

— THE NEWSLETTER OF THE TEXAS ASSOCIATION OF SCHOOLS OF ART —

TASAENVISION

A LOOK BACK AT OUR PAST ANNUAL CONFERENCE

**REBOOT: A CELEBRATORY RENEWAL
OF GATHERING TO INSPIRE
MULTI-CULTURAL CREATIVITY**



OCTOBER 13-15, 2022 • EL PASO TEXAS • PLAZA HOTEL • PIONEER PARK

HOSTED BY EL PASO COMMUNITY COLLEGE

Key Speakers



**KEYNOTE SPEAKER
LESLIE MOODY CASTRO**

Leslie Moody Castro is an independent curator and writer whose practice is based on itinerancy and collaboration. She is committed to creating moments of artistic exchange and dialogue, and is a co-founder of Unlisted Projects, an artist residency program in Austin, Texas. She is currently the inaugural Curatorial Fellow at New Mexico State University, Las Cruces and guest editor at Glasstire.com.



**PAUL HANNA SPEAKER
JESS TOLBERT**

Jess Tolbert is a craftsperson based in the El Paso, Texas borderlands of the United States. Their practice reconsiders manufactured, everyday products and materials as wearable and intimate objects. This duality considers how the industrially-made and the hand-crafted challenge our nostalgic, imagined, and actual relationship with labor, the built/maintained environment, and identity.



**EXCELLENCE IN THE
FIELD SPEAKER
DR. TYSON LEWIS**

With the shift toward increasing pressure to develop online teaching modules during the first wave of the COVID-19 pandemic, professors in the visual arts, art educators, and art historians were faced with the challenge of translating classroom practices into hybrid or fully online versions.



**ELIZABETH MAYER
Assistant Commissioner
Workforce Education THECB**

Updates and developments on recent ARTS curriculum and programming.

Breakout Sessions



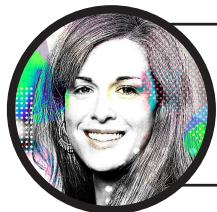
Fostering Interdisciplinary Creativity in the Arts

Led by Professor Janae Corrado, Dr. Jerrica Jordan, and members of the Roots & Reflections Editorial Team, Tarrant County College of Fort Worth, TX



Relief Sculpture Introductory Techniques Workshop

Yousif Del Valle, Austin Community College



Draw in Digital, Paint in Pixel with Adobe Fresco

Nancy Miller, Texas A&M University-Corpus Christi



Re-enactments: Appropriating from Art History to Tell New Stories

Boryana Rusenova-Ina, Texas Tech University

Our Amazing LineUp of EPCC Sponsored Speakers

Edgar Picazo

Founding director of Azul Arena
“Socially Engaged Artistic Practices on the Border”

Matthew Villarreal

Director, Parson Scholars Program.
“Decolonizing Mentorship Programs”

Isadora Stowe

Assistant Professor of Art, EPCC
Manuela Gomez
Philosophy Professor, EPCC
“Visual Rhetoric and its Philosophical Implications on US Mexico Border Women”, A Collaborative Humanities Grant

Evan Lopez

Education Curator, Centennial Museum, UTEP,
“Museum Outreach in Education”

Frank Rimbach

Assistant Professor of Art EPCC,
“Internal memory and personal appropriation through Drawing Workshop”.

We're Back!

It was with enormous excitement—and a little trepidation, if I am being honest—that TASA returned to the in-person conference format in 2022. The TASA Board, led by then-President Elaine Pawlowicz, assembled two amazing virtual conferences during the COVID pandemic in 2020 and 2021. And these conferences were offered entirely free of charge, so we could continue our mission of bringing together art faculty from two-year and four-year Texas institutions to further foster professional development, community, and advocacy for visual arts instructors.

As we entered 2022, the TASA Board overwhelmingly agreed that it was time to return to a traditional conference format. Moreover, we had the perfect location: El Paso. Our conference chair, Board member Isadora Stowe (Professor of Art, El Paso Community College, Valle Verde Campus), oversaw the conference development and undertook the incredible task of shepherding the conference to fruition along with our stalwart Executive Assistant, Linda Fawcett. Their efforts included arranging the lovely Plaza Hotel in Pioneer Park as our conference site, and having sponsorship and hosting duties by El Paso Community College.

As you will see throughout this newsletter, not only were attendees excited and engaged, but our lineup of presenters and panels was stellar. It is such a delight to be back in person and we cannot wait to do it again next year! Please keep an eye on our website (tasart.org) and our social media for upcoming announcements and information.

Until then,

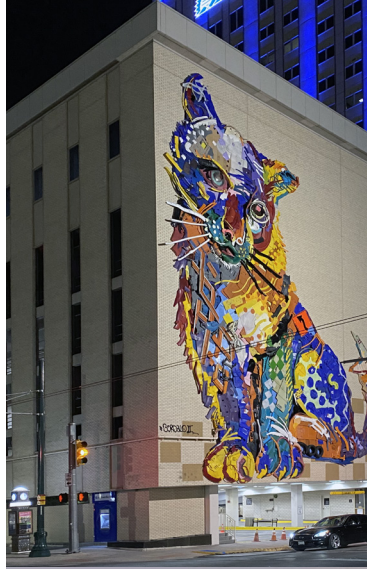


Josh R. Rose

President, TASA

Professor of Art History, Dallas College

EL PASO



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Leslie Moody Castro pictured on right with TASA Board Member Isadora Stowe pictured on left.

