guilty-pleasure movies on the Sci-Fi Channel.

Speaking by telephone from his Manhattan home, Abraham, who attended Texas Western College (now The University of Texas at El Paso) in the late '50s and early '60s, cheerfully discussed his place in the acting world.


"The movies are a lot of fun, and they pay for things, but theater is still my first love," he says. His theater credits could fill an entire page, and include roles in *Angels in America*, *Waiting for Godot*, *The Fantasticks*, and a number of Shakespeare's plays.

Abraham recently starred in the world premiere of Ethan Coen's Off-Broadway production of *Offices*, a collection of three one-act comedies about the trials and tribulations of the workplace. Abraham plays a street bum who finds himself in the office, and "who may be the most well-adjusted character of anyone in that whole play," he says with a laugh.

The play's theme of how "chasing after the dollar is not really the whole answer" resonates with Abraham, who has found happiness following that notion in his own life.

While pursuing his acting career in Los Angeles in the '60s, he washed dishes and parked cars to survive. He worked hard, but also credits "being pretty lucky" for the breaks that brought him Hollywood fame. But he says the best thing to come out of his days in Los Angeles was meeting his wife, Kate, to whom he has been married for 45 years.

He values the strength of family, and treasures visits with his mother, Josephine, who still lives in El Paso.

"She turned 94 just recently, and she's just tough, strong, in great shape," says Abraham. "The acting is important, but it's just icing on the cake compared to my life with my wife and family." 

This Miner Rocked Amadeus

by David Peregrino



Above: F. Murray Abraham and Sally Field celebrate winning the best actor and actress Academy Awards in 1985.

Right: F. Murray Abraham plays an American professor who defected to the USSR in his new film, *Perestroika*.



Once Upon a Miner

Linda Francis Lee

by Robert L. Seltzer

For Linda Francis Lee, there is nothing ephemeral about love, mystery and intrigue. The former UTEP student wants to capture these qualities in print, encasing them between two hard covers so that her readers can feel what she feels.

Her success in doing so is indisputable.

Her latest book, *The Ex-Debutante*, is her 19th and a testament to her dedication and desire to excel.

“For me writing is always the same,” she says in an e-mail interview. “Moments of terror, moments of wanting to pull my hair out, and moments of pure joy when I settle into that writing place and I have no concept of time or anything going on around me as the story flows. It’s a little bit like getting into the zone when you’re running. The world fades away and the mind is free to be creative. There is nothing better.”

Readers, savoring her seemingly effortless prose, may be surprised that the process is not always so easy. The writing is clear and substantial, with an edge that is no less dramatic for its subtlety. Consider, for instance, two of the opening paragraphs in *The Ex-Debutante*:

Actually, I left to get away from my mother’s, let us say, larger-than-life personality and her renowned beauty she never let anyone forget; my sister Savannah’s obsession with babies and her inability to have one; and all the complaining I had to endure over my sister-in-law Janice’s lack of obsession with babies and her apparent inability to stop having them.

But as Michael Corleone in the Godfather III said, “Just when I thought I was out, they pull me back in.”

The author is no mobster, but she shares a trait with the family in *The Godfather*: She knows how to pull people in—her readers.

“I just turned in my new book,” she says. “It’s a bigger book, and is about a love that transcends time. I’m fortunate that my parents have been together since they were in junior high school and I’ve seen first hand how love and commitment create a very special bond.”

The daughter of former El Paso Mayor Larry Francis, who served from 1993 to 1997, Linda attended UTEP in the 1980s, studying geology, literature and education. The experience was wonderful, she says, especially the geology classes that allowed her to explore the vibrant topography of the region. She attended UTEP football games and studied CPR at the UTEP swimming pool.

“My nephew Tyler Francis just graduated from UTEP,” the El Paso native says. “It seems as if UTEP has always been a part of my life in some capacity.”

The Ex-Debutante, published in hardback last year, is out in paperback, but the book that seems to be creating the most excitement within her heart at the moment is *The Devil in the Junior League*. And no wonder.

The book is going from paper to celluloid, with Jennifer Garner set to star in the movie version.

“I can’t imagine what it will be like to see my creation on the screen, other than it will be pure joy and excitement,” she says. “Just imagine if they had an opening at The Plaza Theater in downtown El Paso.”

Both *The Ex-Debutante* and *The Devil in the Junior League* are set in the fictional town of Willow Creek, Texas, with each novel informed by the real-life experiences of the author.

“I made my debut at the El Paso Symphony Association’s Treble Clef Ball,” she says. “It was a fun and special time; first, because each of the debs had parties the summer before the Ball—which was the summer before we all left for college. I had gone to school with many of the debs since I was a little girl, so it was a summer of spending time with longtime friends before we went our separate ways, and second, because on the night of the Treble Clef Ball there was

a photograph taken of my father and me dancing the father-daughter waltz. It is one of my favorite photographs of all time.”

She also was a Maid of Cotton contestant.

“That was another special El Paso experience, but given the ‘contestant’ aspect of it, let’s just say I never quite got the hang of being a contestant,” she says, her laughter somehow coming through via e-mail.

Once known as a writer of romance novels, she now writes what some readers categorize as chick lit.

“I would say that *The Devil in the Junior League* and *The Ex-Debutante* are more women’s fiction than chick lit, which means that they are more about family, friends, and love, than women’s career and dating interests,” she says.

The author lives in New York City, but her heart roams even when she cannot, and it often takes her back to El Paso—back to the majestic mountains and gorgeous sunsets, back to the landscape that sparked her creativity back in her 20s.

“Most people know how much I love El Paso, the beauty of the desert combined with the rich river valley. It always takes my breath away when the sun is going down and it turns Mt. Franklin that amazing shade of red then purple,” she says.

Will she ever come back for good?

“My husband is from Ohio with its rolling hills and green trees,” she says. “He moved to El Paso in the late ’70s and fell in love with El Paso’s contrasts of stark desert and the huge Texas sun that paints the city in amazing colors. We never thought we would leave El Paso, but Mike’s career took us away. Though one day we’ll return.”

In the meantime, she is enjoying the success that has made her such a great ambassador for the city and the University. ➤

“My nephew Tyler Francis just graduated from UTEP,” the El Paso native says. “It seems as if UTEP has always been a part of my life in some capacity.”

photo by Tess Steinkolk



Linda Francis Lee dancing with her father (Larry Francis) at the El Paso Symphony Association's Treble Clef Ball



Lee's latest book, *The Ex-Debutante*, is her 19th and counting.



on to the *Big*screen

Jennifer Garner is slated to star in and produce Universal's film version of Lee's best-selling novel *The Devil in the Junior League*.







AD

by Wendy Taylor

MAN

UTEP alumnus Bob Wingo built one of the nation's most successful advertising agencies over the last 30 years—one calculated risk at a time.

The Ohio native's dream of a higher education took him to The University of Texas at El Paso after his Army tour in Vietnam. Balancing work and studies, Wingo graduated with a B.B.A. in marketing and advertising in the early 1970s. He led marketing efforts for several El Paso-area brands and was vice president of advertising and marketing for Billy the Kid clothing when local advertising legend David Sanders convinced his client to change course and join him on the agency side. Sanders, Galvin & Morton (later SWG&M) was born.

After decades of working with Sanders, Wingo bought him out and looked at the agency's (renamed Sanders\Wingo) growth opportunities during the turn-of-the-century's high-tech boom. Wingo opened the agency's second office in Austin.

"We took a risk with limited clients, but had no way to predict the industry's challenges after 9/11 and the tech decline," Wingo says. "There were lean times, but I knew we had the talent to make this work. We simply had to readjust."

The risk paid off. With a steady roster of clients in the agency's home office, including the El Paso Convention and Visitors Bureau, Peter Piper Pizza and Ocean Alexander Yachts, the agency grew stronger. Soon, clients like AT&T, State Farm Insurance and Chevrolet sought the agency's growing expertise in the African American segment. Wingo's business development strategy made him a trusted authority in the industry. Sanders\Wingo has experienced more than five consecutive years of growth—despite the tough economy.

Wingo's business expertise has not gone unnoticed outside the advertising world. In 2004, Gov. Rick Perry appointed Wingo to the Texas Economic Development Corporation Board, where he helped lead Texas' successful economic development recruitment initiatives. In 2007, the governor called again. He asked Wingo to join the Texas Higher Education Coordinating Board.

"It was a hard decision because we had so much happening at the agency," Wingo says. "But in the end, I kept reflecting on how this board's decisions affect every student on that campus down the road. I felt like I had an opportunity to pay back the education system, and specifically UTEP, that gave me so much opportunity."

Wingo's Miner pride isn't limited to Austin boardrooms. A 2002 Gold Nugget Award recipient, he frequently speaks at the campus and mentors young students. Walk down the agency's halls in El Paso and Austin and you will see UTEP alumni in positions from interns to vice presidents.

"The Miner legacy is based on those who took educated risks for success," Wingo says. "I'm proud I can carry on that tradition, but even more proud to help those coming up behind me gain the fearlessness to tackle their own opportunities." ✂

Sanders\Wingo has been selected by *Black Enterprise Magazine* as 2009 Advertising Agency of the Year. The award, which has not been given to an agency since 2005, is featured in the magazine's annual BE 100s List.

Deep Thoughts

by Chris Lechuga

photo by Sara Stathas



The ability to twist an ordinary idea into an extraordinary few lines of comedy has earned a UTEP alumnus two Emmy Awards.

Jack Handey, who earned his bachelor's in journalism in 1971, is known for the *Deep Thoughts* segment he popularized while a writer on *Saturday Night Live* from 1986 through 2000.

Deep Thoughts was first introduced as written pieces that parodied the touchy-feely sentiments of the 1970s and were featured in *National Lampoon* and other publications. It took some time and much convincing before *SNL* producers agreed to put the funny shorts on the air.

"The irony is, after fighting so hard to get my name up there, most people think it's a made-up name," he laughs. People thought the segments were written and narrated by Al Franken or another member of the talented writing staff, when in fact it was Handey's work and voice.

Handey notes that in comedy writing, it helps to be well versed in many subjects. He credits UTEP for giving him that background.

"UTEP gave me a great all-round education," he says. "You could check out art history, or basic geology, or (the poem) *Paradise Lost*. Life-long interests are kindled from a single class. I very much appreciate my time there."

Handey, a product of El Paso's Eastwood High School, says he wanted to experience the fun side of college life so he joined the Tau Kappa Epsilon fraternity. He also began his comedic writing through a humor column he contributed to *The Prospector*, UTEP's student newspaper.

His frolicking, however, was curbed by reality. Handey explains, "Because I was supporting myself financially, I also had to work a lot." One of his early part-time jobs was in the mail room of a Downtown bank.

After graduating, Handey moved to Santa Fe, N.M., and reported for a local newspaper. His neighbor was an aspiring comedian named Steve Martin. The two visited often and shared their off-beat humor.

Years later, now working in San Antonio, Handey recalled seeing Martin perform on *The Tonight Show*. He quickly contacted Martin and sent him samples of his humor columns and asked to contribute to the comic's act.

"It was the proverbial lucky break," Handey says. Before he knew it, he was in Los Angeles writing material for Martin, hiring an agent and booking more gigs, including *SNL*.

"*SNL* is probably one of the very few shows I could have happily worked on," Handey says. He credits the work environment created by executive producer Lorne Michaels.

Some of Handey's favorite works included such skits as *Toonces*, *The Cat Who Could Drive a Car*, *Happy Fun Ball*, and *Unfrozen Caveman Lawyer*.

The writing staff had the liberty to write sketches—which included the casting of each skit—without much pressure from Michaels.

"I didn't write 'Fireman No. 1' in a script," Handey says. "I wrote 'Mike Meyers' or 'Chris Farley.'" Along with Meyers and Farley, he enjoyed writing for Phil Hartman because of his versatile comedic abilities.

The writer's efforts were rewarded in 1989 when the *SNL* writing staff won a prime-time Emmy Award for outstanding writing in a variety show. "It was most gratifying," he says.

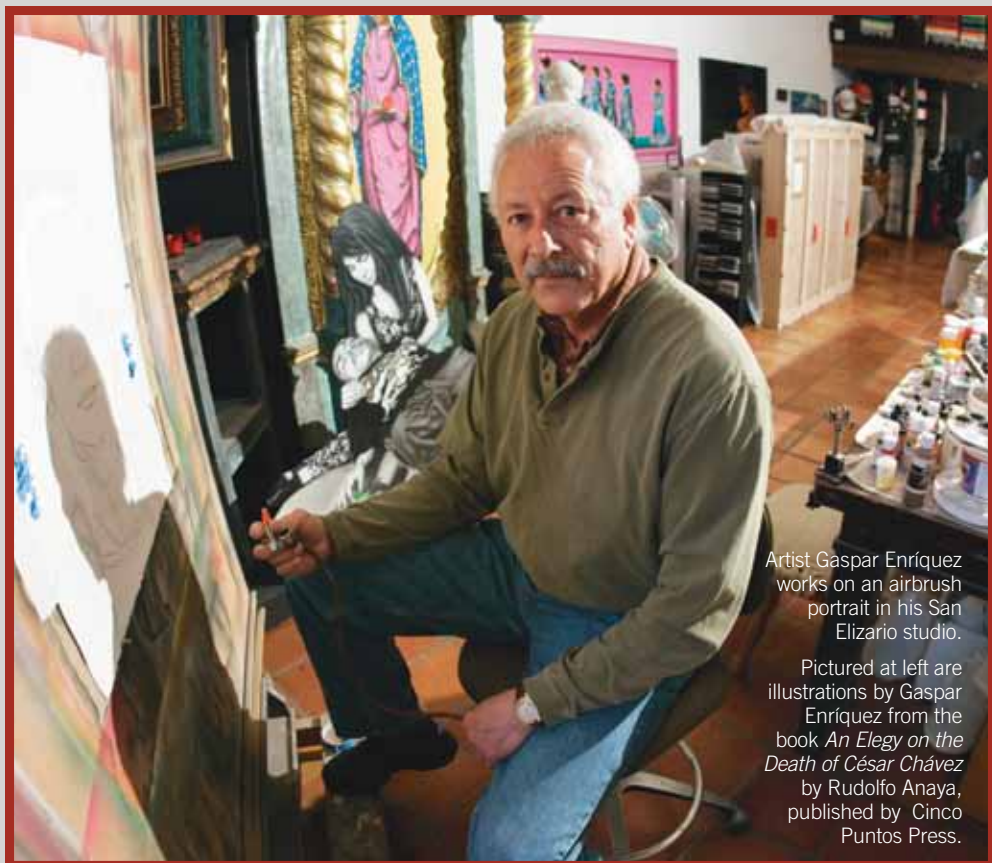
Handey earned another Emmy in 2002, his second win in five nominations with *SNL*.

After his late-night stint, Handey returned to writing humor for print, mainly for *The New Yorker*. Last year, he released a collection of his humor pieces titled *What I'd Say to the Martians*. He is working on his second book. ➤

"To me, boxing is like a ballet, except there is no music, no choreography, and the dancers hit each other."

UTEP alumnus Jack Handey and his pal, Ruby.





Artist Gaspar Enríquez works on an airbrush portrait in his San Elizario studio.

Pictured at left are illustrations by Gaspar Enríquez from the book *An Elegy on the Death of César Chávez* by Rudolfo Anaya, published by Cinco Puntos Press.

artist's pick

by Cindy Ramirez

Through his airbrushed images, acclaimed artist Gaspar Enríquez tells of hardships and sorrows, joy and happiness. He depicts pride and confidence, culture and community.

Best known for his illustrations in the book, *An Elegy on the Death of César Chávez* by Rudolfo Anaya, a poetic tribute to the life and work of the late farm workers advocate, Enríquez revels in his portraits of everyday youth from the impoverished El Paso neighborhoods where he grew up.

"I saw in them, a part of me...what I went through growing up," says Enríquez about the street-wise youth of the barrios.

