THE GLASSELL SCHOOL OF ART

FALL 2023 STUDIO SCHOOL COURSE CATALOG

mfah.org/studioschool
WELCOME
To our new students, welcome to Glassell’s fall 2023 semester, and to our returning students, welcome back!

By the time you read this, it will be nearly one year that I have served as director of the Glassell School of Art. I am so appreciative of the rich histories that are present here at Glassell. The landscape of Glassell supports keeping historic perspectives on our culture while also being future-focused. What an incredible environment to build from!

Our faculty continue to impress me with the compassion and care they offer while delivering a rigorous arts education. Our students respond to the faculty’s teaching in remarkable ways. Evidence of this is in the high quality of the student work, an excellent example of which was the Collage and Assemblage exhibition in the Orton Gallery this past January, organized and hung by instructor Charlotte Cosgrove.

This fall, we offer an exciting cultural tour of Quito, Ecuador, led by the ever-charming Patrick Palmer, dean of the Studio School. Also in the fall lineup: a bevy of courses and workshops that expose students to new media, techniques, and ideas: Painting Fundamentals I for aspiring painters, Stone Lithography and Exploring Collagraph Printing for printmakers, Beginning Digital: Photoshop for Artists and Intermediate Digital Sculpture I for digital artists, to name a few. In addition, stop by the newly kitted-out Mac lab on the second floor.

As our faculty represent Glassell’s artistic vision, our staff make it happen. Each staff member is dedicated and hardworking, and eager to serve this community. Please join me in thanking the staff for smoothly and efficiently putting our artistic plans into action.

I am grateful to be a part of this community. Please know that I have an open-door policy and am looking forward to meeting each and every one of you.

Best,
Paul Coffey
Director, The Glassell School of Art
The Museum of Fine Arts, Houston
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Academic Calendar

**Monday, April 17**
Fall 2023 priority registration open to current students only. Forms will be accepted by mail, email, and in person to a drop box.

**Monday, April 24–Monday, August 14**
Fall 2023 registration open to new and continuing students. Forms will be accepted by mail, email, and in person to a drop box.

**Wednesday, August 9, 11:00 a.m.–4:00 p.m.**
Registration and faculty counseling for new and continuing students

**Thursday, August 10, 2:00-5:00 p.m.**
Registration and faculty counseling for new and continuing students

**Thursday, August 10, 5:30-7:30 p.m.**
Fall Open House

**Monday, August 14**
Official Drop Date. Last day to enroll in studio courses. Last day to drop studio and art history courses and receive a refund, minus a $100 processing fee.

**Monday, August 21**
Fall semester start date

**Monday, September 4**
Labor Day holiday, no classes held, Glassell offices closed

**Monday, October 9- Tuesday, October 10**
Fall semester break, no classes held

**Monday, November 13**
Spring 2024 registration open

**Wednesday, November 22- Sunday, November 26**
Thanksgiving break

**Monday, December 4**
Fall semester ends

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**Studio Hours**

Monday-Thursday, 9:00 a.m.-10:00 p.m.
Friday-Sunday, 9:00 a.m.-6:00 p.m.

*Studio access is for current students only. Hours may be adjusted for holidays or private events. Please check the website and social media for information related to holidays and private events. The school makes all efforts to provide advance notice of event closures.*
GENERAL INFORMATION

Originally founded as the Museum School in the late 1920s as part of the Museum of Fine Arts, Houston, the Glassell School of Art has grown for almost 100 years, through several buildings, to a dynamic and diverse program today, encompassing classes for students of all ages. Named for Houston businessman and arts patron Alfred C. Glassell, Jr., the school offers programs and classes in all media areas, and for all skill and experience levels.

The school’s new building, designed by Steven Holl Architects and opened in 2018, provides more than 80,000 square feet of classroom and exhibition space. With 22 classrooms, an 80-seat auditorium, and year-round programming for children and adults, the Glassell School of Art serves more than 7,000 students per year, offering a wide range of studio, lecture, and workshop programming for students at all ages and skill levels.

ADMISSIONS AND COUNSELING

The Studio School offers art history courses, studio courses, and workshops for adults. Students must be at least 18 years of age to attend any course or workshop. The Studio School does not allow students younger than 15 years old to enroll. Students 15 to 17 years old must have the permission of the legal guardian and the course instructor in order to be considered for enrollment. Questions regarding permission may be directed to the dean.