KEYNOTE SPEAKER LESLIE MOODY CASTRO



What Isn't Leslie Moody Castro Doing??

Written by Felice House

On Saturday evening, at the El Paso museum of art, attendees of the TASA conference, alongside community members, and the President of El Paso Community College, had the pleasure of listening to Leslie Moody Castro speak about her extensive portfolio of curatorial projects. Castro is a force in the Texas Art scene as an independent curator who lives and works between Mexico City and Texas. The Texas Biennial, Co Lab and Glasstire, are just a few of her editorial and curatorial playgrounds that span from Bartlett, TX to the Venice Biennial.

The format of the talk was a Q&A with conference coordinator, artist and EPCC faculty Isadora Stowe. The tone was lively and informal. Castro vacillated between answering specific questions asked by Stowe and responding to images that looped on the floor to ceiling slide show playing behind them. The meandering conversation mimicked Castro's working style. She is an expert at following her intuition into and through projects, listening to artists and communities and making connections. She isn't afraid of distance or time, which is an asset in a state as large as ours. For her curation of the Texas Biennial she took a seven week road trip across the state meeting with individual artists to weave a web of connections and highlight areas that sometimes get overlooked. Castro's curatorial adventurer who has struck out on a path and is fearlessly traversing it. Her ebullient energy is contagious and I am certain that everyone who heard this talk went away with a little extra courage to find their own path and stick to it.



Paul Hanna Award Speaker



Paul Hanna Award Speaker: Jess Tolbert

Jess Tolbert lives in El Paso, where she is Assistant Professor of Art and Head of the Jewelry + Metals program at the University of Texas, El Paso. They received their BFA in Metalsmithing/Jewelry from Texas State University and and MFA in Studio Art/Craft/ Metal from University of Illinois, Urbana-Champaign. Jess's research and studio practice explores and reconsiders the commonplace objects of everyday life and mass production, creating an intimate link to our relationship with labor and the built environment.

Jess shared their work created from ordinary, found materials such as staples, eating utensils, and safety pins. These often overlooked and discarded objects are amazingly reassembled and transformed. They embody strong metaphors of repair and healing. Jess' work questions the romantic philosophy of William Morris and considers how industrially made and the hand-crafted

challenge us. Jess finds the most from the least and cross examines the “thingness” of an object when it breaks. Jess discussed their projects, “Hello, my name is”, by working with a local shirt manufacturer and examining how and where things are made, by who, and the value of working with our hands. Jess recently participated in a three-month artist residency program at Casa Lu in Mexico City. They shared new inspiration found in the vibrant sounds and overhead wires connecting the large city.

The Madrid based Loewe Foundation named Jess Tolbert one of the 30 finalists for an international art prize based on innovation and modern craftsmanship. A video presentation on Jess Tolbert's talk can be found on our TASA website.

Excellence in the Field Award

Dr. Tyson Lewis “Studioing in Postdigital Educational Spaces”

By Rachael Marie Bower

Dr. Tyson Lewis was selected as the ‘Excellence in the Field’ speaker for TASA’s 2022 conference in El Paso. He is a Professor of Art Education at the College of Visuals Art and Design University of North Texas. Lewis spoke about the research in his co-authored publication with Dr. Peter Hyland, *Studios Drift: Movements and Protocols for a Postdigital Education*. This was an interdisciplinary collaboration that began in advance of the pandemic as Lewis and Hyland explored e-learning, apps, and digital educational possibilities. This became particularly relevant during quarantine when digital spaces became our classrooms and studios. What is the studio? Lewis proposed that the characteristics of the studio are impossible to define and described the paradoxical nature of time spent in the studio – how it can at once be fast yet slow, explained by the Latin phrase *festina lente*. Are we moving toward or away from something when working

in the studio? And what does it look like? Dr. Lewis further explained ‘studioing’ as a verb and proposed we create a set of constraints to enable the production of anomalies in one’s practice. He described these constraints as protocols, which can be explored further (and contributed to) on the Studio-D website, *Experimentation: Possibilities Beyond Outcome Based Learning*. Dr. Lewis’s talk concluded with a collaborative exercise, where the attendees were asked to subvert our notion of what the conference should be to consider what it could be, using this idea of protocols.

Check out the website *Education as Experimentation: Possibilities Beyond Outcome Based Learning*: <https://onstead.cvad.unt.edu/studio-d>

Read the book for free on Manifold: <https://manifold.umn.edu/projects/studios-drift>

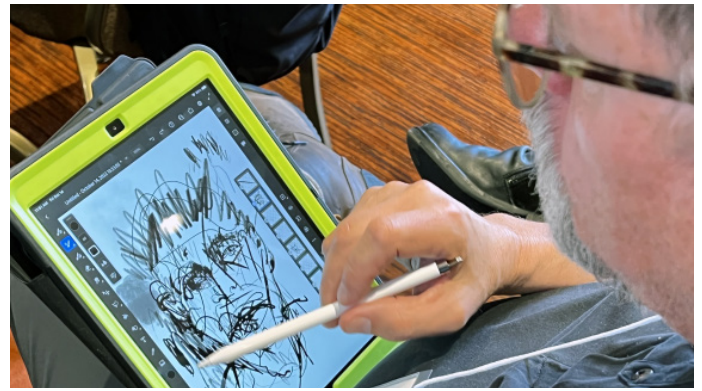
Draw in Digital, Paint in Pixel with Adobe Fresco