Born in El Paso in 1942, Enríquez attended Jefferson High School before graduating from Ysleta High in 1961. In 1970, he earned his bachelor's of fine arts from UTEP, having attended with fellow Chicano artist Melesio Casas.

Enríquez later served as an art instructor at El Paso's Bowie High School for more than 30 years and taught generations of students to look inside themselves for inspiration—no matter their craft.

One of those students was Mauricio Olague, who considers Enríquez not only his teacher, but also his mentor and father figure.

"I was always amazed by the things he was able to do as an artist," says Olague. "But he has been very influential in all aspects of my life. He made me realize I could be an artist, a teacher, or anything I wanted to be."

Today, Olague is an art instructor at Bowie, teaching in the same classroom where he was often the subject of Enríquez's art. His likeness has hung in museums across the nation in *Q'vo Way* and *El Mauri-*

cio, which depict the young Hispanic from the "hood"—proudly boasting a full goatee, mustache and sunglasses.

With his daughter Sabina, Olague became the subject of another famous Enríquez painting, *The Beginning of an Attitude*, which is featured on the cover of the novel *Heart of Aztlán*.

"It was about capturing a character, telling a story through the way they saw the world and the way the world saw them," says Enríquez. "They became metaphors for the people, the lifestyles I saw in my life."

Enríquez's work has been included in the groundbreaking *Chicano Art: Resistance and Affirmation* (CARA) show that traveled throughout the United States in the early 1990s.

Most recently, Enríquez and Casas were among 30 notable Mexican-American artists featured in a national exhibit spearheaded by art enthusiast and actor Cheech Marin. The exhibit has been lauded nationally for showcasing classic examples of Chicano art—especially that which depicts the Chicano civil rights movement—in mainstream America.

Enríquez painted the portrait of Marin that's part of the exhibit, which showed in nearly 30 major cities across the nation and abroad from 2005-08.

In a 2005 interview with CNN, Marin says the exhibit symbolizes "the inclusion of the Latin and the Latino's cultural contribution in the mainstream that has not been recognized."

Chicano art, such as Enríquez's, Marin says, "is Mexican-American with an attitude—an attitude of insistence upon rights, an insistence upon equality and an insistence upon acknowledgement of their creativity." ➤

Sleepercar at the wheel of alternative country

by Chris Lechuga

When it comes to the national music scene, El Paso usually flies beneath the radar. However, the Sun City has managed to get attention thanks to some bands that have broken onto the national charts.

Sleepercar, an alternative-country group led by former UTEP student Jim Ward, is the latest local band to jump into the national spotlight.

Ward saw early success with his band At The Drive In. After their break-up in 2001, he and some former members established the band Sparta, which after releasing three albums and touring much of the U.S. and Europe, has developed a loyal following.

UTEP always has been a familiar place for Ward. "My mom got her master's here," he says. "I went to kindergarten at the College of Education while she took her classes." During his music career, Ward attended classes and still remains close to the UTEP community.

After putting Sparta on hiatus, the El Paso High grad returned to his hometown to focus on a new project.

"I had some songs in my head for a while and wanted to record them," he recalls. Those songs would eventually turn into Sleepercar's first album, *West Texas*.

Sleepercar has regularly played shows in El Paso, including at UTEP's Wednesday Music Café After Hours series and at the recent Earth Week celebration. Nationally, the band has performed on *The Tonight Show with Jay Leno* and been featured in the *Vanity Fair* article "The Best Little Music City in Texas." 🏠



Music Note

Cedric Bixler-Zavala (pictured above) and Omar Rodriguez-Lopez, formerly of At The Drive In, won a Grammy Award in the best hard rock performance category with their band The Mars Volta. Bixler-Zavala is the son of UTEP Chicano Studies Professor Dennis Bixler-Marquez. The band marked its first Grammy nomination and win with the song *Wax Simulacra*.

TOM MOORE The Illustrated Man

by Daniel Perez

During a brief stint as a student at the Texas College of Mines, now The University of Texas at El Paso, Tom Moore revealed a talent for cartooning that helped him become a legendary artist for *Archie Comics*.

Moore, 81, began drawing cartoons at El Paso's Austin High School and continued to hone his skills, creating illustrations for TCM's student newspaper, *The Prospector*, and humor magazine, *El Burro*.

During his semester-and-a-half at the college, he studied art under famous typographer/book designer Carl Hertzog, and Cristo Rey sculptor Urbici Soler (for more information on Urbici Soler, see page 33). He also was in a journalism class taught by future El Paso mayor Judson Williams.

Although a self-described loner, he said that everything he observed and felt became part of his creative process, whether consciously or unconsciously.

"Every artist is influenced by their life experiences," he says.

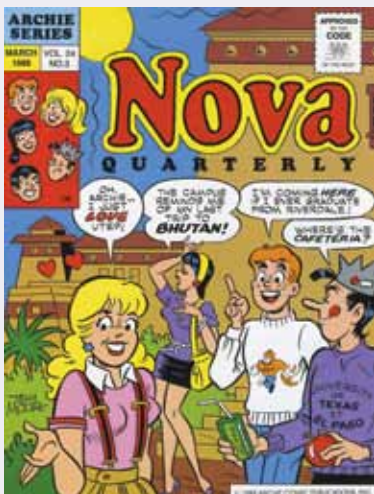
Moore's time at TCM was bookended by two military conflicts. He joined the Navy out of high school at the end of World War II and was called back into action at the start of the Korean War.

His prowess with a pen blossomed while in the service and, with the help of the G.I. Bill, he enrolled at prestigious art schools in Chicago and New York in the early '50s.

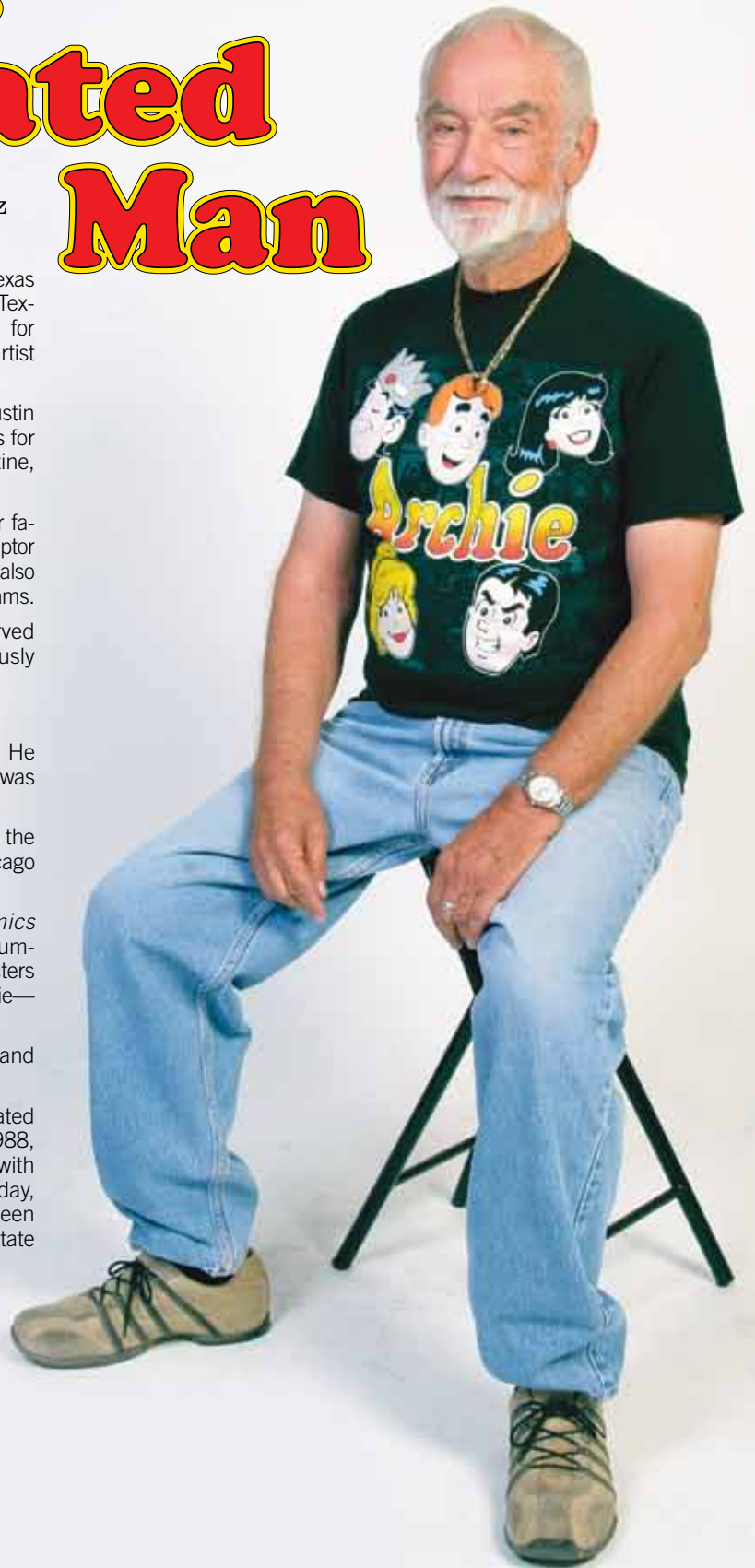
His abilities soon landed him a prominent role with *Archie Comics* starting in 1953. He and his wife, the former Ruth Kurz, a UTEP alumna, returned to El Paso in 1960 and brought the popular characters from Riverdale High School—Betty, Veronica, Jughead and Reggie—with them.

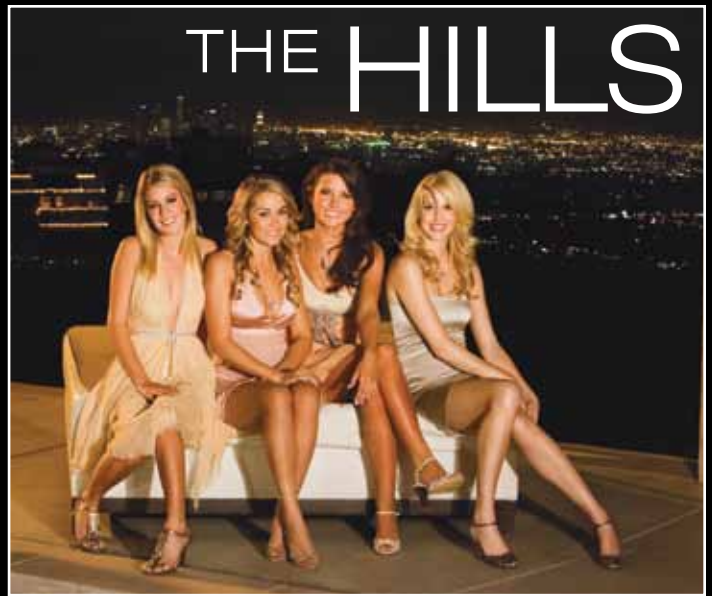
Moore's wife earned her bachelor's in music education in 1966 and her master's in piano performance in 1991, both from UTEP.

As for Moore, he graduated from his Archie duties in 1988, but has stayed active with freelance assignments. Today, some of his work can be seen on billboards along Interstate 10 around El Paso. ↗



Tom Moore lent his cartooning skills to UTEP's *Nova Quarterly* in the March 1989 issue.





THE by David Peregrino TRIFECTA

Hank Cohen Heads Independent TV Boutique

If you ever wonder whether the American dream is alive and well, just follow the great journey of 1978 University of Texas at El Paso graduate Henry “Hank” Cohen.

Armed with a mass communications degree and a love for the entertainment business, Cohen stepped onto the career ladder more than 20 years ago as a page for the NBC studio in Burbank, Calif. He worked his way up from entry-level positions in the industry



Hank Cohen

to become president of MGM Television Entertainment in 1999.

Now Cohen has embarked on a new and exciting chapter in his professional life, having left MGM in 2005 to launch his own media company, Trifecta Entertainment & Media.

With headquarters in Los Angeles and New York, Trifecta is mining niche opportunities across the entertainment spectrum. The company distributes syndicated shows such as *Punk'd*, *The Hills* and *UFC Wired* and has begun to produce its own portfolio of original programming for television as well. Cohen's Trifecta partners include former MGM executives Michael Daraio, Scott Spungin and Shelley Brown.

“We’re really trying to become a fully integrated mass-media entertainment boutique studio,” says Cohen.

Original programming also is helping establish the young company’s reputation as a Hollywood player. Trifecta produced *Jose Canseco: Last Shot*, a documentary chroni-

cling the controversial ball player’s attempt to stop using steroids. The 60-minute show, which aired on the A&E Network, was nominated for a 2008 Outstanding Sports Documentary Emmy award.

“We are very proud to have received the nomination,” says Cohen, who knows baseball well—his father, Andy Cohen, and uncle, Syd Cohen, were both major league players. Northeast El Paso’s Cohen Stadium is named in their honor.

Describing the rewarding opportunities that Trifecta is finding in the entertainment industry, Cohen turns to a baseball analogy:

“We are different from the big studios—they are in the home run business and we are in the singles and doubles business,” he says. “Don’t get me wrong—we can thrive on the singles and doubles.” ➤

ON THE WEB
www.trifectaentertainment.com

The Storyteller

by Cindy Ramirez

Recognized as a leading author of Chicano poetry and children's literature, UTEP alumna Pat Mora weaves stories and memories of her life growing up in El Paso into her award-winning books.

A Birthday Basket for Tia, *The Rainbow Tulip*, *House of Houses* and *A Library for Juana* are among the most noted in her collection of nearly 30 books. Her latest, *Piñata in a Pine Tree*, was released in March. Three others are in the works, including a collection of poems for teenagers titled *Dizzy in Your Eyes*.

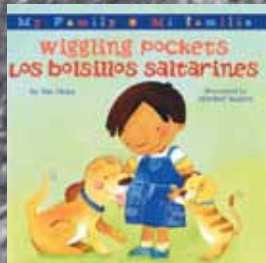
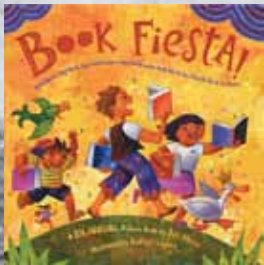
Mora's passion for storytelling came full circle when she founded *Día de los Niños/ Día de Los Libros (Children's Day/Book Day)*, which celebrated its 12th anniversary in April. Celebrated across the Southwest, the annual event encourages children to read through book fairs, reading festivals and book giveaways.

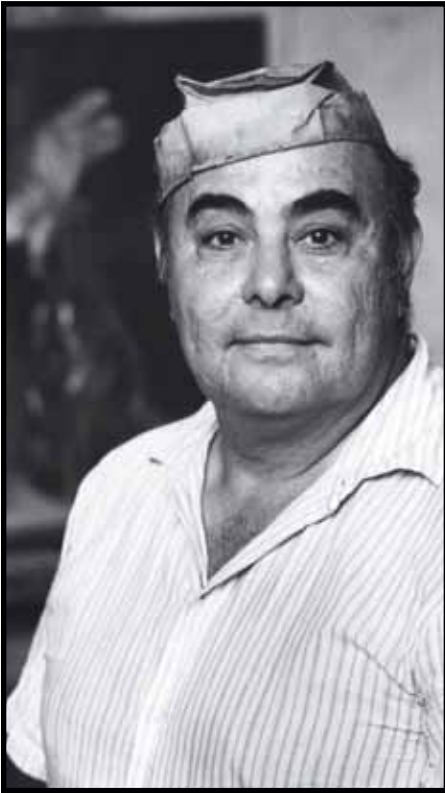
Mora received a bachelor's in English in 1963 and a master's in 1971 from UTEP. She taught Spanish and English in El Paso-area schools and El Paso Community College, and later served at UTEP in numerous capacities, including director of the Centennial Museum.