Academic counseling is held prior to the start of each semester to place students into courses commensurate with their experience and skills. Counseling appointments allow each student to discuss goals with the dean or a faculty member, who also evaluates the student’s experience based on portfolio review, Glassell School of Art academic records, or a transcript from another institution.

A student’s portfolio should consist of 5 to 10 physical pieces or photographs of their own work. Please contact the school via email at glassell@mfah.org or by phone at 713-639-7500 to set up a counseling appointment.

Continuing students may only advance if they have successfully completed courses with grades of C or higher, and with the permission and approval of an instructor in their area of study. Students may not repeat courses without faculty approval.

REGISTRATION

Students may register for studio courses, art history courses, and workshops by mail, email, or in person. Use the form on page 49 or go to mfah.org/glassell to download a form. Forms should be filled out in their entirety and either emailed to registration@mfah.org; mailed to P. O. Box 6826, Houston, TX, 77006, Attn: Registrar; or dropped off in person to the administrative office or to the drop box on the 3rd floor. If you have questions regarding registration, please email glassell@mfah.org or call 713-639-7500 for more information or to set up an appointment for academic counseling.

ACADEMIC POLICIES

Beginning-, intermediate-, and advanced-level studio courses consist of two semesters. Students are expected to enroll in each semester in numerical sequence without skipping semesters, unless the student’s record file contains either 1) a transcript showing completion of similar course work at another institution or 2) faculty approval. Students must repeat
any prerequisite courses in which they received grades of **W**, **DR**, or **F**.

Students enrolled in the Studio School courses are expected to actively participate in their courses and to work toward the improved development of their artistic practices. Students at advanced levels looking to work independently must have faculty approval for their projects and be registered for either advanced-level courses or independent study. The school uses English as the medium of instruction, and all students are assumed to have proficiency in English, particularly with regard to understanding statements and instructions about safety and equipment operation.

Due to class-size limitations, the Studio School does not allow enrollment solely for the use of equipment and facilities, nor offer rental of studio time, equipment, or facilities for working artists. Students may be asked to leave the program or not be approved for reenrollment if they are solely enrolled to use equipment and facilities.

**GENERAL POLICIES**

The Glassell School of Art is part of the Museum of Fine Arts, Houston (MFAH), and as such, complies with all policies and procedures of the MFAH, as appropriate, for the proper administration and management of the school. The school reserves the right to amend, add, and delete policies and regulations as necessary, as well as the right to change programs, dates, personnel, and fees noted in this catalog. Any photos, videos, pictorial images, voice recordings, or quotations taken or created by the MFAH (including, without limitation, any taken by any photographer or videographer paid by or volunteering for the MFAH) during or relating to a course are the sole property of the MFAH. These items may be used in future publications, web pages, promotions, social media, advertisements, and exhibitions of the school or the MFAH or any other person authorized to use such images by the school or MFAH without the need of additional permission from or consideration to the student.

**NEW STUDENTS**

New students are welcome to enroll in any course or workshop that does not require prerequisites. Foundation-level courses such as Drawing Fundamentals I, 2-D Design, and 3-D Design do not require prerequisites and as such, new students are welcome to enroll in the courses without having academic counseling or a transcript. Art history courses and most workshops do not have any prerequisites, unless specifically noted in the description. New students wishing to be placed in upper-level courses must be counseled and approved by the dean or a current instructor. Students are encouraged to make an appointment with the dean if they have any questions concerning registration for courses. To make an appointment please email glassell@mfah.org or call 713-639-7500.

**INTERNATIONAL STUDENTS**

The Glassell School is not able to grant visas to international students seeking to study studio arts. If looking to enroll in a visa-based program, we recommend registering through our partner program with the University of St. Thomas.

**ONLINE STUDENTS**

The Glassell Studio School offers a limited number of courses online. Students who choose to enroll in an online course will pay the amount noted in the Tuition and Fees section under Online Studio Courses and Online Art History Courses. Students in online courses are able to use the studios outside of class time.
Parking is not provided for online students, and those wishing to use the studios will be required to pay the posted parking rates.

**TUITION AND FEES**
The Glassell School of Art does not offer payment plans. All tuition and fees are due in full at the time of registration. Workshops are priced individually.