Presented by Nancy Miller, Texas A&M University Corpus Christi

By Luis Corpus, South Texas College

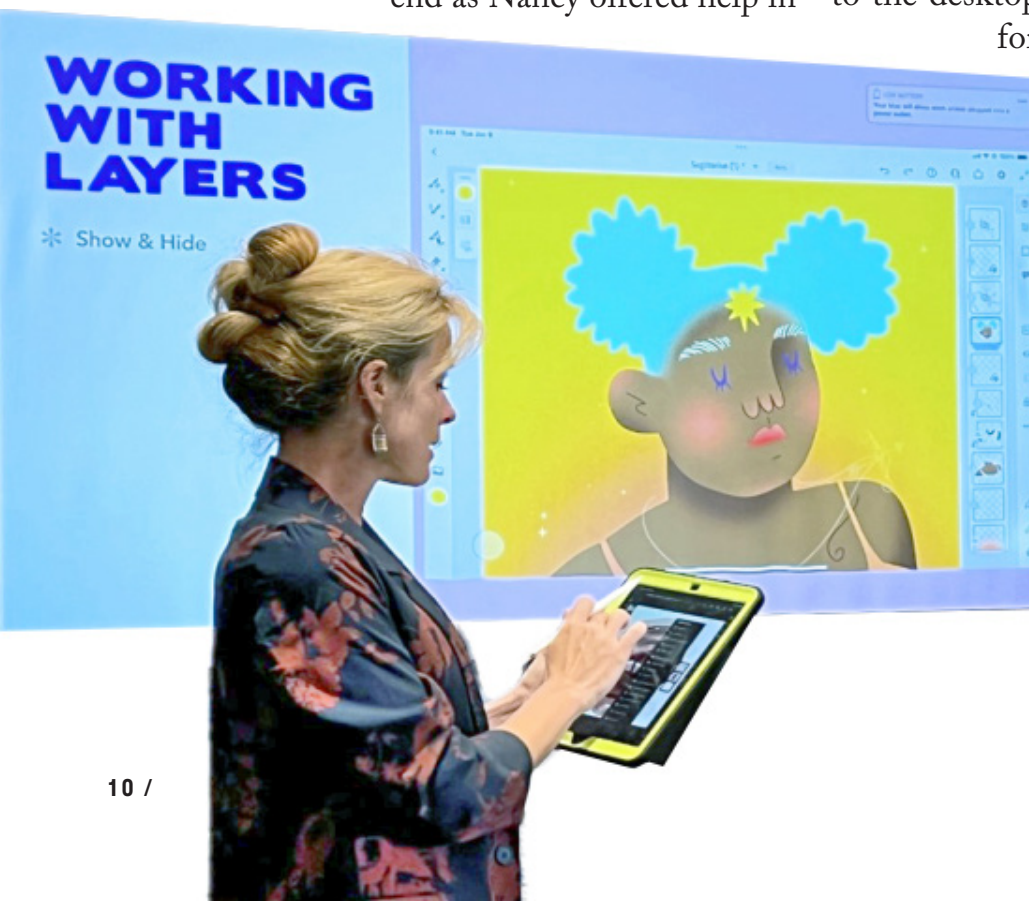
Art faculty and students convened for Nancy Miller's Draw in Digital, Paint in Pixel with Adobe Fresco workshop held in the Plaza Hotel's Conrad room. Participants were each provided with an iPad preloaded with the Fresco software and an Apple Pencil as an introduction to the dynamics of a mechanical brush on glass. Mrs. Miller guided participants through the various menus and brushes available, covering brush control, brush type, tool bars, help screens, and even an introductory lesson on animating in Fresco.

Participants were slow to begin initially, some pausing to inspect the Apple Pencil from each end as Nancy offered help in



pairing the device to screen. Understanding the menus and the tool options seemed to be another item that required a slight learning curve. This was the first-time using Adobe Fresco for many of the participants. The software's intuitive interface coupled with Nancy's thorough instruction had those in attendance creating freely within a matter of minutes, something that requires a greater time investment when working on the desktop versions of Illustrator and Photoshop.

Fresco proved to be a highly versatile design platform optimized for the iPad. Its value to graphic designers is that its output easily exports to the desktop versions of Adobe, and it's draw for studio-based creatives is in the software's ability to quickly immerse the user into the creative process with tools that mimic traditional media on paper and canvas. Miller stressed the importance of exposing students in traditional studios to these types of tools since the skillset can supplement their creative process, allowing for quick ideation in a nondestructive environment.