She's received numerous awards for her work, including the National Endowment for the Arts Creative Writing Fellowship in Poetry in 1994. She was honored as UTEP's 2004 Distinguished Alumni Award recipient, and today resides in Santa Fe, N.M., with her husband, Vern Scarborough. ✂



Pat Mora as a child





muralist

Manuel Gregorio Acosta was born near Chihuahua City, Mexico, in 1921 and a year later, his parents moved the family to El Paso. He graduated from Bowie High School in 1941, and served four years with the U.S. Army Air Corps.

Acosta enrolled at the Texas College of Mines and Metallurgy (now UTEP) in 1956.

Best known for painting the portrait of activist farmworker César Chávez for the cover of *Time* magazine in 1969, Acosta's work focused on everyday people and life in the barrios across the Paso del Norte region. The *Time* magazine portrait hangs in the National Portrait Gallery of the Smithsonian Museum.

His *Painting Sisters* was on display at the White House from 2001-08 by request of the former first family, President George W. and Laura Bush.

His mural art still decorates some of El Paso's Second Ward buildings. Acosta died in 1989.



painter

Melesio Casas was born in El Paso in 1929 and earned a bachelor of arts degree from Texas Western College (now UTEP) in 1956.

Many of his works focus on sociopolitical and economic problems and pay particular attention to the Mexican-American, the migrant worker, youth and other "outsider" groups.

Among his most famous series is *Human-scapes*. The series includes the oil canvas, *Barrio Dog*, as well as *Show of Hands*, which features a refiguring of Michelangelo's *The Creation of Adam* with hands in various poses extending from the lower half of the 1970 painting.

He taught at the Department of Art at San Antonio College for many years before retiring in 1998, and is regarded as one of the key artists in the Chicano movement. He was among the noted artists in Cheech Marin's *The Chicano Collection*.



soprano

Rising opera star, Barbara Divis has been enchanting audiences since she first appeared as *La Boheme's* Musetta on the UTEP stage in 1984.

Since then, the soprano has sung more than 30 roles, receiving critical acclaim for interpreting such classics as Violetta in *La Traviata*, Micaëla in *Carmen*, and Cio-Cio-San in *Madame Butterfly*.

A graduate of El Paso's Eastwood High School, Divis earned her bachelor's degree in music and voice performance from UTEP in 1987.

After graduation, Divis participated in an apprentice program with the Des Moines Metro Opera. In 1996, she joined the Opera San Jose's resident ensemble and has since performed with several opera companies across the nation, including the Hawaii Opera, Opera Santa Barbara, Arizona Opera and the West Bay Opera.



typographer

Celebrated book designer, typographer and printer Jean Carl Hertzog was born in 1902. He attended the U.S. Naval Academy and studied printing at the Carnegie Institute of Technology School of Printing and Publishing in Pittsburgh. In 1923, he came to El Paso to work as a printer, and later opened up his own print shop, The Press of Carl Hertzog.

Hertzog later became a part-time English instructor at the Texas College of Mines and Metallurgy (now UTEP). In 1952, he founded the college print shop that later became Texas Western Press.

Hertzog, the recipient of many accolades and awards for his work and community involvement, retired as director of Texas Western Press in 1972. He died in 1984 at the age of 82.



actress

As the scheming winery heiress Melissa Agretti in the long-running prime time soap opera *Falcon Crest*, UTEP alumna Ana Alicia Ortiz was the actress you loved to hate.

She received the *Nosotros* Golden Eagle Award for Outstanding Actress in a Television Series in 1986 and 1989 for her role on the soap opera.

Ortiz also had a role on *Ryan's Hope* for more than a year, had numerous guest roles in episodic television, and starred in a number of TV movies. In 1989, she appeared with Raúl Julia in the feature film *Romero*.

Born in Mexico City in 1956, Ortiz grew up in El Paso and sowed her acting seeds at UTEP, where she performed in several theatrical productions. She earned her bachelor's in drama in 1976 from UTEP.



novelist

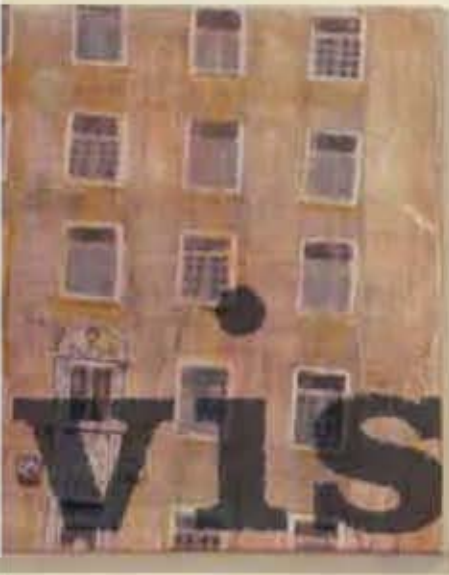
Regarded as one of America's most courageous novelists, UTEP alumnus John Rechy continues to draw on his life for his powerful award-winning fiction and autobiographies.

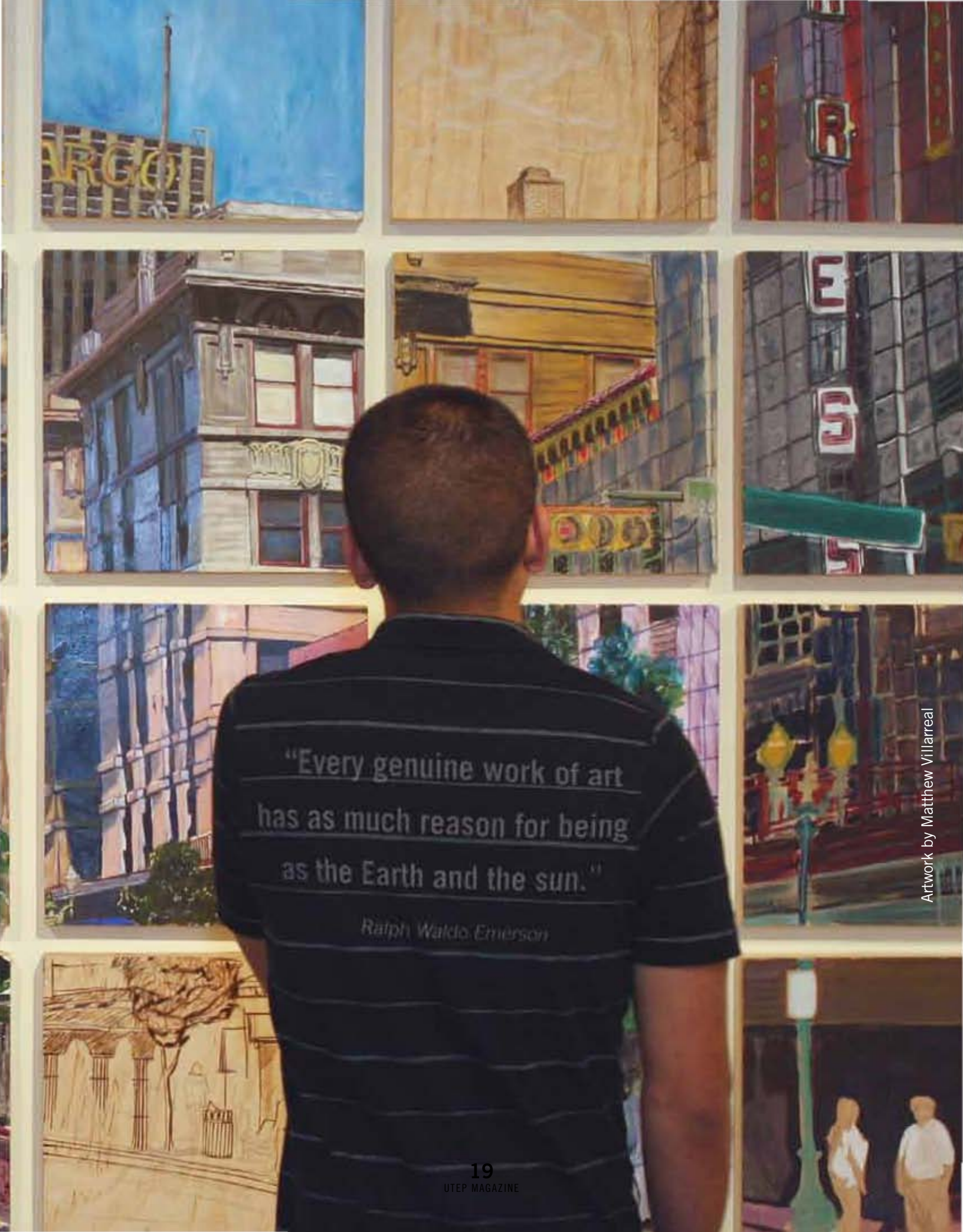
His first novel, *City of Night*, published in 1963, was a controversial story about a young gay man's journey through major cities in the United States.

The author of nearly 20 books and plays, Rechy is the recipient of numerous awards, including the 1997 PEN Center USA Lifetime Achievement Award and the Triangle Publishing's William Whitehead Award for Lifetime Achievement. He was honored as UTEP's 2007 Distinguished Alumni Award recipient, having received his bachelor's in English in 1952.

His two latest works are *About My Life* and *Kept Woman: Autobiographical Memoir*, which recounts about 40 years of his life, and a collection of essays titled *Beneath the Skin*.

Rechy teaches literature and film courses in the graduate division at the University of Southern California.





"Every genuine work of art
has as much reason for being
as the Earth and the sun."

Ralph Waldo Emerson

Artwork by Matthew Villarreal



Arturo Molinar-Avitia, *Paint Quilt 2* (acrylic on canvas and thread)

Miner Pallet

by David Peregrino



The Department of Art's painting program is designed to let students' creativity flourish.

The introductory class exposes students to the tools and techniques for painting. A work-intensive curriculum helps beginning artists gain confidence in their technical skills before moving on.

The intermediate and advanced classes encourage students to develop self-expression in the paint medium. Mastering technique is still important, but the emphasis is on the development of the artist. Risk-taking and exploring new approaches are encouraged.

Associate Professor of Art Jim Quinnan says about 75 Bachelor of Fine Arts students were enrolled in painting program classes in the spring semester.

Students also study contemporary artists and art history in the medium, to become familiar with the emotions, messages and themes that inspire great art.

The program features four painting facilities: one for beginning students, and three for intermediate and advanced students.

Quinnan says he is impressed with the quality of work produced by UTEP art students, and is pleased to see many of them honored for their talents. In spring 2008, for example, works by students Aryk Gardea and Matthew Villareal were accepted in the prestigious New American Talent Exhibition in Austin. Also, graduating senior Troy Michie was accepted into the competitive 2008 Yale Summer Program at Norfolk, and will begin his M.F.A. studies at Yale this fall. ➤



Alfred Perez, *Pull* (oil and acrylic on canvas)



Lety McKay, *Roses Are Red, My Dear* (oil on canvas)

FYI

gesso - gypsum or plaster of paris spread on a surface to make it suitable for painting or gilding.



Gerardo Cedeño, *Arando* (ink on paper)



Matthew Villarreal, *Untitled* (mixed media on paper)

Drawing on Talent

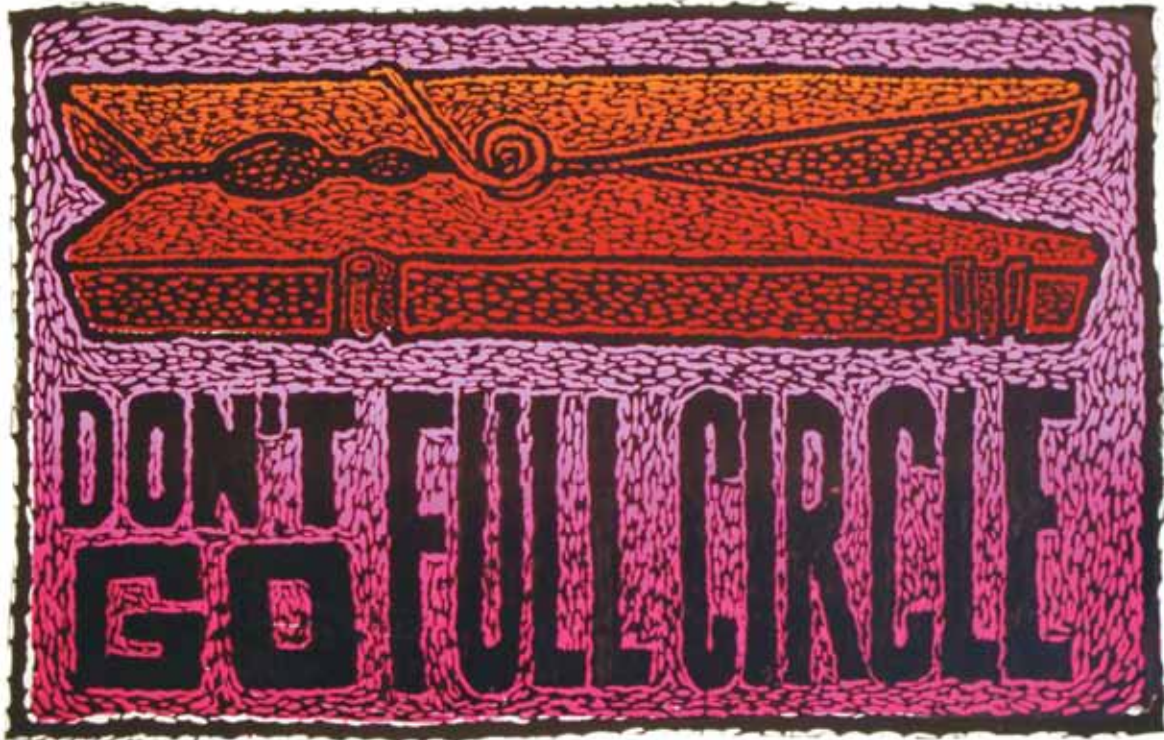
by David Peregrino

Whether it is a painting, sculpture or mixed media project, an artist's vision often begins with a drawing. Drawing is one of the building blocks of the UTEP art department's Foundations Program, which arms students with the technical and conceptual skills necessary for advanced work. Each semester, about 150 students are enrolled in the entry-level classes, says Drawing Lecturer Therese Bauer.

The Basic Drawing classes introduce concepts such as composition, perspective and color theory, with an emphasis on creative development. Second-year students move on to studying the human form in Life Drawing classes.

Some drawing students who have received recognition include Arturo Molinar, who was accepted into the Yale University School of Art's competitive summer program for 2009; Gerardo Cedeño, whose drawings were published in *Memorias del Silencio: Footprints of the Borderland, Vol. 4*; and Gabriela Gomez, who received the Department of Art's Outstanding Graduating Senior Award for fall 2008. ➤

FYI **tooth** - a rough surface, as of paper or metal, suitable for charcoal, graphite or conte drawings.



Gabe Colunga, *Don't Go Full Circle* (woodcut and silkscreen)

Lasting Impression

by David Peregrino

Printmaking brings another dimension into the creation of art on paper, fabric and other materials. A variety of techniques—from woodcuts, silkscreen, lithography, etchings and more—allows artists to pursue the joy of creation down many avenues.

The UTEP printmaking program also introduces students to the history of the process and the artists—Goya, Picasso, Dali, Escher, to name a few—who produced masterpieces using printmaking techniques.

Kim Bauer, associate professor of art, says there are 10 art students majoring in printmaking, and 18 minoring in the program.

Enrolled students have unlimited access to UTEP's extensive printmaking facilities, measuring more than 3,400 square feet. The printmaking spaces include an acid room with three vats for etching; a lithography studio with 40 lithography stones in sizes up to 24 by 36 inches; and those interested in book arts and small relief prints can make use of a Vandercook SP15 letterpress.