Tuition covers the cost of the class and parking. Class fees are charged separately, and include scaled fees for appropriate use and maintenance of equipment in all studios, purchase of bulk supplies (chemicals, glazes, and inks) in various areas, disposal of hazardous waste, and usage of figure models in scheduled classes and figure drawing lab sessions. Tuition rates are listed below for courses in various areas and reflect the appropriate scaled fee for use of school-provided resources.

Tuition for workshops and online courses covers the cost of the class only. Students enrolled in workshops and online courses will not be provided parking, and are expected to pay the posted amount.

Personal supplies such as paints, canvas, brushes, clay, tools, photographic paper, lenses, cameras, and other materials are not included in these fees, and it is expected that students will provide these materials for themselves. Supply lists are provided by instructors at the first class meeting.

### Tuition

<table>
<thead>
<tr>
<th>Tuition</th>
<th>Cost</th>
</tr>
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<tbody>
<tr>
<td>Studio Courses (3 hours)</td>
<td>$750 tuition, plus $25 fee: $775 each</td>
</tr>
<tr>
<td>2-D Design</td>
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<td>3-D Design</td>
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<tr>
<td>Collage &amp; Assemblage</td>
<td></td>
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<tr>
<td>Color</td>
<td></td>
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<tr>
<td>Critique</td>
<td></td>
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<tr>
<td>Drawing</td>
<td></td>
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<tr>
<td>Drawing Fundamentals</td>
<td></td>
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<td>Painting</td>
<td></td>
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<tr>
<td>Seminar</td>
<td></td>
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<tr>
<td>Watercolor</td>
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<tr>
<td>Studio Courses (3 hours)</td>
<td>$750 tuition, plus $150 fee: $900 each</td>
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<tr>
<td>Ceramics</td>
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<tr>
<td>Digital Photography</td>
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<tr>
<td>Digital Sculpture</td>
<td></td>
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<tr>
<td>Enameling</td>
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<tr>
<td>Foundry</td>
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<tr>
<td>Jewelry</td>
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<tr>
<td>Life Drawing</td>
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<tr>
<td>Life Painting</td>
<td></td>
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<tr>
<td>Photography</td>
<td></td>
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<tr>
<td>Printmaking/Monoprint</td>
<td></td>
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<tr>
<td>Sculpture</td>
<td></td>
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<tr>
<td>Art History Courses (2 hours)</td>
<td>$500 tuition, no fee: $500 each</td>
</tr>
<tr>
<td>Online Studio Courses (3 hours)</td>
<td>$600 tuition, no fee: $600 each</td>
</tr>
<tr>
<td>Online Art History Courses (2 hours)</td>
<td>$380 tuition, no fee: $380 each</td>
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**PAYMENT AND REFUND POLICY**
The school requires a minimum number of students in order to hold a class. Students enrolled in classes that are canceled because of low enrollment will be notified by the registrar in the week prior to the start of the semester and given an opportunity to enroll in another class or receive a full refund.
Add/Drop Policy
Studio and Art History Courses
Add: Students must complete an add/drop form to add into a course. After the first class meeting, instructor’s permission is required to add into a course. All courses are closed after the second class meeting and no adds are permitted. Additional tuition is charged as appropriate.

Drop: Students must complete an add/drop form to drop a course or workshop. All registrations for courses are considered final as of the stated date in the calendar (see page 3). The school retains a $100 administrative processing fee for all dropped-course refunds. Students may still drop a class, but they are not eligible for any refund of tuition and fees for the course if dropping after the stated drop date.

Workshops
Add: Students must complete an add/drop form to add into a workshop. Additional tuition is charged as appropriate. All workshops are closed after the first meeting and no adds are permitted.

Drop: Students dropping workshops should also complete and submit the add/drop form. If dropping one week prior to the workshop start date, students will receive a refund for tuition paid, minus a $50 processing fee. If dropping less than one week prior to the start of the workshop or after the workshop has already commenced, no refund will be made.

Refund Policy
Refunds are processed through the original method of payment. Refunds by check are sent via U.S. mail and may take up to three (3) weeks to process. Credit card refunds may take up to a full statement cycle to appear.

The school does not offer prorated refunds for individual sessions of courses and workshops that are canceled for reasons out of the school’s control, including weather or unexpected absence of the instructor.