Internal Memory and Personal Appropriation

Presented by Frank Rimbach, El Paso Community College

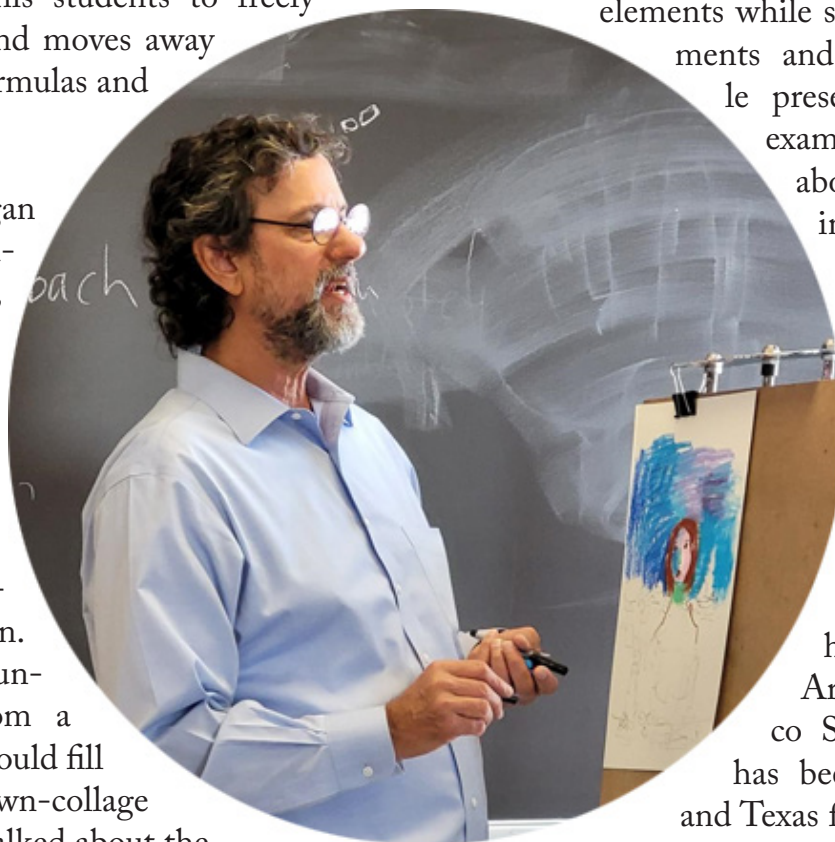
By Jason Bly, TASA Board Member

Frank Rimbach, El Paso Community College, led a drawing workshop focusing on developing free associations by combining new imagery with familiar iconography. This exercise is one that Rimbach teaches his students to freely build upon ideas and moves away from predictable formulas and areas of comfort.

The workshop began by providing visitors with paper, sharpies, and loose magazine pages. To immerse the class into the new imagery, attendees were instructed to draw without hesitation or concern. Over time, several unrelated images from a variety of sources would fill the page in a drawn-collage fashion. Rimbach talked about the use of the sharpie pen, its bold dark line communicating both immediacy and, without the ability to erase, a true record of the artist's performance. After 20 or 30 minutes, pastel was given out to add into the work. Attendees took on a number of approaches ranging from tight local color, to looser abstract palettes to find a synthesis between color and line.

During this process, Rimbach encouraged all to import imagery unrelated to the magazine samples and pull from memory and rhythms that occur in their personal work. New narratives began to form as the drawn magazine imagery met and overlapped into personal meanings. All the while, he pushed to “not overthink it” and to enjoy the process. As time allowed, several went on to create a second version and carry over successful elements while seeking out improvements and innovations. While presenting past student examples, Rimbach spoke about their experiences in critique by coupling common points of interest with new discoveries.

Frank Rimbach is Assistant Professor of Art at El Paso Community College. He earned his Master of Fine Arts from New Mexico State University and has been in New Mexico and Texas for the past three decades dividing his time between his teaching career and his studio practice.



Updates from the THECB and Q&A

Presented by Elizabeth Mayer, Assistant Commissioner, Academic and Health Affairs, Texas Higher Education Coordinating Board, Austin, TX.

Ms. Mayer provided attendees a thirty-minute update regarding recent refocusing of the strategic plan at the Coordinating Board, specifically developments from the prior 60 x 30 plan, now dubbed Building A Talent Strong Texas. Another change involves the Fields of Study, now wrapped into a rebranded effort called The Texas Transfer Framework. Under this new structure, a Field of Study (FOS) will have three categories of relevant course offerings for a discipline: Core courses related to the discipline, Discipline Foundation courses (up to twelve credit hours) and Directed Electives (at least six credit hours) submitted by faculty within disciplines at their respective institutions.

Board Member Comments: Josh Rose, Professor of Art History, Dallas College: Brookhaven Campus, Farmers Branch, Texas.

Engaging with the Coordinating Board is one of the founding purposes of TASA and we were honored to be able to bring Ms. Mayer to the conference via Zoom. She was receptive to the comments and questions posed by members during the forty-minute-long question-and-answer session after her presentation. The attendees raised many critical and important questions: the need to be able to have studio courses placed back into the Core, as Houston Community College has successfully done in the past few years (Board



Member Clara Hoag was on hand to provide feedback on this). Many of the attendees noted that their administration is not aware of the fact that individual institutions can recommend and place any class in the ACGM into their Core offerings, so we encouraged Ms. Mayer and the THECB to produce clear instructions to this effect for institutional administrators to be presented. We also discussed some of the potential issues with the new triad of discipline-specific course options in the new Texas Transfer Framework, specifically related to the standard studio class being three credit hours but in practice taking five-to-six hours per class session. Finally, the question was posed regarding the new funding model focusing on “completers” rather than enrollment and how this might impact disciplines like art that focus primarily on transfer students. In response, Ms. Mayer noted that a new commission was currently at work reviewing this funding model and would be making recommendations soon. Overall, Ms. Mayer was receptive to our comments and ideas, and promised to take them back to the Coordinating Board.

Decolonizing Mentorship Programs

Presented by Matthew Villarreal, Director, Parson Scholars Program.

Mentorship is often coined as a relationship in which a more experienced individual acts as a guide, role model, teacher, or sponsor of a lesser experienced protégé. This definition is functional, except for the part within the individual or the assumption that a mentor is older.