Bauer says works by UTEP's printmaking students are often showcased locally. The Forum Gallery in Downtown El Paso recently hosted an emerging artists show, which featured works of 14 of the University's printmaking students. ➤



Kelly Eoff, *untitled* (silkscreen and fabric)

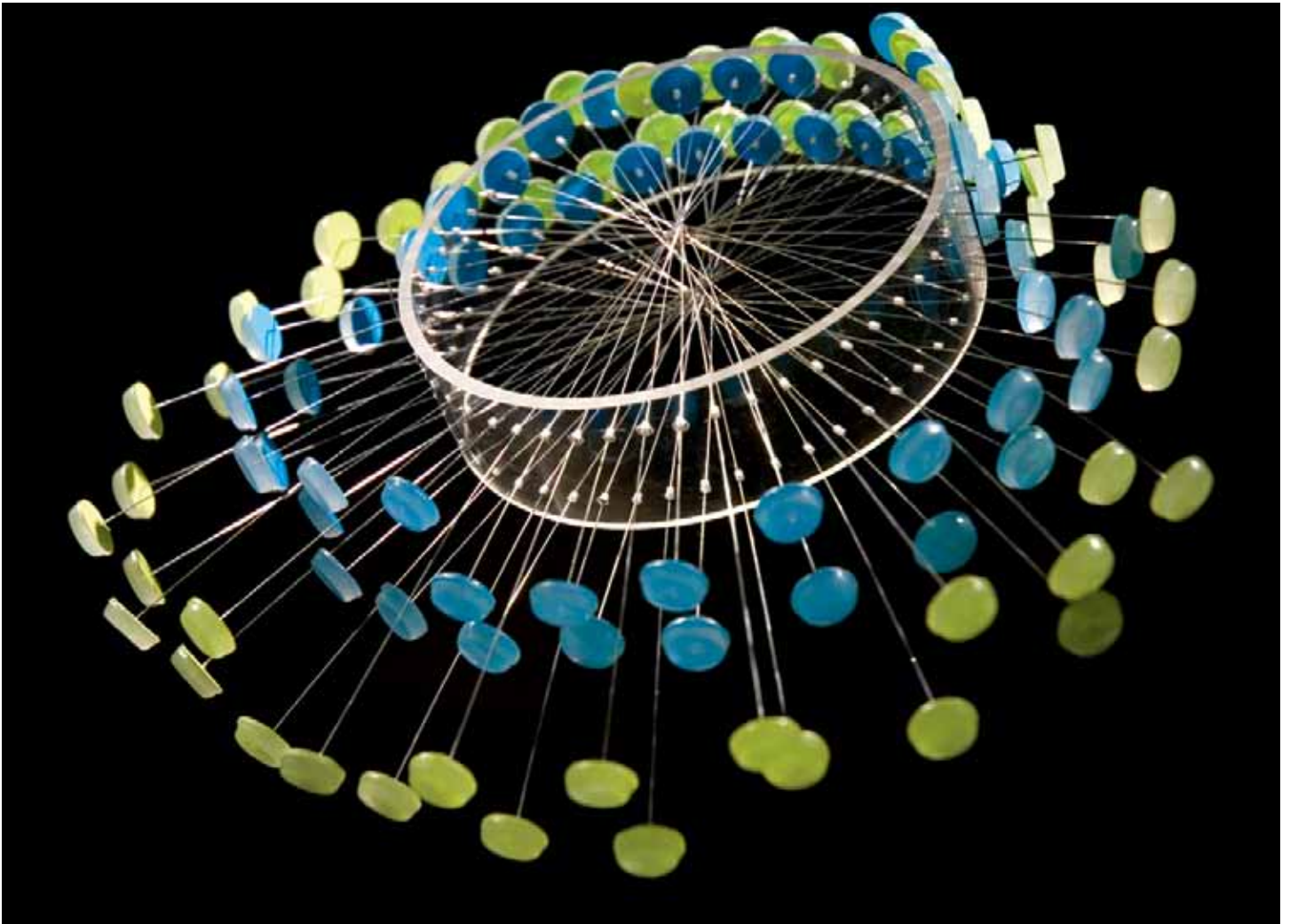
FYI **silk-screening** - a printmaking technique that uses a stencil to create a sharp-edged image.



Raul Alvarado, *Manipulation Alpha* (color litho)



Eddie Correa, *ISBN: Mental Growth/AW* (silkscreen and gold leaf on paper)



Elsa Perez, *Order/Chaos Bracelet B* (plexiglass and Bumpons™ on steel wire)



Daniel Szwackowski, *Paper Airplane Ring* (24k gold)



Daniel Szwackowski, *Broach Series #2* (sterling silver and magnets)

Rare Metal

by Laura L. Acosta



Since the inception of UTEP's art department, the ability to transform metal into exquisite pieces of jewelry, sculpture and hollowware has been mastered by generations of aspiring artists and metalsmiths.

Using light metals such as aluminum, students have created distinct artwork by learning such forming processes as metal fabrication, high-temperature soldering and aluminum anodizing.

Led by Rachele Thiewes, a metals art professor and nationally renowned metalsmith, students are exposed to traditional and contemporary trends in metalsmithing via lectures, workshops, exhibitions and field trips.

The department has been host to such prominent visiting artists as Marjorie Shick, Kim Cridler, Bruce Metcalf and others.

Students showcase their work in a variety of exhibitions including the art department's biannual curated metals exhibition. *NICHE* magazine has recognized UTEP graduate Elsa Perez as a 2009 *NICHE* Student Awards finalist under the jewelry category for a bracelet she designed.

The metals program also has been embraced by the El Paso community.

The annual Las Artistas Art and Fine Crafts Show and Sale donates funds to support scholarships, purchase art supplies, and pay for student trips to Albuquerque and Santa Fe. During the spring semester, metals students Xochitl Rodriguez and Maria Medrano received course credit for teaching children at Creative Kids Inc., a nonprofit educational community-based art agency, how to design and shape metals into rings and sculpture. ➤

FYI

solder - Any of various fusible alloys, usually tin and lead, used to join metallic parts.



Miram Mitzi Rosas, *110 Minute Plays* (poster)



Miram Mitzi Rosas, *Print Magazine* (cover)



Edwin De Leon, *Alfred Hitchcock DVD Box Set* (packaging)

Kern Place

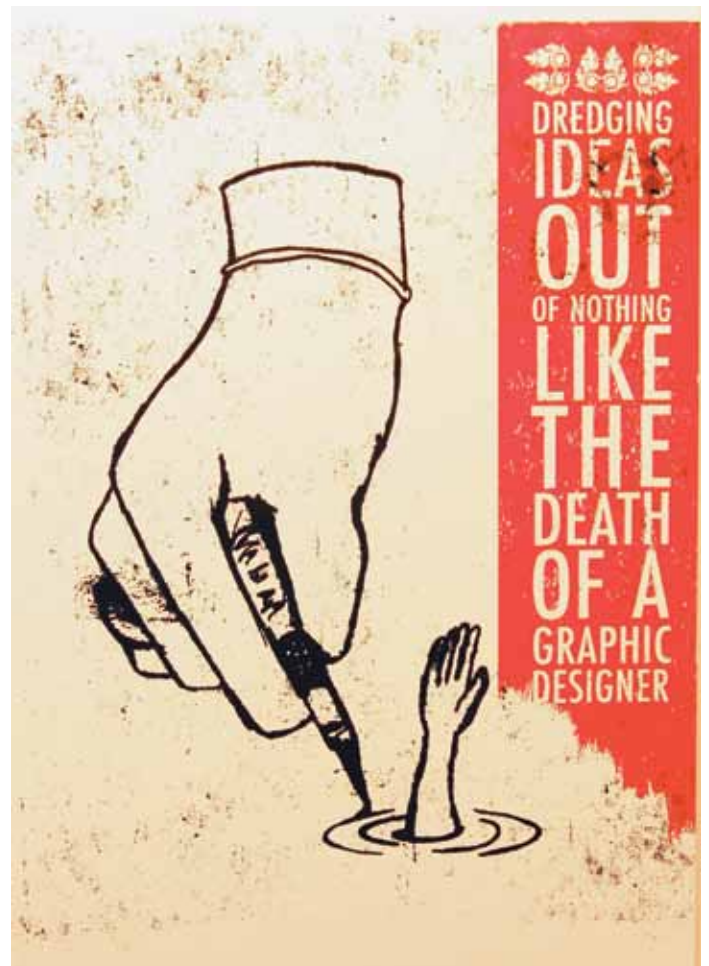
by David Peregrino

The graphic design program at UTEP prepares students for careers in corporate design, professional practice, education and more. Entering students begin with the fundamentals of typography and letterform before moving on to more complex conceptual and creative challenges. Advanced students design graphics for real-world business and organizational needs, developing a portfolio of work that helps open doors for success after graduation.

Graphic design students have access to studio classrooms and computer laboratories equipped with more than 40 Apple G5 and iMac workstations running industry-standard Adobe Creative Suite software. The students print the results of their work on the labs' laser printers and large-format color Epson ink-jet printers.

UTEP graphic design students have been consistent winners in the American Advertising Federation's annual ADDY Awards competition. ➤

FYI kern or kerning - to adjust the space between letters in text.



Edwin De Leon, *Dredging Ideas D.O.A.G.D.* (poster)

STOP WHALING



No one gains from whaling. It's time for the rest of the world to make a stand and protect these endangered species.

GREENPEACE

Elizabeth Palomo, *Stop Whaling in Japan* (poster)



Photo of the inside of a kiln in UTEP's Ceramics Studio



UTEP ceramics student Ben Bebbler

Earth, Wind and Fire

by Laura L. Acosta



Ceramic pieces awaiting the kiln



Yowei Lee, *untitled* (ceramic)

The ceramics program at UTEP educates emerging artists about the limitless possibilities of using clay as an artistic medium for self-expression.

The cross-discipline program combines traditional ceramic techniques with conceptual 21st-century art practices that include graphic design, video, and performance, to create innovative works of pottery, sculpture and design.

Courses are taught in a spacious, well-equipped 7,000-square-foot ceramics area in the Fox Fine Arts Center that includes two large studios, clay mixing room, glazing room and kiln room, making it one of the most impressive university facilities in the Southwestern United States.

Students showcase their creations in several annual art shows, including the Juried UTEP Student Art Exhibition and Las Artistas Art and Fine Crafts Show and Sale. The program's Senior Exhibition displays the ceramic work of students pursuing a bachelor of fine arts at the University's Glass Gallery or the Union Gallery.

Led by Vincent Burke, an associate professor of art and an associate dean in the College of Liberal Arts, several of the program's graduates have been accepted at prestigious graduate programs throughout the United States. This spring, UTEP sophomore Andres Payan was one of two students from Texas whose work was accepted into the National Council on Education in the Ceramic Arts Juried Student Exhibition in Tempe, Ariz. ➤

FYI kiln - a brick-lined oven used to bake or fire ceramics.



Erick Chavez, *Ode to the Lucha* (paper sculpture)

Hand Made

by Laura L. Acosta

Emerging artists in UTEP's sculpture program are taught to think outside the box to create contemporary and cutting-edge three-dimensional works of art.

Under the watchful eye of W. Ray Parish, a renowned sculptor and professor of art and sculpture at UTEP, students experiment with a variety of styles and techniques such as steel fabrication, woodworking, bronze casting and alternative media.

Using traditional materials such as steel, wood, plastic and tin, students also infuse their designs with such alternative concepts as water, light and performance to take their artwork to a new level.

In addition to being taught by the University's acclaimed faculty, students learn different perspectives from distinguished visiting artists such as Japanese sculptor Rie Kawakami.

Aspiring sculptors are encouraged to participate in public projects as a way to showcase their work to the community. Each year, students participate in the Juried UTEP Student Art Exhibition. Their artwork is also displayed at UTEP's Union Gallery and Glass Gallery.

Last fall, students participated in the Neighborhood Watch Collective Art Show, where they displayed their sculptures in front of five homes located in El Paso's Sunset Heights neighborhood.

Some students also have been fortunate enough to have their work commissioned by various patrons. In 2007, sculpture student Jessica Pizana was commissioned by the Van Horn Border Patrol to design a sculpture for its offices. Today, her 14-foot-tall, stainless steel creation in the shape of moving water stands in front of the Border Patrol's station. ➤



Arturo Molinar-Avitia, *Affordable Art for the Thirsty Masses* (sculpture)

FYI **forge or forging** - to form metal by heating and hammering an object into shape.

Soler's System

by David Peregrino

Labor of love led sculptor to El Paso and UTEP

The demand for Urbici Soler's talents had him crisscrossing the globe for much of his life. The famed sculptor, born in Lérida, Spain, in 1890, apprenticed in Barcelona and Munich, and later received commissions that led him through Argentina, Chile, Peru, Ecuador, Panama and Mexico.

It was while he was in Mexico City that Soler decided to take up a unique invitation from Father Lourdes Francis Costa, a priest for the poor Smeltertown parish in northwest El Paso: to build a monument to Christ on the nearby mountain.

On October 4, 1937, at the age of 47, Soler arrived in El Paso to begin work on Cristo Rey.

As could be expected for a project of this nature, the going wasn't easy for Soler, who lived up to his reputation as a passionate and temperamental artist.

But by 1940, Soler's work was ready for a formal dedication that drew tens of thousands from the U.S. and Mexico to the mountain, now known as Mt. Cristo Rey.

Soler's vision of a peaceful Christ, arms outstretched to reveal unpierced palms, stands 42 feet tall and overlooks two countries (the United States and Mexico) and three states (Texas, New Mexico and Chihuahua).

Soler eventually renewed his travels, but returned to El Paso in 1944 with the hope of adding an auditorium to the site of the Cristo Rey statue. He was disappointed to find that the diocese could not afford his grand vision.

However, Soler remained in El Paso, building a home at the base of Mt. Cristo Rey, where he could witness the thousands of worshippers who traveled each year to view his masterpiece. He joined the Texas College of Mines (now UTEP) art faculty in 1946, where he established a fine reputation as a teacher. He remained affiliated with the school until 1953, when Soler passed away in his home. He was 62. ➤





Living Art

by Laura L. Acosta

Its gnarled roots grip the Earth as its branches stretch to embrace the sky, its lobed leaves graceful in the wind.

This living work of art, six trees shaped by the hand of an artist, is the creation of renowned sculptor and UTEP art professor, W. Ray Parish, who in 1994 set out to give birth to one of his most ambitious designs with a little help from Mother Nature.

Parish planted six Bolleana Poplar saplings and roped the trees together at a 45 degree angle. In time, the trunks would graft and grow into one living organism: *Poplar Lattice*.

"I was trying to make a sculpture that would have a positive impact on the environment," Parish remembers. "Instead of using steel, paint and solvents, I decided to grow a sculpture that would generate oxygen as opposed to pollutants."

The idea for the design came from a series of environmental sculptures on which Parish was working at the time. It was inspired by the curved shapes of surfacing whales as they come up for air, says Parish.

Today, these dramatic trees with trunks of pale gray and a hint of tawny hues stand 25-feet-tall, adorning the walk to the Foster Stevens Basketball Center, where they will remain a universal symbol of life and art. ➤





Above: W. Ray Parish with his six Bolleana Poplars by the entrance of the Foster Stevens Basketball Center. Below: The planting of the trees for *Poplar Lattice* in 1994. Opposite Page: *Poplar Lattice*, shaped by sculptor W. Ray Parish.





by Laura L. Acosta

Xochitl Rodriguez is a sculptress and performance artist with boundless creativity. This spring, Rodriguez received the “Best Piece of Jewelry/Small Scale Metal” award for a necklace she designed for the 2009 Annual Juried UTEP Student Art Exhibition. Her winning entry, *Sink to Float*, consisted of a series of miniature boats made out of magazine clippings, and sparsely decorated with cubic zirconia.

She has participated in such creative endeavors as representing the University as an ambassador at the 42nd annual Smithsonian Folklife Festival in Washington, D.C. In November, she helped organize the Neighborhood Watch Collective Art Show, in which artists, using outdoor projectors, showcased still shots of two-dimensional works on the sides of homes located in El Paso’s Sunset Heights neighborhood.