Medical Drop Policy
In the case of serious illness or injury necessitating the student’s withdrawal from the school, it is the responsibility of the student to notify the registrar immediately. Requests will only be honored if the student submits documentation from his/her physician that a withdrawal from the course is medically necessary. A prorated refund will be issued for the student, minus any parking and studio fees. The registrar will process the student out as appropriate, including initiating any refund, and notify the student’s instructor(s). Instructors cannot initiate or complete the withdrawal process on behalf of a student, nor initiate any refund processes.

SCHOLARSHIPS, FINANCIAL AID, AND DISCOUNTS
The school does not offer any need-based financial aid, nor is the school eligible to participate in federal financial-aid programs.

Studio School Scholarships
A limited number of scholarships are available each fall and spring semester for studio courses. These merit-based scholarships are awarded through a portfolio review by a panel of Studio School faculty. Scholarships are funded through proceeds from the Annual Student Sale as well as privately funded grants. Scholarships are available to students at all levels but are awarded solely based on the quality of the artwork submitted through portfolios. Scholarship recipients are expected to pay a discounted tuition fee for the class
in which they were awarded a scholarship prior to the first day of classes. Tuition for scholarship recipients is $200 for studio courses, $100 for art history courses, or $50 for workshops. For more information on applying for the merit-based scholarships, visit mfah.org/studioschool or call 713-639-7500.

**TUITION DISCOUNTS**

All discounts are applicable to tuition only, and not to class fees. Please note that studio class fees of either $25 or $150 are not tuition and therefore are not discounted. Discount is valid for studio course tuition ($750), art history course tuition ($500), online course tuition ($600/$380), and/or workshops (pricing will vary). Discounts may not be combined, and are not issued retroactively. Discounts are not applicable on Glassell study-tours courses, BLOCK courses, or any courses and workshops involving travel.

**MFAH MEMBERS**

Museum members at the Patron level ($200 annual membership fee) and above are eligible for a 5% discount off tuition only.

**MFAH Docents**

Currently active MFAH docents (including docents at Bayou Bend and Rienzi) are eligible for a 20% discount off of tuition only. Docents must present a docent ID with the registration form.

**MFAH Staff**

Current MFAH staff are eligible for a 30% discount off tuition only. Staff must present a staff ID with the registration form.

**GRADING INFORMATION**

Grades are issued at the end of each semester and are available on the student portal, Orbund. A student may elect to receive a letter grade or a Pass/Fail (P/F). Students who have chosen Pass/Fail (P/F) grades may petition for letter grades within two years of taking the course. After two years, grades cannot be changed. *Note: Students enrolled through UST must take all classes for letter grades and may not select the Pass/Fail option. Letter grades range from A to F: A (Excellent), B (Good), C (Average), D (Below Average), and F (Fail). Pluses and minuses may be used with letter grades, with the highest grade given being A. Pass/Fail grades may be given to students upon their request to their instructor. A Pass grade reflects that the student has made an A–D in the course.

**Incomplete**

A notation of I (Incomplete) is given if the student is unable to complete the assignments of the course for reasons beyond the student’s control, including illness. The student must notify the instructor and receive approval to obtain an incomplete. An incomplete must be resolved prior to the start date of the following semester or it becomes an F grade.

**Withdrawal**

To withdraw from a class, a student must complete the add/drop form and notify the registrar. The student will receive a W (Withdrawn) on his/her transcript. No refunds or credits are issued.

**Workshops**

Students enrolled in workshops will receive grades of S (Satisfactory) or U (Unsatisfactory). Satisfactory completion of workshops earns one elective credit hour. Workshop credit hours do not apply toward the Certificate of Achievement program.
STUDENT POLICIES AND INFORMATION

Attendance
Each student is permitted three (3) absences per semester. Four (4) or more absences may result in dismissal or a grade of F (Fail) if the student fails to complete assignments that were scheduled during the absence(s). Registered students who fail to attend any classes in a given semester will receive a W (Withdrawn) on their transcript. Instructors reserve the right to drop a student who has been absent from the first two (2) class meetings. In this case, refunds and/or credits will not be issued and the student will receive a W on their transcript.

Building Hours/Classroom Access
The Glassell School of Art is open Monday through Thursday from 9:00 a.m. to 10:00 p.m. and on Fridays through Sundays from 9:00 a.m. to 6:00 p.m. during the scheduled semester programs. Hours may be adjusted for holidays or private events. It is recommended to check the website and social media for information on closures related to holidays and private events. The school makes all efforts to provide advance notice of event closures, including notices on social media and via email.