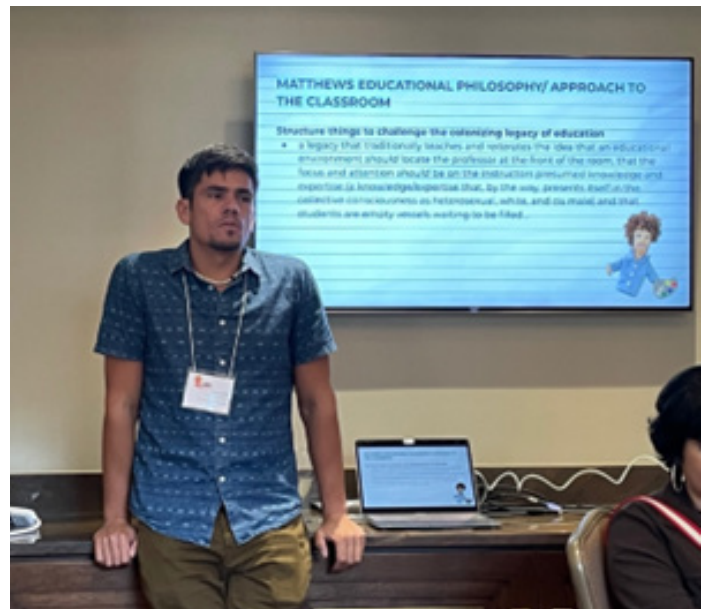
The breakout session, “Decolonizing Mentorship Programs” quickly emphasized the role younger BIPOC art students from The New School at Parsons School of Design manage as youth advocates and mentors in the Parsons Scholars Program. <https://scholars.parsons.edu/>

These youth advocates mentor pre-college people of color in the exploration of art and design, and provide access to strategies that navigate relationships with faculty, supervisors and peers.

Four youth mentors from the Parsons Scholars Program led mini workshops in relationship building, sharing experiences and unpacking structures built that repress access to art and design education. What was found during these intimate sessions challenged structures of authority and individualism, emphasized the power of youth over sage, and planted a seed of listening and community building.

Matthew Villarreal is an artist, community advocate, and educator from El Paso, TX with over 15 years of experience working with BIPOC youth and first-generation college students. Before

joining Parsons as an AICAD Teaching Fellow and Assistant Professor in 2019, Matthew worked as a high school teacher and college-access administrator in various Title I schools. His creative practice blends pedagogy, artmaking, and activism with the aim of building space for whole communities to deepen community confidence and creative capacity via workshops, exhibitions, and exchanges. He is a recipient of 2020 El Paso MCAD Artist Incubator Grant, and has contributed notable works to 45Library.com, New American Talent 21, and others.



Socially Engaged Artistic Practices on the Border

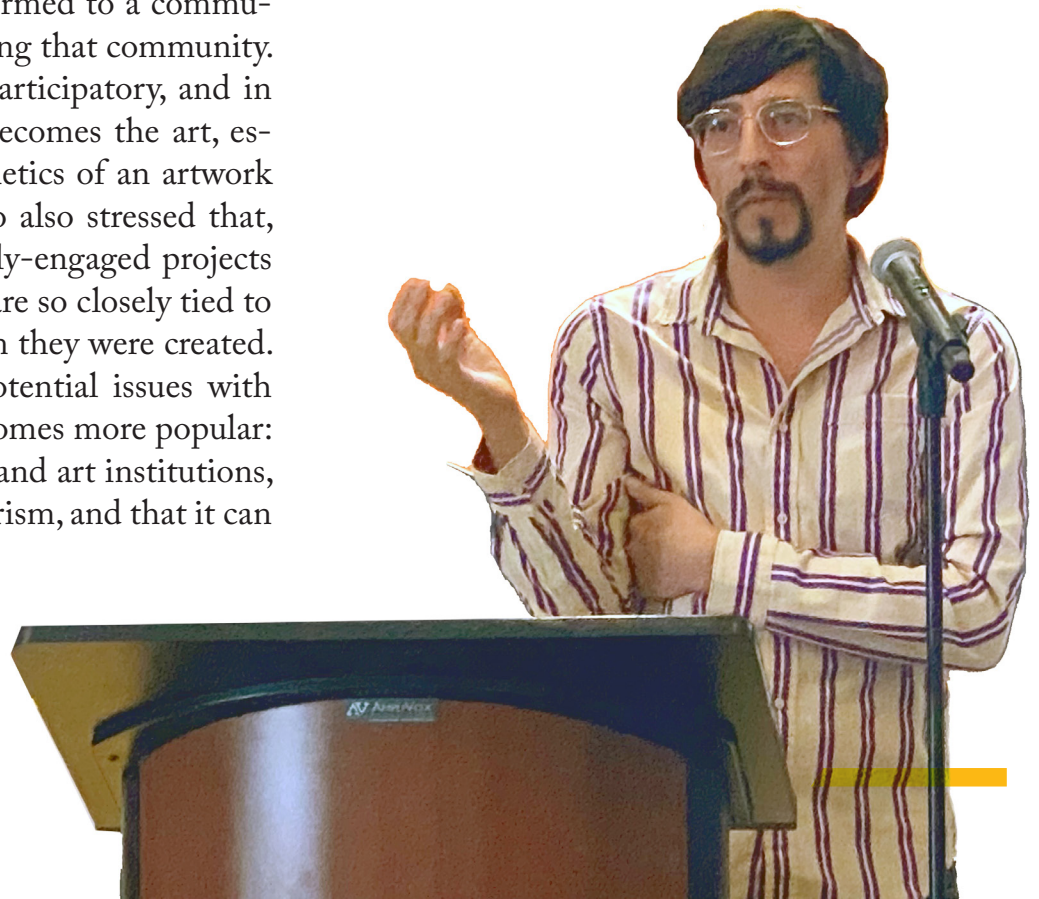
Presented by Edgar Picazo, Founding Director of Azul Arena, El Paso, Texas