Rodriguez received her bachelor’s degree of fine arts in metals in May. The El Pasoan is a graduate of Maxine Silva Health Magnet High School and plans to teach metals and sculpture in Thimphu, Bhutan, this September as part of a one-year outreach program with the Voluntary Artists’ Studio of Thimphu.

“I’ve definitely grown as an artist at UTEP,” she says. “I never could have done what I am doing today, if not for my imagination and the skills I’ve learned.” ➤

Performance artist Xochitl Rodriguez in her piece, *White Hole—Maybe Someday*



ISAN



ISABELLA STEWART GARDNER'S LOST BOYS

by David Peregrino



Isabella Stewart Gardner's lost boys. Who are they? Rembrandt, Vermeer, Degas and Manet. They left home in 1990 in the early morning hours of March 18. Nearly 20 years later the question remains: Where are they? The museum still has hope that they will return. There is always hope. Always.



Empty frames in the Dutch Room Gallery of the Isabella Stewart Gardner Museum in Boston await the return of the stolen masterpieces. Photo by Holly Salomon, courtesy of the Isabella Stewart Gardner Museum.





Opposite Page: *The Storm on the Sea of Galilee* by Rembrandt
 Above: *Chez Tortoni* by Manet Below: *Self-Portrait* by Rembrandt

“Art is one-of-a-kind—it’s irreplaceable. We may never again have the emotional experience of viewing them and interacting with them. That connection is what makes art so special.”

– Kate Bonansinga, director of the Stanlee and Gerald Ruben Center for the Visual Arts at UTEP

After 19 years, mystery still surrounds the infamous burglary of the Isabella Stewart Gardner Museum in Boston. The masterpieces remain missing, despite the museum’s offer of a \$5 million reward for their return.

The theft is often, and appropriately, described as a tragedy in the art world. It is a stomach-knotting loss that includes three Rembrandts, including his only known seascape, *The Storm on the Sea of Galilee*. Also taken were five Edgar Degas drawings, and Johannes Vermeer’s *The Concert*, one of only 34 paintings by the Dutch master known to exist. Experts place the current value of the stolen works at \$500 million, making it the largest single art heist in history.

The Gardner case has the requisite elements of a classic whodunit: a foggy night, a dark and spooky museum, two professional thieves disguised in police uniforms, and a trail that plunges into the murky Boston underworld of organized crime.

Yet the investigation remains open and active, and at the Gardner Museum, the empty frames from which the canvases were cut still hang on the walls, a silent testament to the loss.

“With these works gone, the museum is incomplete,” says Anne Hawley, director of the Gardner Museum. “We look forward to the day when these artworks are returned—and the museum can be enjoyed in its entirety, as Isabella Gardner intended.”

Stacy Schultz, an assistant professor of art history at The University of Texas at El Paso, has visited the Gardner Museum twice—before and after the theft.

“When you see the empty frames that once held the missing canvases, and how the wall behind them is faded ... it’s eerie and sad,” Schultz says.

“They kind of serve as grave markers.”

Although it’s been many years since Schultz has been to the Gardner, she still has strong memories of the museum’s Rembrandt collection,

particularly one self-portrait, which “struck a chord because of its honesty and lack of pretension.” Sadly, the thieves made off with one of the self-portraits, a small etching in which Rembrandt looks straight ahead, capturing a moment of calm contemplation.

“THIS IS A ROBBERY”

The *Self-Portrait*, *The Storm on the Sea of Galilee*, and the third stolen Rembrandt, *A Lady and Gentleman in Black*, were created in the 1600s, during a time known as the Golden Age, when Dutch culture, science and art flourished.

It is remarkable that these works survived three centuries and all the accompanying wars, political turmoil and social change to find a home in a unique Boston museum modeled after a Venetian palace. Opened in 1903, the museum was the lifelong dream of Isabella Stewart Gardner, a wealthy heiress and well-known Boston socialite obsessed with amassing a world-class collection of art.

The Gardner Museum, with its three floors of galleries and verdant courtyard, became a must-visit destination for art lovers and a fixture in the Boston cultural scene.

But in 1990, it also drew the attention of thieves. Just after midnight on March 18, two men wearing police uniforms buzzed the intercom on the side door of the museum, ordering the security guard to open the door so that they could investigate reports of a disturbance. On the security





Above: The Gardner Museum's Venetian-style courtyard. Below: A patron views one of the museum's empty frames. Opposite Page: *The Concert* by Vermeer.



guard's video screen, the men looked legit, so he hit the button to unlock the door and let them in.

Big mistake. The "cops" claimed to recognize the security guard from an outstanding warrant and called him away from his booth so they could check his identification. They commanded him to radio the second security guard in the building to come down for an I.D. check as well.

Both guards, inexperienced, low-wage employees, were pushed against the wall and handcuffed. According to reports, one of the thieves said, "This is a robbery. Don't give us any problems, and you won't get hurt."

The thieves wrapped the guards' eyes and mouths with duct tape and led them to the basement, where they secured them with handcuffs to a workbench and a pipe.

For almost an hour and a half, the thieves had the run of the museum, plenty of time to haul a load of loot out into the street, perhaps to a waiting accomplice in another vehicle. The criminals and their treasures disappeared into the night.

QUESTIONS

The ease with which the theft was pulled off raised countless questions: "Was it an inside job?" "Why didn't they take many other priceless paintings or works?" "They were professional thieves, but didn't seem to know much about art—were they working for someone?"

These are the issues that have tantalized and confounded sleuths in all corners of the world, from professional art theft detectives to newspaper reporters and book authors obsessed with identifying the thieves and locating the lost works. *The Boston Herald* newspaper, for example, regularly updates developments in the case on its *The Hunt for the Art* blog.

Also, investigative reporter and writer Ulrich Boser recently published one of the most thorough examinations of the case in *The Gardner Heist: The True Story of the World's Largest Unsolved Art Theft* (HarperCollins 2008). In his book, Boser recounts his search for the identities of the thieves and the location of the missing art. His collection of evidence leads him to shady and violent figures in Boston's criminal underworld, and ultimately

"When you see the empty frames that once held the missing canvases, and how the wall behind them is faded...it's eerie and sad. They kind of serve as grave markers."

– Stacy Schultz, Ph.D., UTEP assistant professor of art history

to Ireland, where he attempts to locate one of the FBI's most wanted: James J. "Whitey" Bulger, who may or may not have had a hand in stashing the stolen masterpieces.

Yet after all these years, Isabella Gardner's "boys"—the Rembrandts, the Degases, the Vermeer and the Manet are still lost.

Kate Bonansinga, director of the Stanlee and Gerald Rubin Center for the Visual Arts at UTEP, understands the power of art as an experience, not just simply objects to be viewed. It's a message she works to get across in the concept-driven contemporary exhibits regularly presented at the Rubin Center. And it is why she recognizes the gaping hole the missing Gardner pieces have left in the art world.

"Art is one-of-a-kind—it's irreplaceable. We may never again have the emotional experience of viewing them and interacting with them. That connection is what makes art so special," Bonansinga says.

NO JUSTICE

Even with the lure of the \$5 million reward, "the chances of the art coming back are very slim," says Michael Tomor, Ph.D., director of the El Paso Museum of Art. "Thieves don't do something like this and hope to sell it on



the open market. Something like this, that was so well planned, the thieves likely already had potential buyers in place.”

Tomor has followed the case with much interest, in part because it serves as an example of the security quandary many museums face.

The El Paso Museum of Art is home to priceless works by 12th-to-18th century European masters, as well as a collection of works representing the Spanish empire’s presence in the New World. The El Paso museum is protected by guards, a 24-hour video system and a security system linked to the police, fire department and Department of Homeland Security, Tomor says.


Art has intrinsic worth that far exceeds its market value, yet museums have a limited amount in their budgets for security and insurance.

“The bottom line is, you can be Fort Knox, but things can still be stolen,” Tomor says.

Until the Gardner masterpieces are found, patrons will never experience the beauty of Jesus calming the waves during *The Storm on the Sea of Galilee*. They will never envelop themselves in Vermeer’s mystery behind the black-haired man whose back is turned to us as *The Concert* plays.

Photographs and reproductions will never deliver the justice the masterpieces deserve, Tomor says.

“For us in the world of museums, the Gardner theft is a tremendous loss,” Tomor says. “They are a piece of our history and heritage that can no longer be experienced first-hand.” ➤



THE REWARD
 The Isabella Stewart Gardner Museum (oil painting of Isabella Stewart Gardner, pictured left, by John Singer Sargent, 1888) is offering a \$5 million reward and complete confidentiality to anyone who comes forward with information leading to the return of the stolen artworks in good condition. Anyone with information is encouraged to contact the Gardner Museum’s Director of Security Anthony Amore directly at 617-278-5114 or via e-mail at theft@gardnermuseum.org. Anonymous tips can be mailed to the museum at 280 The Fenway, Boston, MA, 02115 or hand-delivered to the staff offices at 2 Palace Road, Boston, Mass.



Artistic Tripp

stories by Daniel Perez

Marshall Carter-Tripp

Marshall Carter-Tripp estimates that she has visited hundreds of museums around the world, and that experience has helped her as she came out of retirement to take over UTEP's Centennial Museum and Chihuahuan Desert Gardens in 2006.

Carter-Tripp, Ph.D., who worked for many years as a college educator before joining the Foreign Service, took on the new challenge because she thought it might be interesting.

While only working part time, she has overseen the makeover of the museum's interior décor and helped fashion several exhibits. Part of her new vision has been to put more emphasis on exhibits that touch on the Chihuahuan desert. She also has worked to give University departments an outlet to promote their research.

"It's exciting working with people on campus and having the opportunity to showcase what they are doing," says Carter-Tripp.

Among her favorite shows was the *Bracero Memories/Recuerdos de los Braceros* exhibit in early 2008. It showed the historical and cultural significance of the estimated 4 million Mexican laborers who were part of the guest-worker program that helped keep the U.S. agriculture system going, starting in World War II and ending in 1964.

She recalls how former braceros came to see the exhibit with their grandchildren.

"Their story had never been told in a museum display. It had a big impact," she says.

Carter-Tripp is considered a wonderful resource for the University because of her mastery of museum culture and history and the enthusiasm she brings to her work, says Maceo Dailey, Ph.D., associate professor of history.

The two are discussing the possibility of an exhibit about the African presence in Mexico.

"She is open to new ideas and has a refreshing approach to invite people in to think about multicultural issues on the border," he says.

Carter-Tripp speaks fondly of her time in academia and with the Foreign Service, where she spent 25 years serving the country as a technical and scientific liaison with governments in Africa, Europe and Central and South America before retiring to El Paso in 2003.

"There was an unpredictability and richness of living in the (foreign) country, being part of that place and seeing the world from their eyes," she says. ➤

THE CENTENNIAL MUSEUM



The Centennial Museum serves several positive functions, but one of its most important roles may be as UTEP's first impression for many residents of the Paso del Norte region.

For many area schoolchildren, the venerable museum is their first experience of the Miner campus.

While visitors check out the permanent displays and the offerings in the temporary galleries, they also become familiar with the campus as a whole and, in some cases, see the varied and exciting research that is done by University professors and students.

One recent example was *To the Ends of the Earth: UTEP at the Poles*. UTEP students who participated in different aspects of polar research gave talks about their adventures to student groups in a way that was motivational as well as informative.

"The young students feel that they can do it, too," Marshall Carter-Tripp, Ph.D., museum interim director, says. "Usually the children just rush through (our exhibits), but in this case the kids hung on every word."

The third floor houses the permanent displays that include the human and natural history of the Chihuahuan Desert and its geology, as well as mammals and birds that have inhabited the area. The temporary galleries focus on border life and culture, or highlight the work of UTEP departments.

Students from El Paso's Del Norte Heights Elementary School became more interested in conservation after a recent visit to the Centennial, says Lupe Navarrete, one of the school's science teachers and a 1995 UTEP graduate.

"We love to go there because it opens (the students') eyes to science," she says. "It shows them that there's something beyond books and schools."

The museum introduces people, youngsters in particular, to aspects of their world they may otherwise not encounter. It strives to increase their understanding of the natural world and of the different cultures that have shared the Chihuahuan Desert, says Scott Cutler, museum curator.

"Through presentations by the staff, and providing an enjoyable experience," he says, "the museum makes the University a comfortable place to visit and may enhance the likelihood that the children will want to come here to attend college." ➤



A "By The People" Museum

El Pasoans are known to be generous when they think the cause is right, and in 1937, the Centennial Museum was the right cause.

There were about 131,000 residents in the county at that time and many families shared their collections to help fill the museum. People donated everything from guns to pottery to paperweights. One family even gave a set of African big game trophy heads.

Through the years, donations have included a touring car from the early 1900s and an 1857 railroad locomotive, Engine No. 1, which was located outside the Centennial from 1960 through 2002.

CENTENNIAL MUSEUM

Located in the UTEP campus on the corner of University and Wiggins roads

Tuesday - Saturday: 10 a.m. to 4:30 p.m.

Closed some holidays

Information: 915-747-5565

ON THE WEB

<http://museum.utep.edu>



articulate

Kate Bonansinga

stories by David Peregrino

Since opening in 2004, the Stanlee and Gerald Rubin Center for the Visual Arts at The University of Texas at El Paso has established itself as a refreshing well of culture in a region thirsting for unique, concept-driven contemporary art.

Exhibits that have passed through the Rubin Center have included a collection of Andy Warhol's colorful pop culture icons and never-before-seen Francisco Toledo prints, ceramics and tapestries. There have been shows featuring inimitable architectural designs and jewelry creations, as well as works by UTEP faculty and students.

"There are not many places in the nation like this, certainly no places for hundreds of miles," says Kate Bonansinga, director of the Rubin Center. "You'd have to travel to Santa Fe, Chihuahua City, Marfa or Tucson for a similar experience."

Bonansinga credits the center's growth into a regional arts powerhouse to her dedicated staff that includes several UTEP student interns.

"We couldn't reach this level of excellence without them," she says. "We benefit hugely by the skill set that the staff and the interns bring to our enterprise."

Bonansinga holds an M.A. in art history from the University of Illinois, Urbana-Champaign, and her interest in contemporary art blossomed during an eight-year stint teaching at the Oregon College of Art and Craft in Portland.

Many exhibits at the center display the talents of artists whose works echo political, environmental and emotional themes that resonate with Paso del Norte residents. Bonansinga's curatorial touch has been a success, as attendance has grown to about 12,000 visitors annually.

Bonansinga says a main focus is introducing youth to the world of contemporary art. The center regularly hosts tours for area high schools and is a popular stop during campus orientation tours for new students.

Now in her fifth year as director, Bonansinga says her next step is to develop an endowment for the center to ensure that outstanding exhibits continue to grace the galleries.

"We've really added something to the cultural fabric of our region," she says. ➤



the stanlee & gerald rubin center

The Stanlee and Gerald Rubin Center for the Visual Arts on campus is a favorite destination for visitors wishing to explore and experience an array of concept-driven contemporary art.

The Rubin Center opened in 2004, thanks to the generosity of Gerald Rubin, CEO of hair and personal care products company Helen of Troy, and his wife Stanlee, both UTEP alumni. The Rubins donated \$2.25 million to expand and renovate the former Seamon Hall into one of the most engaging visual art centers in the Southwest.

The center has more than 3,500 square feet of exhibition space, divided into three distinct galleries: The Stanlee and Gerald Rubin Gallery, designed for large-scale art and sculptures; the L-Gallery, home to framed art and smaller pieces; and Project Space, a gallery for regional artists' works.

Art education is a major focus of the center, which draws about 12,000 visitors a year. The building is home to a 124-seat auditorium

with sound and projection equipment for artists' talks, presentations and other special events.