During the semester, currently enrolled students may expect to access their classrooms during building hours only. Students do not have permission to access studios and facilities outside of the building’s hours, nor permission to access areas in which they are not enrolled.

During the breaks between semesters, students may access studios only if preregistered for the next semester. Studio access during breaks is not guaranteed, as that time is used for maintenance, cleaning, and equipment upgrades.

Discipline/Dismissal
The Glassell School reserves the right to remove students from classes for unsatisfactory achievement, excessive absences, or behavior that is deemed to be disruptive, inappropriate, dangerous, or in violation of school health and safety regulations, or in violation of Museum policies.

Any form of conduct by an individual or group of students that interferes with or inhibits the educational opportunities of another student is considered a disruption. Similarly, conduct that diminishes the effectiveness of an instructor or has the effect of negatively impacting the learning environment is also considered a disruption. Students engaging in disruptive classroom behavior may be subject to disciplinary action, including warnings, dismissal from a class, and dismissal from the program and/or school.

Individual instructors maintain the right to dismiss a student from a class with a warning and to remove a student permanently from a class for repeated offenses. In the event of subsequent behavior problems, the student will be dismissed with no refund and no access to further programming.

Students may also be dismissed for inappropriate and disruptive behavior toward Museum staff, for nonpayment of any tuition and fees past or present, and for unlawful possession or use of drugs and/or alcohol.

Please note: The MFAH Garage hours are different from the building’s hours, and garage access does not guarantee or include classroom access. See Parking for more information.
Free Museum Admission
The Museum of Fine Arts, Houston, is the largest art museum in the Southwest, and its encyclopedic collections are an exceptional resource for learning about the visual arts from a worldwide perspective. Studio School students receive free general admission to the Museum during posted MFAH hours (excluding ticketed exhibitions and events).

Homework
Each studio course requires a minimum of three hours of homework per week. Students enrolled through the University of St. Thomas are expected to produce three hours of additional homework per course to fulfill the credit-hour requirements.

Participation
Students are expected to actively participate in their classes, including attending scheduled critique sessions and field trips.

Lockers
A limited number of lockers are available in specific classes and designated areas for student use during the registered semester. The school does not guarantee a locker for each student, nor have the availability to allow students to have multiple lockers in various areas. At registration, the student releases and discharges the school and the MFAH from any liability or claim of liability for any damage to or loss of personal property, including artwork. (Instructors will provide additional information about lockers during course introductions.)

Personal Property
All artwork and personal property left at the school between semesters or after the stated retrieval dates will be discarded. This includes artwork from exhibitions both at the school and other venues, as well as work left in the classrooms and studios. The school will contact students via email with final notice for artwork and personal property pickup each semester. After the deadline date, the school will dispose of any unclaimed items. The school, the MFAH, and their agents or designees are not liable for damage to or loss of personal property left unattended.

Parking
Parking is included in the tuition for in-person studio and art history classes. Parking is available in the MFAH Montrose Garage, which is conveniently located underneath the Glassell School building. Students enrolled in in-person classes will receive a parking pass that is valid for the semester. Students must use the pass provided by the MFAH Parking Office to access free parking in the garage and must use the pass at entry and exit each time they park in the garage facilities. The school does not validate parking nor reimburse parking expenses incurred if students are not using the pass provided to them.

Parking is not provided for students only enrolled in workshops or online courses. Parking rates are posted in the garage, and available on the Museum’s website. Discounted parking rates are available to MFAH members. The school, the MFAH, and their agents or designees are not liable for damage or loss of vehicles or the contents of vehicles parked in or around designated areas.

Street parking is available in the surrounding neighborhood. Students are reminded that street parking is at their own risk.
Release of Information
The school maintains records for all current and past students. Student information is released only to the student or designated representative. Designation forms are available at mfah.org/glassell and from the registrar and must be on file for information to be released to anyone other than the student. Exceptions may be made for health and safety emergencies or to comply with legally issued subpoenas.

Health and Safety
The school is committed to the safety of its students, faculty, and staff. The school welcomes use of face masks for those wishing to use them, but they are not required. Food and beverages are not permitted in the classrooms, and we recommend that all students wear closed-toe shoes while on campus. Safety manuals specific to each area are available from faculty and will be made available in all classrooms. Students are expected to follow all safety procedures as distributed by the school. The school reserves the right to amend and update safety policies throughout the semester. Students who do not follow safety policies may be dismissed from the school, as outlined in the discipline policy.