A fascinating overview of the types of socially-engaged projects in which Edgar Picazo was involved with in El Paso. Building off historically-significant examples like Rick Lowe's Project Row Houses in Houston, Picazo discussed Haydee Alonso's *MAGA: Doors Not Walls*, Laura Turón's *Paradox Traveling Art Bus*, the art collective *Ni En More*, and Rafael Lozano-Hemmer's *Border Turner*, on which Picazo was a consultant and local assistant.

Board Member Comments: Josh Rose, Professor of Art History, Dallas College: Brookhaven Campus, Farmers Branch, Texas.

In laying out exactly what “socially-engaged art” can be, Picazo made a strong case for not only community involvement, but an approach that is informed by the community. He emphasized that bringing an idea fully formed to a community is not truly about engaging that community. These approaches must be participatory, and in his experience, the process becomes the art, essentially delimiting the aesthetics of an artwork as a primary qualifier. Picazo also stressed that, when done well, these socially-engaged projects cannot be replicated as they are so closely tied to the community among whom they were created. He concluded with three potential issues with socially-engaged art as it becomes more popular: being co-opted by museums and art institutions, used as a form of cultural tourism, and that it can be exploitative of the community, even extractive of local talent and

materials. (For more on this, he provided a link to an essay in *Field Journal*.) Following his presentation, a robust conversation commenced among attendees and Picazo. He noted that one of the reasons El Paso is a center of socially-active art is due to the investment made into such projects by the city and local institutions. He also recommended for any artist who wants to develop socially-engaged art to begin by reaching out to the community organizers in that area, and asking questions like “What are their needs?” as a way of working together to develop a project that incorporates the community itself.