Past exhibits have included works by Andy Warhol, Roberto Matta and Francisco Toledo. The galleries also host shows featuring current works by UTEP faculty, students and alumni.

Opening on June 18 will be one of the center's most ambitious shows to date, *The Disappeared*. With messages certain to reverberate throughout the El Paso-Juárez region, *The Disappeared* is a powerful and moving traveling display of works by artists who were affected by the disappearance of loved ones during the political and social turmoil of Latin America in the latter half of the 20th century.

The event will incorporate a film series at the UTEP Union Cinema, concurrent exhibits with the El Paso Museum of Art and the Universidad Autónoma de Ciudad Juárez, as well as a presentation by Argentinean artist and political activist Fernando Traverso. ➤



Located on the UTEP campus between the Sun Bowl Stadium and Fox Fine Arts Center

Tuesday - Friday: 10 a.m.-5 p.m.

Thursday: 10 a.m.-7 p.m.

Saturday: Noon-5 p.m.

Information: 915-747-6151

ON THE WEB
www.utep.edu/rubin

THE CURATORS

by Laura L. Acosta

Though you won't see any of their artwork displayed in the UTEP Centennial Museum or the Stanlee and Gerald Rubin Center for the Visual Arts, Scott Cutler and Daniel Szwaczkowski are responsible for showcasing some of the most popular exhibits on the UTEP campus.





DANIEL

SZWACZKOWSKI

Szwaczkowski has been the preparator at the Ruben Center since receiving his master's degree in art from UTEP in 2005. The Alamogordo native and jewelry designer has used creativity and precision to arrange the layout of more than 40 art exhibits.

Szwaczkowski's biggest challenge was designing the layout for the 2009 Annual Juried UTEP Student Art Exhibition, the University's largest art show. Szwaczkowski had less than a week this spring to install more than 100 pieces of artwork, which included paintings, sculptures and various forms of graphic design.

"It takes so much more than hanging a piece of art on a wall," says Szwaczkowski, who also teaches a metals course in the art department. "You have to consider size, color, content and space before you can come up with a consensus as to how it should be viewed."



SCOTT

CUTLER

As the Centennial Museum's curator of collections and exhibits, Cutler has preserved meticulously the museum's cultural and natural history collections, since 1993. A skilled researcher, he studies and catalogs each artifact to ensure its proper care and storage.

Cutler has come across a bounty of treasures, which he has used to create exhibits of Southwestern Native American groups and mineralogical and fossil specimens. He also has collaborated with UTEP departments to develop exhibits that showcase the University, such as the polar research exhibit, *To the Ends of the Earth: UTEP at the Poles*.

"Our museum provides people an opportunity to see some of the most remarkable events in nature and human history that they otherwise would never see in their lifetime," he says.

As a child in Southern California, Cutler was an avid collector, a hobby he continued at Humboldt State University, where he received his bachelor's degree in wildlife management in 1975. In 1983, he earned his master's degree in biology from San Francisco State University. ↗



Photo by Melody Parra, *Strings of Atlas*



Photo by Daniel Chacón, *Through the Trees*



Photo by Luis Porras, Chupacabras 100 km, bicycling competition, Juárez, Mexico

Picktures

by Laura L. Acosta & Daniel Perez

It may be difficult to believe that art can be frozen with the touch of a button. But in the hands of professionals and amateurs, a camera becomes the brush and the canvas.

Photographers of every skill level have used the technology of the time to capture the character of The University of Texas at El Paso, the Paso del Norte region and the people and places that make them special.

The power of a photo is how it conveys feelings that transcend language, says David Smith-Soto, a senior lecturer at UTEP who teaches a digital photography class.

The nearly 500 submissions to last fall's *Give Us Your Best Shot!* photo exhibit at UTEP's Centennial Museum and Union Exhibition Gallery are an example of the artistic interest in photography on campus. A similar exhibit is planned for the fall.

Film is another art form that allows students to work behind the camera—and in front of it. With an array of high quality film festivals, award-winning campus productions and talented filmmakers,



UTEP students in Washington, DC

UTEP is bringing the magic of Tinseltown to campus.

UTEP works with various departments and community organizations to showcase some of the best filmmaking in foreign films, independent movies, and local productions.

Under the guidance of Marina M. Monisvais, the program coordinator for UTEP Special Events, festivals such as last year's *Tournees Film Festival* and the *We Will Rock You* film series have entertained countless audiences at the UTEP Union Cinema.

UTEP's student-run video production company, Cotton Productions, has produced several notable films, including the Emmy Award-winning documentary, *And the Wheels Turned: The 1966 NCAA Basketball Championship*.

Students also explore different cinematic genres such as Chicano, African-American and avant-garde cinema, documentary, and women and film through the UTEP Department of Communication's minor in film program. ➤

Pen to Paper

"Writing is both mask and unveiling," says American author E.B. White.

Under the direction of Johnny Payne, Ph.D., the UTEP Department of Creative Writing offers undergraduate and graduate students the opportunity and skills needed to unveil themselves in a number of styles.

The department's talented students have put pen to paper in fiction, poetry, creative non-fiction and screenwriting—in both English and Spanish—and are among the nation's most prized young writers.

Perhaps the only one of its kind in the nation, the Bilingual Master's in Fine Arts degree is a fully bilingual graduate creative writing program. The MFA program boasts numerous international literary prizes.



BENJAMIN SÁENZ, Ph.D.

Award-winning novelist and poet Benjamin Alire Sáenz has been honored with the American Book Award and the Southwest Book Award, to name a few. He is the author of *Calendar of Dust*, *Names on a Map*, *Carry Me Like Water* and *The House of Forgetting*, among others. Sáenz has been a member of the UTEP creative writing faculty since 1992.



DANIEL CHACÓN

Daniel Chacón is the celebrated author of the book *Chicano Chicanery: Short Stories* and the novel *And the Shadows Took Him*. He is co-editor of *The Last Supper of Chicano Heroes: The Selected Works of José Antonio Burciaga*, and his latest novel, *The Cholo Tree*, is forthcoming. His stories and essays have appeared in numerous journals and anthologies.

excerpt from *The Blue I Loved* by Benjamin Alire Sáenz

I loved the August rains, I loved the calm October days. I loved the sound of thunder as it echoed in the nights; I loved the breeze that made my curtains dance a waltz. I loved the water in the river, chocolate as my skin.

I loved the smell of beans, the smoothness of the masa in my hands. I loved the stacks of fresh tamales on the stove, the taste of yerba buena on my tongue. I loved the rows of chile in the fields.

I loved the look on Mama's face before she closed her eyes and never woke again. I loved the worn wood rosary she left to me, her only child to live past thirty years. I loved the picture of her wedding day. I placed it next to mine. I looked like her. That is what I loved: I had her face, her eyes.

I loved the stove where I cooked meals as simple as the wood I walked on with bare feet. I loved those pisos made of wood, and loved the Little Flower of Jesus. She made me hers. And just like me she loved the smell of candles and copal. I loved the afternoons we talked, just she and I.

I loved to wake the house each dawn. I loved my children's grumbling as they rose to meet the sun. I loved their look of hunger as they ate. I loved their loving me. I loved their look of pain when I grew sick. Their tears burned like the sun the day I died.

I loved my husband's eyes. Green as apples growing on a branch. I loved his hand upon my back. The roughness made me tremble. Forty years that man could make me tremble. He's buried next to me. In death I swear he snores. We sleep the way we lived: in peace. And one more thing I loved. I loved, I loved the color blue, the color of the room where we made love and slept. Where we made love and slept. I loved the color blue.



ROSA ALCALÁ

Poet Rosa Alcalá is author of *Some Maritime Disasters This Century*, and a selection of poems, *Undocumentaries*, is forthcoming. Her poems, translations and reviews have been published widely in a variety of literary journals. She has been a member of the UTEP creative writing faculty since 2004.

excerpt from
The Cholo Tree
by Daniel Chacón

When I was four years old we found a kitten that I named Pepita. I used to carry her everywhere, and I would put her down anywhere, on a table, a couch, the closed toilet seat, and Pepita didn't mind. She would wait for me to carry her to the next spot, as if she hated to have to walk on her own. To me she was like a royal cat too important to have to walk anywhere herself, but to everyone else she looked like a drowned rat, like a street cat. One time Pepita was out in the backyard by herself, and I saw through the window that she was recoiling in pain every few seconds, like she was being bitten by spiders. Then I noticed that right before she flinched, there was a sound from somewhere like a soft hiss or whisper, a BB gun. Someone was shooting at her. She was being barraged by so many BBs that she didn't know where to run. She'd go one way and a BB would spit dirt into her face and she'd run the other way. Then I saw the men who lived on the other side of the fence shooting at Pepita, laughing, high fiving each other when they got a hit. I told my father, who was fixing his car in the garage. He stood up, a wrench in his fist, and said, Let's go.

I remember how it felt walking down the sidewalk behind my father, his fists clenched, how proud I was. We got to the house and he went into their backyard, unlatching the gate and pushing it open like he owned the place. At first I stayed in the front yard, afraid of the men with the guns, but then I went through the gate and past the side of the house, and by the time I got into the backyard, one of the men was sitting on the lawn, looking up at my father, like a cholo being questioned on the sidewalk by the police. The other man had his head down like a child ashamed of something he had done, and my father held both BB rifles in one hand, and in the other he still had the wrench.

Migration

In sleep, two unlikely
countries bordering
Bodies vigilant
to attack: at times
Axis, at times
Ally. Tonight we
lie awake, one hand
on each other's
gate. How far
to open it, how far
to slip through
What casualty
will this bed
bring. Our chests idle
their tired patrol
In confusion
we might smuggle
each other
past all regret
And we are only
one foot into the other's
long walk home
Which direction
to take:
forward or forfeit?

Census

O love,
district us
blind
into regions
of a new
science
Our talk
undocumented:
or, who
could
transcribe such
loss?
O love,
erect graphs
of mutant
nations
press bodies
and names
into
the front
seat
of a speeding
category—

(First published in *Mandorla: Nueva Escritura de las Américas/ New Writing from the Americas*, Issue #8, 2005)

selected poems
by Rosa Alcalá

VERONICA GUAJARDO

GRADUATE STUDENT

Verónica E. Guajardo, 24, is a graduate student in the Bilingual MFA Creative Writing program. Her fiction, poetry and music have been published in a number of anthologies and literary magazines, including *Tortilla Soup for the Spirit*. She co-founded the poetry reading series Barbed Wire Open Mic Night in Downtown El Paso.



JUANA MORIEL

GRADUATE STUDENT

Juana Moriel is a graduate student in the Creative Writing Program and holds a master's in Latin American Literature. Born in Juárez, Mexico, she is writing her second novel, *Cuesta Abajo*, which is also her thesis project.

Corran p'al carro azul

by Veronica Guajardo

" Aquí! The flashlight's beam brushes inside the trunk. "Órale, métanse...
tienen que caber todos!"

a glimpse of a rusted heavy tool box by plastic bottle, red letters
moon enough to see where to lay, be still, dark, more than ever
dark, more, fit more

dark still, cold, metal, gas no air gas fumes gasoildark
" Respira niña! Cierra los ojos, pero no te duermas..."

excerpt from

Examinations

by Tanya Robertson

In our backyard there was a honeysuckle bush that weaved its way through the chain link fence surrounding the house. The whole backyard was full of bushes but there was only one with honeysuckles.

My sister, Donna, and I would pick them off, peel the little yellow leaves back and suck on them. I tried a bunch of times to make necklaces out of the flowers but they would fall apart. It was better to use dandelions. You could tie those in a knot and they'd stay together.

Our backyard always had flies and bees and lightning bugs and mosquitoes. I wished we had more butterflies but maybe all of the other bugs scared them away.

TANYA ROBERTSON

GRADUATE STUDENT

Tanya Robertson, 39, is a graduate student who will earn her master's in creative writing in May 2011. She holds bachelor's degrees in English from the University of Louisville and a bachelor's in Spanish and in math and computer science from the University of Kentucky.

excerpt from the upcoming novel

Cuesta Abajo

by Juana Moriel

Amanezco entre viento y hojas secas. La basura que vuela por la calle pasa de largo las puertas de las casas contiguas y se detiene en esta. La bugambilia que Evaristo sembró la primavera pasada se menea dejando caer los últimos pétalos sobre la terracota del piso. En el porche, las bancas de pino se van cubriendo con un velo blanco, como preparándose para el invierno.

La huerta de la abuela despierta a la hora de la siesta. De los árboles de duraznos, chabacanos y aguacates suben y bajan las hormigas, y una mariquita recorre mi nombre, Yolanda, pintado en el asiento del columpio, el que cuelga del manzano que está justo en medio de la huerta, en el que mezo escasos sueños y anhelos: una corona de azucenas para la fiesta de Santa Isabel, un vestido blanco para llevar flores a la Virgen el domingo de Pascua.



JOHNNY PAYNE, Ph.D.

Johnny Payne, Ph.D., is chair of the UTEP Department of Creative Writing. His novels include *Kentuckiana*, *North of Patagonia* and *The Ambassador's Son*. His plays, including *The Serpent's Lover*, have been produced on both professional and university stages.

Cold, cold water. That's what she brought me, in a misshapen gourd with a crack in the side, from a spring she said was nearby. I had to drink fast before the water leaked out. She put her right hand under the cracked place, trying to catch the rivulet of drops as they escaped and then she fed me that too. I liked the scent of her skin mingled with the water, so I drank slowly, even though I was terrible parched. I know I looked a sight from the stretch of days in the wild woods, yet she didn't object, only let my blistered lips graze her palm, as I sucked up the last bit of moisture. She said she knew I had slept last night in this old hay barn, in the dried-out bales of hay she was sure would catch fire one of these times, since nobody used it anymore. You could smell the mold. Mice had kept me half-awake scurrying from bale to broken bale throughout the damp night. She'd seen me when I went out briefly to trap a squirrel, which I hadn't yet eaten because I was afraid to make smoke, even under nightfall. The missus who owned this place was sick, she said, her children had done spent all the invalid's money, such as it was, and run off to God knows where, to pursue their vices on the few pennies left. Baduns, them. Poor old woman had the rickets and lung spells, and those little crumbled crackers she called kindred just didn't care.

excerpt from

Maysville, a novel set in abolitionist Kentucky in 1833
by Johnny Payne, Ph.D.

SPIRAL-MINDED MINERS

by Daniel Perez

Two UTEP engineering grads who spend their workdays testing high-tech systems at White Sands Missile Range spend their weekends creating new plot twists for their two-dimensional superhero—*SpiralMind*.

SpiralMind, an independent comic that combines spirituality, action and the occult, is the creation of El Pasoans Ben Perez and Matt Rothblatt. The first issue came out in January 2009 and they reissued that magazine in Spanish in May.

Perez and Rothblatt, thirtysomethings who earned bachelor's degrees in electrical engineering and mechanical engineering, respectively, plan to publish a second issue in August and a *SpiralMind* graphic novel in summer 2010.

Perez, an Army veteran, is working on his master's in Intelligence and National Security Studies at UTEP. He expects to graduate in 2011. Rothblatt earned his MBA from New Mexico State University in 2007.

The two writers enjoy their multi-tasking because it allows them another opportunity to use the creative side of their brains. They credit their time at UTEP, where Perez took diverse courses and Rothblatt helped start the College Radio Association, for giving them the confidence that they could produce a successful, thought-provoking comic book.

"UTEP opened the doors for me to explore my interests even if they were not directly related to my (degree)," Rothblatt says. "(But) some of my engineering professors thought I was nuts." ✂



A GRAPHICALLY Novel Approach



by Daniel Perez

The benefits of being able to read can lead to a wealth of possibilities.

From the first *Dick and Jane* books to the classics and everything in between, reading promotes the abilities to write, speak, listen, comprehend and visualize.

As a new high school teacher in North Carolina, James Bucky Carter, Ph.D., used a novel approach to reach his students who weren't interested in learning English—a graphic novel approach, actually.