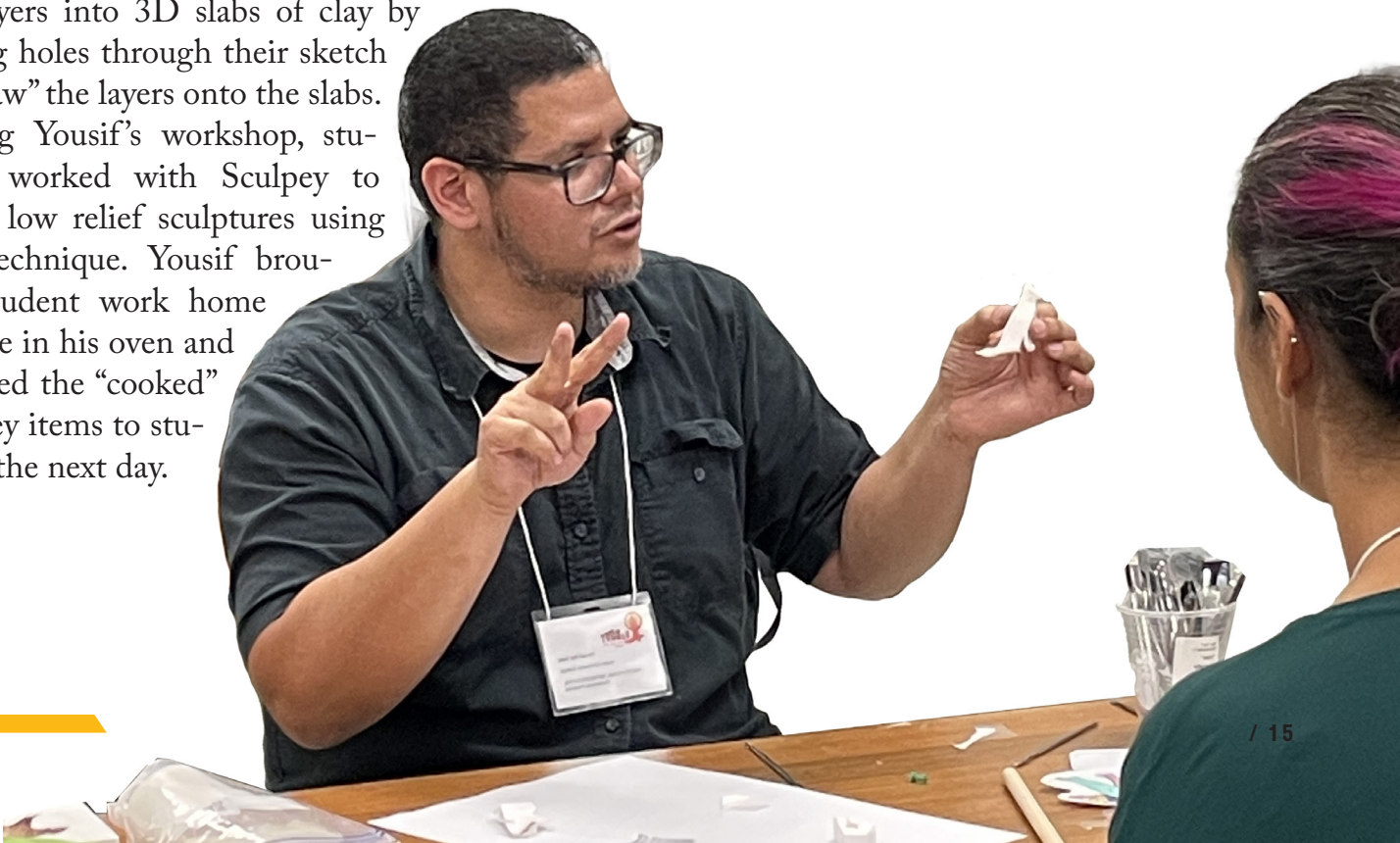


Relief Sculpture Introductory Techniques Workshop

Yousif Del Valle, Austin Community College
By Clara Hoag

Yousif Del Valle did a presentation on relief sculpture: he lectured on terminology, showed examples, and demonstrated his own sculpting techniques. Yousif described high, middle, low, sunken, and bas relief, and defined additive versus subtractive methods. Historical examples of relief sculpture included Egyptian and Mayan works. He also stressed the power of relief, regardless of scale: even a quarter has so much dimension!

Yousif has a background in foundry and welding; today, he teaches Design and Sculpture at Austin Community College. In his class, Yousif does a project titled “Narrative Relief in Clay” – the project requires personal reflection, sketching, and sculpting with slabs of clay. Students begin by determining layers for foreground, middle ground, and background in their sketches; they use a color and/or numerical system to define those layers; then they translate those sketched 2D layers into 3D slabs of clay by poking holes through their sketch to “draw” the layers onto the slabs. During Yousif’s workshop, students worked with Sculpey to create low relief sculptures using this technique. Yousif brought student work home to bake in his oven and returned the “cooked” Sculpey items to students the next day.





Fostering Interdisciplinary Creativity in the Arts

Professor Janae Corrado, Dr. Jerrica Jordan, and members of the Roots & Reflections Editorial Team from Tarrant County College of Fort Worth, TX

Written by Rachael Marie Bower

Professor Janae Corrado and Dr. Jericha Jordan discussed the learning communities formed through their co-taught, interdisciplinary course. The format of this cooperative course allows students to earn an Arts elective and English credit in a flex format that concludes with the production of the literary and arts magazine, Roots and Reflections. The inaugural publication was in the Spring of 2020 and it has won three national level awards to date. The first post-Covid group of students joined the panel at TASA's conference in El Paso to share their experiences. Students from varied backgrounds are united to edit, design, and produce a print magazine by the semester's end. Corrado and Jordan advise the students on the technical aspects and provide guidance regarding issues of ethics and social justice in the selection of pieces. According to Jordan, 'this magazine is

a way to amplify diverse communities, and ensure works lift up those voices and experiences.' The session concluded with the students offering their constructive critiques on other publications submitted from across the state, and they showcased the critical thinking and communication skills they learned from the class. Audience questions concluded the session, such as, 'what is something you learned that wasn't included on the syllabus?' The students noted teamwork, development of professional practices, learning to be OK with dissenting opinions, and becoming more critical of how they view the world and take in information. Publication, as well as participation in the editorial/design team, allows their words and images to live on, long after they've graduated.

Visual Rhetoric and its Philosophical Implications on US Mexico Border Women Workshop

Isadora Stowe & Manuela Gomez

Isadora Stowe, Assistant Professor of Art, EPCC and Manuela Gomez, Philosophy professor, EPCC presented their collaborative research on contemporary objectification of the female body, archetypal images of the female body, the sexual objectification in visual imagery of women, and the way these images are viewed through the lens of Western Culture. They discussed the persistent double standard that has existed in depictions of male and female naked and nude bodies even in ancient Greece and throughout human history and the notion of “ideal proportions.” They showed that the relationship between men and women has almost always been unequal, placing societal pressures on women to conform to notions and expectations of beauty. They suggest that visual images make arguments just as words

do and they have implications in the sexual depictions and the increasing violence against women. As part of their collaborative efforts, they provide public outreach at colleges and universities to speak to faculty and students who utilize imagery in their work. They also provided a free homework assignment that addresses these concepts that can be used in many foundational studio and art appreciation courses.



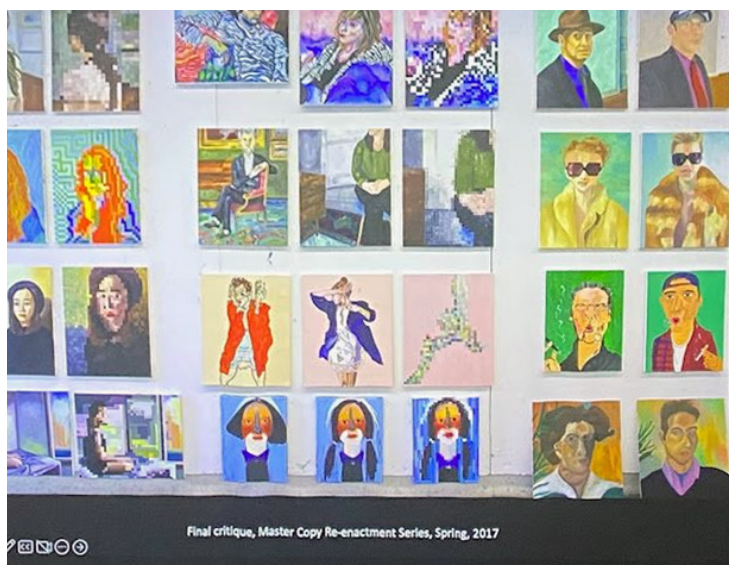
Re-enactments: Appropriating from Art History to Tell New Stories

Boryana Rusenova-Ina

Boryana Rusenova-Ina is a visual artist from Bulgaria. She earned an M.A. in Art, Design, and Architecture Education from the Glasgow School of Art and an M.F.A. in Painting and Drawing from The Ohio State University. She is presently an Assistant Professor of Painting at Texas Tech University and this is now her 3rd year living in Texas!