Carter, assistant professor of English education, has refined his method and his use of graphic novels—a more sophisticated style of comic book—to promote literacy and teaching skills in graduate classes at The University of Texas at El Paso.

Among the novels Carter uses is the 1986-87 *Watchmen*, which spans the genres of superhero, romance and murder mystery among others. Warner Bros. released its big-budget movie adaptation of the novel this spring.

Carter selects texts that use comic book storytelling methods to focus on history, career guidance, slice-of-life stories and important issues of the day such as the wars in the Middle East.

"Some of the students are dubious at first, but then they begin to accept it," he says of using graphic novels as text. "That's exciting."

Cira Montoya, who's working on her master's in teaching English, said she hesitated to take Carter's course because she thought graphic novels were children's stories.

"Now I'm a huge proponent," says Montoya, who wants to teach college English.

Stories as told through graphic novels can be a powerful influence on literacy and UTEP is wise to be at the forefront of this relatively new narrative structure, says Keith Polette, Ph.D., professor of English.

Recent studies show a continued drop in literacy throughout America, but graphic novels, with their diverse communication methods that force the mind to visualize and fill in gaps between illustrations, are an opportunistic portal for those who are too intimidated to start a text-only book.

"This is one way to reinvigorate interest in literacy," Polette says. ➤

MARK YOUR CALENDARS

Jaime Hernandez, who with his brothers, Gilbert and Mario, created the heralded 1990s comic series *Love and Rockets* is the scheduled keynote speaker at the El Paso in the Comics II conference on Feb. 23, 2010, at UTEP.

Meanwhile, on the UTEP campus...

PERFORMING



ARTS

“THE TRUEST EXPRESSION OF A PEOPLE
IS IN ITS DANCES AND ITS MUSIC.”

—AGNES DE MILLE, BROADWAY CHOREOGRAPHER/DANCER





Ballet Minero

by Laura L. Acosta

From classical ballet to contemporary styles, dance is poetry in motion.

The UTEP dance program combines technical training and innovative artistry to prepare aspiring dancers for spectacular careers in the performing arts.

Founded by Ingeborg Heuser in 1960 as the Texas Western College Civic Ballet, the dance program has undergone several transformations to keep in step with the times. Previously housed under the University's music department as the UTEP Ballet, the program today is part of the Department of Theatre and Dance.

Headed by Myron Howard Nadel, a dance and music theater professor, the dance program was redesigned in 2002 to include instruction in contemporary dance and dance for music theater. Students can either earn a bachelor of fine arts degree in dance or minor in the subject.

Students demonstrate their talent in a variety of dance performances including an annual Main Stage Faculty Choreographed Dance Concert. Past concerts include *Carmen* and *Rhapsody in Blue*. The Senior Capstone Performance allows undergraduates to produce, choreograph and stage their own work under the supervision of faculty. Several dancers also perform with the UTEP Dinner Theatre.

Dance classes are open to all University undergraduate students. The program provides beginning, intermediate and advanced courses to meet the different needs of students. ➤



stories by Sophie Rigollet Stewart

Prima Ballerina

“This show was my life,” says Ingeborg Heuser, the former artistic director of UTEP Ballet, who was inducted into the El Paso Women’s Hall of Fame in March.

Heuser spoke these parting words from the stage of the Plaza Theatre in Downtown El Paso following the final performance of the *Nutcracker* ballet, marking the end of the production’s more than 50-year run, as well as her retirement from her position as assistant professor and ballet director at UTEP.

For half a century, through the promotion of dance appreciation and arts education in the Paso del Norte region, Heuser established an inspirational path for others to follow. Thousands have seen her productions and hundreds of her students have found success as performers, teachers, musicians and arts administrators throughout the nation and the world.

“She created a program where there was none, brought international fame to the University through this program, and produced students who are universally accepted as the highest caliber,” says Andree Harper, a former pupil of Heuser’s and now a lecturer in the UTEP Department of Theatre and Dance.



Ingeborg Heuser

In recognition of Heuser’s important contributions, the UTEP Department of Theatre and Dance, along with Heuser’s friends and fans, established the Ingeborg Heuser Endowed Scholarship in 2007.

Before taking the stage in El Paso, Heuser trained in Berlin with the Deutsche Opera Ballet, performed and toured Europe for 13 years, and appeared in several German and Italian films. Shortly after her arrival in El Paso in 1954, Heuser founded the Ballet Center Guild of El Paso and initiated a private ballet school.

In 1960, she was appointed to create a ballet program within the Department of Music at Texas Western College, now UTEP, where she also developed the Texas Western Civic Ballet company. Heuser maintained her role as artistic director throughout the company’s numerous name changes. The company was at one time known as Ballet El Paso, and in 1998 became UTEP Ballet.

Today, Heuser can be found at the El Paso Conservatory of Dance alongside founder and UTEP alumna Marta Katz. ➤



MINEREMOTION

Z. Anthony “Tony” Kruszewski, Ph.D., the Polish-born UTEP stalwart and political science professor, has demonstrated a passion for UTEP that is second only to the love he shares with alumna June Sadowski Kruszewski, his wife of more than 50 years.

The couple met in the 1950s while Kruszewski was pursuing his doctorate at the University of Chicago. When Kruszewski set out to honor and celebrate his wife’s achievements, he found the best way to do this was through the University to which he has dedicated so much of his own life’s work. In March 2009, he established the June Sadowski Kruszewski Professorship in Theatre Arts, the Kruszewski family’s fourth UTEP endowment.

“I wanted to honor my wife, not only for her support on my uphill struggle to achieve an academic career, but even more so for her relentless dedication to her cultural pursuits – be it for the 15 years she spent as a well-loved actress on the legitimate stage of Polish theater, or for starting from scratch and studying the Spanish language at UTEP, and later on enforcing her standards of teaching Spanish to both the Anglo and Mexican-American communities at St. Clement’s School,” Kruszewski says.



June Sadowski Kruszewski and Z. Anthony Kruszewski, Ph.D.

Through the professorship, the couple hopes to promote and enhance the advancement of bilingual theater at the University and throughout the Paso del Norte. The Kruszewskis have long been generous supporters of UTEP, and together they are members of the Cornerstone Society, UTEP Trust, President’s Associates and Friends of the Library.

Sadowski Kruszewski worked for 15 years as an actress with the Nasza Reduta Polish Repertory Theatre in Chicago following an explosion of post-World War II immigration from Poland. In 1968, Tony accepted a teaching position in the Department of Political Science at UTEP, and the couple moved to El Paso.

Sadowski Kruszewski earned both a bachelor’s, with honors, and a master’s degree in Spanish and modern languages from UTEP in 1975 and 1979, respectively. ➤



Dinner & a Show


stories by Laura L. Acosta



For 26 years, the UTEP Dinner Theatre has entertained audiences with such dazzling stage productions as *Cats*, *The Wizard of Oz*, *The Producers*, and the *UTEP Holiday Spectacular*.

With year-round performances, the theater group has produced more than 120 shows ranging from Broadway hits to Disney classics, while showcasing the star power of talented actors, singers and dancers from the UTEP and El Paso communities.

Under the direction of UTEP alumnus and associate professor Greg Taylor, several of the theater's productions have garnered recognition from the American College Theater Festival for acting, choreography and set design.

One of the city's most popular entertainment venues, the theater produces four musicals a year. The upcoming off-Broadway musical comedy *Altar Boyz* will run from July 10 to 26, 2009.

Before each performance, patrons dine on a multi-course dinner prepared by Sodexo Food Services. The theater also presents no-meal matinees. Discounts are available for UTEP students, faculty and staff, seniors, military and groups of 10 or more. 

MORE INFO  915-747-6060  www.utep.edu/udt

Music of the Night

Founded in 2004, the UTEP Music Theatre Company has delighted theatergoers with a variety of musical dramas, traditional opera, operetta, zarzuela and original productions.

Formerly known as the Music Theatre Workshop, the company serves as the Department of Music's primary stagecraft skills development/production course. To date, UTEP students have showcased their acting, singing and dancing talents in 13 stage productions, including Sondheim's *A Little Night Music* and *Songs for a New World* by Jason Robert Brown.

One of the company's most memorable moments happened last year when it was asked by Theatrical Rights Worldwide to make a perusal recording of the company's production of *Romeo and Bernadette* by Mark Saltzman.

Led by Elisa Fraser Wilson, D.M.A., an assistant professor of voice and music theatre, the company will collaborate with the El Paso Opera's public school outreach program, Opera on Wheels, during the 2009-10 academic year.

The company also will stage an opera with the Universidad Autónoma de Ciudad Juárez in October 2009. Directed by Wilson and conducted by Maestro Carlos García, the performance will feature the UACJ orchestra and singers from both universities. ➤







taking a bow

by Laura L. Acosta

Echoing from Magoffin Auditorium, masterpieces of famed composers such as Beethoven, Brahms, Ravel and Mendelssohn can be heard, courtesy of the University Symphony Orchestra. Under the direction of Ron Hufstader, Ph.D., this ensemble serves as the Department of Music's flagship instrumental group.

The 60-plus member orchestra is comprised of string, wind and percussion players and is open to students of all majors. The advanced level literature that is rehearsed and performed provides excellent musical training and experience for its members. In turn, audiences enjoy world-class music from the baroque and classical era to modern and contemporary pieces at the Symphony Orchestra's many concerts throughout the year.

During the Department of Music's 6th annual Gala concert, the Symphony Orchestra performed Tchaikovsky's *Romeo and Juliet Overture* and *America the Beautiful*. ➤



Maestro

by David Peregrino

"UTEP has really helped me develop the muscles of teaching. I'm able to share the experiences that I have had on the road, share the things that are not typically taught in the realm of how to play the cello."

~ Zuill Bailey

One of classical music's shining stars, Zuill Bailey, M.M., is in huge demand. With his 1693 Matteo Goffriller cello nestled in an airplane seat by his side, Bailey travels throughout the world some 200 days a year for sold-out solo and ensemble performances.

Yet Bailey still makes time for two of his loves, teaching the cello at The University of Texas at El Paso, and exposing youngsters to the beauty of classical music with talks and performances at schools and community centers across the country.

"Each year my life has gotten progressively more busy, each year my plate has been getting fuller and fuller," Bailey says. "But I love to do this kind of outreach wherever I go, to spread the joy of music to younger people."

Bailey, who grew up in a family of musicians near the Washington, D.C., area, says he was inspired to pursue cello studies thanks to performing artists "who would take the time out of their schedules to bring music to us at our schools. It's the only reason I'm in music today."

With innate talent and years of instruction from master teachers, Bailey flourished. He earned an undergraduate degree from the Peabody Conservatory and a master's from the Juilliard School. A stellar professional career under way, he and his wife, sculptor Margarita Cabrera, settled into the cultural capital of New York City. An auspicious twist of fate brought them to El Paso in 2000, when Margarita was offered an art residency in nearby La Union, N.M.

Word quickly spread that Bailey would be living in El Paso, and he was offered the position of artistic director of El Paso Pro-Musica, an organization of music lovers dedicated to bringing world-class classical music performers to the city.

Bailey immediately felt a connection with El Paso. What exactly enchants him about the city is still hard to put in words, he says.

"It's just a feeling...and it's a question that's hard to answer, like 'why do you love music so much?' But I knew it from the moment I got here and I've just enjoyed it ever since," he says. "It's been a terrific experience."

Eager to share his knowledge with area students, Bailey joined the music faculty at UTEP in 2004.

Bailey recently released a CD, *Russian Masterpieces for Cello and Orchestra*, that has made a Top 20 splash on Billboard's classical music chart. He's also excited about his upcoming CD featuring the complete Bach cello suites, scheduled for release in 2010.

"This CD is going to be very unique...it's really like the 'cellistic bible.' To be able to have done that is quite a treasure for me." [➤](#)



A Miner Groove

If a swing or bee-bop tune is in order, the UTEP Jazz Lab Bands are sure to deliver with classic jazz favorites and contemporary jazz-rock arrangements. Students of all majors are welcome to audition for the two elite groups, each consisting of about 20 players. Members are provided with excellent jazz experience and improvisation coaching from director Don Wilkinson, D.M.A.

The jazz ensembles, commonly referred to as Lab Band I and Lab Band II, perform at various concerts throughout the year, as well as at El Paso area venues, on tour across the Southwest and have played gigs in Europe.

The Jazz Lab Band I performed the jazz standard *Georgia on My Mind* at the Gala concert, along with *Ya Gotta Try Harder* and *Crissy*. ➤

stories by Chris Lechuga

Southwest Wind

Directed by Ron Hufstader, Ph.D., the Wind Symphony consists of select wind and percussion students who perform high-level selections composed for smaller bands. Its members, each of whom auditions for a seat in the ensemble, dedicate time to practice and rehearse the advanced pieces that provide an amazing concert band experience.

The ensemble, with more than 50 members, performs in Department of Music concerts, has recorded concert band pieces from various contemporary composers and has been invited to perform at the Texas Music Educators Association and the College Band Directors National Association conventions.

The Wind Symphony performed *Beautiful Oregon Op. 124* by James Barnes at the Gala concert, coinciding with the theme *Americana*. ➤



Mariachi Roots

The word "mariachi," which meant "a person involved with music," goes back to the Coca Indians who inhabited parts of what is now the state of Jalisco in central Mexico in the 1500s. The mariachi sound is thought to have originated in Jalisco.





¡Ajúa!

by Daniel Perez

A few trumpet notes and a *grito* or two and UTEP's Mariachi Los Mineros launch into another standard from its repertoire.

The ensemble's 14 members serve as University ambassadors who perform their cultural street music for visiting dignitaries, receptions, pre-commencement ceremonies and other campus events.

The black-clad musicians use guitars, *guitarrons*, violins, trumpets, a harp and their voices to enliven appreciative crowds.

"I love performing," says 21-year-old Kessia Jaramillo, a senior marketing major who has played the violin in mariachi groups since middle school. "The music touches people deeply."

The concept of mariachi music has grown tremendously as an art form since the 1940s and as an academic opportunity during the past 30 years. Today, it is not uncommon to find mariachi ensembles at the middle and high school level in some parts of the Southwest or to find mariachi groups and courses at universities throughout the country. Even Harvard has an ensemble.

The style of music, however, has exploded nationally during the past 10 years because of the growing numbers of Hispanics moving to every part of the country.

"I'm glad to see the mariachi culture at UTEP," says Rene Castañeda, who performs with Los Mineros as he finishes his graduate degree in classical violin performance.

The vision for the UTEP ensemble is two-fold, says John Siqueiros, assistant professor of music and mariachi program director, who started the lab program in 2008. A trained classical guitarist, Siqueiros says he wants to create an artistic outlet for as many students as possible and use it as a recruiting tool, as it evolves into a winner at international mariachi competitions.

Cindy Cabada, the ensemble's artistic director, who has performed with and taught mariachis for 15 years, says the musicians come from numerous majors. It's their different backgrounds, as well as their pride in the culture and music, that give that special "flavor" to the Los Mineros sound.

"There are not a lot of colleges that have our level of musicianship," she says. ➤



Book your Mariachi
e-mail: mariachi@utep.edu

STEEL DRUMS



CHUR

by Daniel Perez

The tinny harmonic vibrations created by UTEP's steel drum ensemble, Pandemonium, are an art and a science. Like a Reese's peanut butter cup, the combination has proven sweet.

The 30-member band was created in August 1996 as a unique partnership among the University's departments of music, metallurgy, chemistry and physics. While the musicians perform everything from calypso to classical, the science students research the qualities of steel drums and ways to perfect them.

"It's fun," says Anastasia "Cha Cha" Chuca, a sophomore music education major, who

nimbly maneuvered her rubber-tipped aluminum drum sticks around her lead "soprano" drum during a recent practice.