Her presentation shared a project from her Beginning Painting class inspired by contemporary artists of diverse background who are rethinking the art historical cannon and popular culture stereotypes. She suggests these artists: Mickalene Thomas, Kehinde Wiley, Kerry James Marshall, Patrick Earl Hammie, Jordan Casteel, Hurvin Anderson, and Yowshien Kuo. The project is modeled on the idea of “re-enactment” meaning re-imagining the past.

Students select a painting from Art History and will re-create a “master copy”. Students write a short critique on the work and how they would like to re-imagine it. Students are asked to read an article on appropriation by Isaac Kaplan entitled “Copying other People’s Art can Boost Creativity, Study Finds,” 2018. Students first create a master copy painting using the technique of “imprimatura”. Next, photographs and collages are used to make studies for the “re-enactment” which will help guide students compositionally in their second painting, the “Re-Enactment”. Student examples were shared sharing evidence that students learned rich techniques and conceptual knowledge regarding art history, identity, and cultural perspective.





TASA MISSION STATEMENT

Texas Association of Schools of Art (TASA) welcomes all artists/educators and students to be part of an organization created at the request of the Texas Higher Education Coordinating Board in 1970. Since its origin, TASA has been a forum for art department faculty members at two-year and four-year public and private higher education institutions to discuss trends and issues in art and academia. TASA takes an active role in advocating for improvement and discussing issues facing educators in art. As a community it offers members a chance to network on many levels, ranging from exhibition and employment opportunities, and professional collaborations.

2022/2023 TASA Officers/Board of Directors & Staff



Todd Lucas

President-Elect (2022-Present)

Texas A&M, Kingsville
Art, Communication, and Theatre Arts
361-593-2545
Todd.lucas@tamuk.edu



Josh Rose

Board Member (2020-2023)

President Elect (2020-2021)
Dallas College: Brookhaven Campus
School of Creative Arts, Entertainment,
and Design
joshuarose@dccd.edu
972-860-4734
www.cosmocomics.net



Felice House

Board Member (2019-2022)

Texas A&M University
Dept. of Visualization
felicehouse@tamu.edu
979-218-0151
www.felicehouse.com



Linda Fawcett

Staff Member:
Executive Assistant/Registrar

Linda Fawcett
txschoolsofart@gmail.com
www.lindafawcett.com



Dan Sorensen

Board Member (2020-2023)

Odessa College
Department of Visual and Performing
Arts
Dsorensen@odessa.edu
432-335-6785
www.danieljsorensen.com



Elaine Pawlowicz

Past President (2019-2021)

University of North Texas
CVAD
elaine.pawlowicz@unt.edu
940-369-8633
www.faultywire.com



Jason Bly

Board Member (2019-2022)

Midwestern State University
The Juanita and Ralph Harvey School
of Visual Arts
Jason.bly@msutexas.edu
940-397-4385
www.jasonbly.com



Nancy Miller

Board Member (2018-2023)

Staff Member: Webmaster
Texas A&M University-Corpus Christi
Dept. of Art & Design
nancy.miller@tamucc.edu
361-825-2865
www.nmillercreative.com



Isadora Stowe
Board Member (2020-2023)

El Paso Community College
Valle Verde Campus
Art Dept.
istowe@epcc.edu
915-831-3140
www.isadorastowe.com



Alexandria Canchola
Board Member (2020-2023)

Texas A&M University-Corpus Christi
Dept. of Art & Design
alexandria.canchola@tamucc.edu
361-825-4130
www.alexandriacanchola.com



Rachael Bower
Board Member (2021-2024)

Northwest Vista College
Fine Arts Dept.
210-486-4761
rbower3@alamo.edu



Gina Palacios
Board Member (2022-2026)

University of Texas Rio Grande Valley
School of Art and Design
956-882-8805
gina.palacios@utrgv.edu



Luis Corpus
Board Member (2020-2023)

South Texas College
Art Department
lacorpus@southtexascollege.edu
956-872-2188
www.luiscorpusart.com



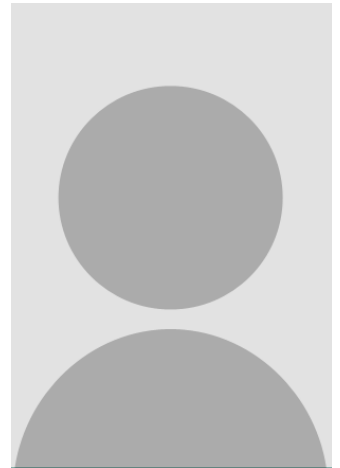
Clara Hoag
Board Member (2021-2024)

Houston Community College
Central Campus
Media, Visual, and Performing Arts
Department
713-718-6600
clara.hoag@hccs.edu



Kristy Masten
Board Member (2022-2026)

University of Texas at San Antonio
School of Art
210-458-4352
kristy.masten@utsa.edu



Brian Row
Staff Member: Historian

Texas State University - Retired
brianrow@anvilcom.com