There is no question that the Caribbean-flavored music has struck a chord with audiences, says Larry White, M.A., professor of music and Pandemonium's musical director.

The veteran percussionist recalled concerts with 75 patrons ballooning to more than 400 when the steel drum concerts began. He credits the love of the Calypso beat.

To date, the group has produced three toe-tapping CDs and enough research materials for two dozen scientific publications, performed at the International Research

Materials conference in Mexico, and has standing invitations to perform in Russia, England and Trinidad and Tobago.

The chromatic steel drum sound was started in Trinidad in the late 1940s as residents salvaged empty 55-gallon steel drums left by the British and American forces after World War II.

The scavengers realized the drums could create complex and rich sounds. They utilized sledgehammers to beat the bottoms of the barrels into a concave shape and then used hammers to beat convex dimples into the bottom. The drums are then heated and tempered to create four types of steel



Photo by Debra Gulbas-El Paso Times



pans—lead (soprano), double seconds (alto), cello (tenor), and bass—which carry from three to 32 notes.

Lawrence Murr, Ph.D., professor of metallurgical and materials engineering, became intrigued with the instrument during a Caribbean vacation 25 years ago. He and his team of student researchers have studied the materials, chemistry, acoustics and manufacturing process of a “steel” drum.

“I wanted to know why those notes had such a unique sound,” he says. “It’s fascinating.” ➤



Presidential Pandemonium

UTEP President Diana Natalicio jammed with Pandemonium during a November 1998 concert in the Fox Fine Arts Theater. She played the cello steel drum. Although applauded vigorously, she stuck with her day job.



Steel Drums Guinness Limbo

Pandemonium’s largest crowd was more than 10,000 in July 2006 when it earned a spot in the *Guinness Book of World Records* for having the “largest limbo line dance” during a concert at El Paso’s Chamizal National Memorial. Officials recorded 1,150 dancers.



Men of Steel

L-R: Larry White, M.A., and Lawrence E. Murr, Ph.D.

cadence

stories by Chris Lechuga



From the roar of the stands in Sun Bowl Stadium and the Don Haskins Center to sports arenas across the nation, UTEP's spirit bands pump up Miner pride in any city with high-caliber compositions and enthusiasm.

UTEP Marching Miners

The UTEP Marching Miners, whose 150-plus members are directed by Curtis Tredway, Ph.D., associate professor of music education, bring fans to their feet at football games, pep rallies or a number of other events where school spirit resounds.

With renditions of the UTEP Fight Song and corps-style marching, the Marching Miners also include the University's Flag Corps and Goldiggers dance troupes.

UTEP Pep Band

The UTEP Pep Band, the basketball counterpart led by Don Wilkinson, D.M.A., professor of saxophone, sets the tone in the Don Haskins Center by playing a variety of classic and contemporary songs that energizes Miner fans.

The band's repertoire includes styles in disco, jazz, Latin, rock and alternative—to suit the musical tastes of all fans.





& vibrato


From chorale to jazz, UTEP's talented singers boast vibrant voices that resonate across stages and into the hearts of audiences captivated by the sounds of their music.

These groups, comprised of music and non-music majors, set the standard for fine arts programs in the Southwest under the direction of the Department of Music's distinguished faculty.

Chorales and Glee Clubs

The University Chorale stands as the premiere choral group. The ensemble, led by William McMillan, D.A., has more than 60 members and performs classical voice compositions, providing its students with quality singing experience. McMillan also co-directs the Men's Glee Club and Women's Glee Club with Elisa Fraser Wilson, D.M.A., offering a different dynamic of music, singing shorter selections specific for male and female voices.

University Jazz Singers

Jazz and show choir tunes can be heard from the University Jazz Singers. This highly-selective group is under the direction of Wilson and has performed at University events as well as at local nightclubs, performing favorites from jazz standards to Broadway. 



Inspired by The Beatles' *Abbey Road*, one of the most famous albums in rock 'n' roll history, The Arts Issue cover of *UTEP Magazine* features our own "fab four" – some of the top musicians and music professors at The University of Texas at El Paso. The photograph for the album cover, taken outside the recording studio in London, would become as iconic as the music itself, with the facility becoming one of the most popular tourist sites in the city.

Photographer Laura Trejo captured the image for the magazine cover on University Avenue, in the heart of the UTEP campus.

On the UTEP Magazine cover from left to right:

Luis Orozco, a frequent performer at UTEP's Dinner Theatre, received his bachelor's of music in vocal performance from the University in May. He has been accepted to the College Conservatory of Music at the University of Cincinnati, where he will pursue a master's degree. A native of Juárez, Mexico, and a graduate of El Paso's Franklin High School, Orozco aspires to become a successful vocalist and teacher.



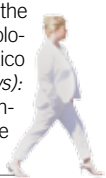
Orit Eylon, D.M.A., assistant professor of music (voice) joined UTEP in 2005, is a mezzo soprano and a frequent performer with the El Paso Opera recognized for her excellence in teaching and contributions to the community. She has performed with the Austrian American Mozart Academy in Salzburg, Austria, and has served as a recitalist in Italy and Germany. She received her Doctor of Musical Arts degree from the University of Texas at Austin.



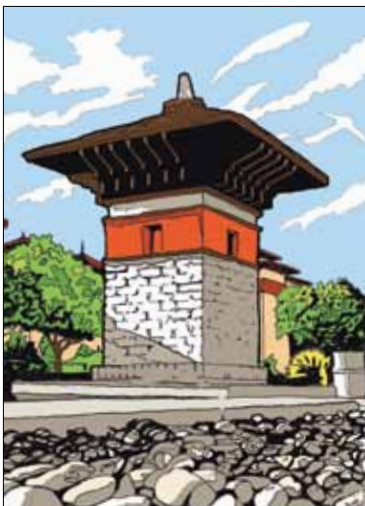
Lowell E. Graham, D.M.A., joined UTEP in 2002 and serves as chairman of the Department of Music. He is a member of the prestigious American Bandmasters Association. He has held conducting positions, including Commander and Conductor of the U.S. Air Force Band. Throughout his distinguished career, Graham has received numerous awards for his artistic and sonic excellence, and has released highly praised recordings on five labels. He received his Doctor of Musical Arts degree in orchestral conducting from The Catholic University of America in Washington, D.C.



Dena Kay Jones, D.M.A., associate professor of music (piano), joined the UTEP faculty in 2002. The renowned pianist has performed as a soloist and chamber musician throughout the United States, Spain, Mexico and Canada. Her debut album *Luces y Sombras (Lights and Shadows): Select Piano Works by Joaquin Rodrigo*, was released in 2007 by Centaur Records. She received her Doctor of Musical Arts degree from the University of Arizona in Tucson.



THE CHORTEN



This *chorten* (CHER-ten), a small pagoda found in the Himalayas and commonly seen in Bhutan, was built in front of UTEP's Undergraduate Learning Center in 2006 to complement the University's architecture.

Bhutan tradition notes that a person can circle the *chorten* in a clockwise fashion to ward off evil. *Chortens* are traditionally built in memory of an individual or to house sacred books, and are placed near Bhutanese prayer flags.

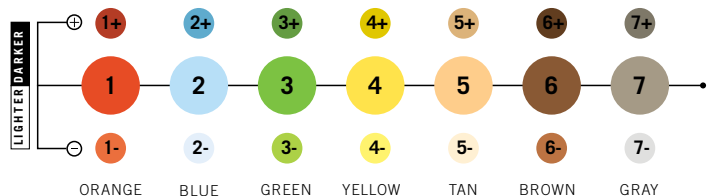
ON PAGE 2: ICONS

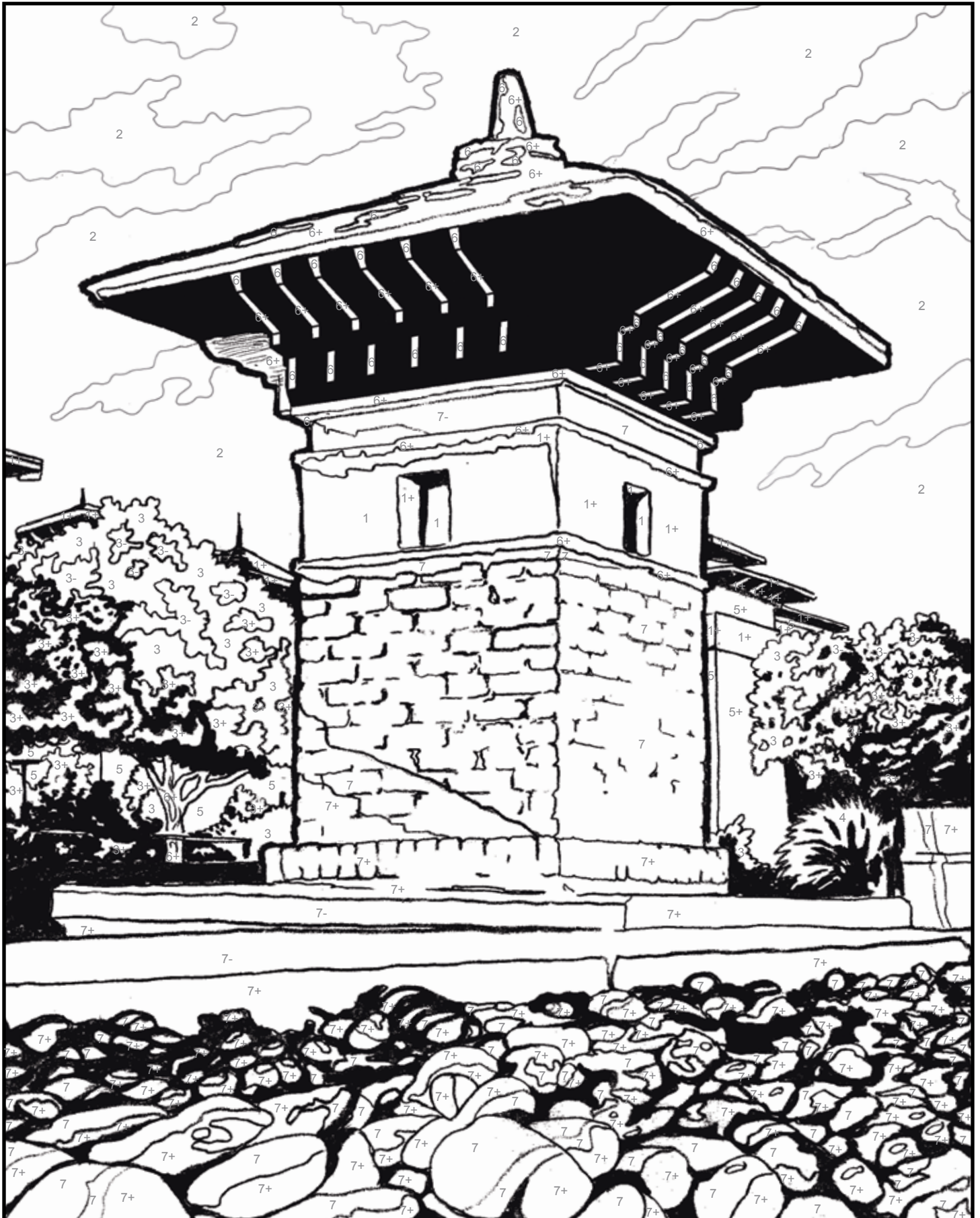


Holtom's peace symbol; Statue of Liberty; Carlos Santana; *Star Wars* logo; Rodin's *The Thinker*; UTEP President Diana Natalicio; UTEP logo; The Great Pyramid of Giza and The Sphinx; B.B. King; Selena; Ball's Happy Face logo; Farrah Fawcett; John Lennon; Ray Charles; Blue Demon wrestling mask; Frank Lloyd Wright's *Fallingwater*; Schultz' Snoopy; Indiana's LOVE sculpture; Vermeer's *The Girl with a Pearl Earring*; Disney's Mickey Mouse; Warhol's *Marilyn Monroe*; the Gutenberg press; El Paso's Star on the Mountain; Tina Turner; Kane's Batman logo; Toulouse-Lautrec's *Jane Avril*; the Liberty Bell; da Vinci's *The Last Supper*; AC/DC logo; the Eiffel Tower; Robert Redford and Barbra Streisand in *The Way We Were*; Siegel and Shuster's *Superman* logo; Pablo Picasso; Korda's *Che Guevera*; da Vinci's *Vitruvian Man*; William Shakespeare; Madonna; Michelangelo's *The Creation of Adam*; Meryl Streep; da Vinci's *Mona Lisa*; Elvis Presley; Ludwig van Beethoven; Columbia Pictures' *Ghostbusters* logo; Tyra Banks; Sam Donaldson; Seurat's *A Sunday Afternoon on the Island of La Grande Jatte*; Houser's *The Equestrian*; Groening's *The Simpsons*; Frank Sinatra; Oprah Winfrey; Degas' *Ballet Rehearsal*; van Gogh's *Starry Night*; Dolly Parton; van Gogh's *Self-Portrait*; Elizabeth Taylor in *Cleopatra*; fashion designer Tom Ford; Steven Spielberg; Leonard Nimoy in *Star Trek*; The Three Tenors, from left, Plácido Domingo, José Carreras and Luciano Pavarotti; Ellen DeGeneres; Tupac Shakur; Apple Computers logo; *Winged Victory of Samothrace*; Keith Haring button; Dimitriadis' *The Discuss Thrower*; Alexandros of Antioch's *Venus de Milo*; McNeill's *Whistler's Mother*; Glaser's *I Love New York* logo; Cher; Hokusai's *The Great Wave off Kanagawa*; Michelangelo's *David*; Munch's *The Scream*; The Rolling Stones' logo; Mark Twain; Jimi Hendrix; King Tut's gold coffinette; UTEP's Bhutanese architecture; Breker's *Salvador Dali*; Michael Jackson; Frida Kahlo's *Self-portrait with Thorn Necklace and Hummingbird*; Botticelli's *The Birth of Venus*; Johnny Cash

On the opposite page, *UTEP Magazine* invites you to tap into your artistic side and create your very own *chorten* in our special "Paint-by-Number" activity. Instructions are provided, but feel free to let your creativity guide your own unique color choices and take you to your very own expressive outcome. Perhaps your sky will be blue *and* orange?

INSTRUCTIONS: The numbers and colors below correspond to the objects on the facing page. Use a darker color if you see a plus sign (+) or a lighter color if you see a minus sign (-). Enjoy, and Go Miners.







The University of Texas at El Paso

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LA ARTISTA DEL METAL

RACHELLE THIEWES, M.F.A.

by Laura L. Acosta

In her art studio, Rachelle Thiewes, M.F.A., explores and observes the human body—its curves, its textures, its movement.

Her creativity and imagination sparked, she takes raw metal and turns it into illuminating pieces of wearable art—unique and beautiful jewelry—that engages the body's contours.

“My work tends to be performance-oriented, where the wearer becomes the performer,” says Thiewes, a metals art professor at UTEP since 1976. “My work informs the wearer about their body and their body's movements. It sometimes forces them to walk differently and move differently.”

An accomplished artist and metalsmith, Thiewes says her major influences were her parents. Her father was an engraver; her mother, an art hobbyist. Growing up, Thiewes and her siblings were not allowed to watch television unless and until they completed a creative, artistic project.

Thiewes' passion for metals was piqued after attending a student art show during her freshman year at Southern Illinois University Carbondale, where she earned a bachelor's in art/metals. She later earned a master's of fine art from Kent State University.

Her work is displayed in several prominent art collections, including The Metropolitan Museum of Art and The Renwick Gallery at the Smithsonian Institution.

Thiewes was named a “Texas Master” by the Houston Center of Contemporary Craft this year, but she says one of her most notable accomplishments was receiving the Faculty Achievement Award for Research during UTEP's 2009 spring convocation.

“My particular work involves an understanding of metallurgy and physics, but I think it's really difficult for academics to understand how we research as artists,” she says. “We have studios, not laboratories.”