Waiver and Release of Liability
Although the MFAH hopes that no student is ever injured or hurt, injuries are a possibility of participation in the Studio School. The risk of injuries is a risk that the students voluntarily agree to assume in exchange for the privilege of participating in the Studio School. The students understand and agree that this risk is not a risk that the MFAH assumes and that the MFAH is not responsible for any injuries to the students. Accordingly, the student voluntarily releases, discharges, and waives the right to sue the MFAH and its directors, trustees, officers, employees, volunteers, agents, and all persons acting by, through, under, or in concert with the MFAH for any and all losses, demands, claims, suits, causes of action, liability, costs, expenses, and judgments whether arising in equity, at common law, or by statute, under the law of contracts, torts, or property, for personal injury (including without limitation emotional distress), arising in favor of the student, or anyone claiming through us based upon, in connection with, relating to or arising out of, directly or indirectly, the student’s participation in the Studio School EVEN IF ANY SUCH CLAIMS ARE DUE TO THE RELEASED PARTIES’ OWN NEGLIGENCE, STRICT LIABILITY WITHOUT REGARD TO FAULT, VIOLATION OF STATUTE, OR OTHER FAULT, INCLUDING ANY NEGLIGENT ACT, OMISSION, OR INTENTIONAL ACT INTENDED TO PROMOTE SAFETY OR WELL-BEING. The student hereby grants permission to the MFAH to obtain emergency medical treatment for the student if the MFAH deems in its discretion that such emergency medical treatment is necessary.

Student ID Cards
Each semester, students will receive a Glassell student ID card for the current semester. The Glassell student ID card should be kept with students at all times when in the building. The student ID card should be used at the MFAH guest services desks to access free Museum admission.

Official Transcripts
Students requesting transcripts must submit a written request and appropriate payment to the registrar. Transcripts cost $5 per copy. Request forms are available at mfah.org/glassell and from the Student Information Corner. Transcript requests will not be processed if the student owes
any fees. Students may email transcript request forms to registration@mfah.org or mail a request in writing to:

Registrar, Studio School  
MFAH Glassell School of Art  
P. O. Box 6826  
Houston, TX 77265-6826

Requests must include the full name of the student, last semester attended, and the full mailing address with zip code for the location(s) where the transcripts are to be sent. Alternatively, the student may pick up transcripts in person. In-person pick-up requests must include a telephone number so that the registrar can contact the student when the transcripts are available. Allow at least 3 business days for transcripts to be completed. Students may view their grades at any time in the student portal, Orbund, under the semester reports section.

Orbund  
Orbund is our student administration system. Orbund provides a comprehensive online portal for administrative, instructor, and student access to class records, grades, enrollment history, and information. Email registration@mfah.org with any questions regarding Orbund (mfah.orbund.com).

PROGRAMS OF NOTE  
Certificate of Achievement  
A comprehensive fine arts program has been developed in which students work toward a Certificate of Achievement in one of the following subjects: drawing, painting, photography, printmaking, sculpture, ceramics, or jewelry.

A student may begin this program at any point. The program provides students with the necessary foundation for continued studies at an intermediate or advanced level in their major field. A wide range of course offerings for elective credits supplements the major field of study.

Upon the student’s satisfactory completion of 96 specific credits, the student’s work is reviewed and approved by a certificate committee made up of Studio School faculty.

Certificate of Achievement Requirements  
Students earn three hours of credit for each successfully completed (grade C or above) course per semester.

Certificate students are required to receive a letter grade. Pass/Fail grades received prior to fall 2008 will still be accepted toward certificate credits. Workshops are not eligible for credit toward the Certificate of Achievement.

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<tr>
<th>Subject/Course</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Art history electives</td>
<td>12</td>
</tr>
<tr>
<td>2-D Design 2DD 1303 &amp; 3-D Design 3DD 1304</td>
<td>6</td>
</tr>
<tr>
<td>Drawing Fundamentals</td>
<td>6</td>
</tr>
<tr>
<td>DRF 1301, DRF 1302</td>
<td></td>
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<tr>
<td>Life Drawing</td>
<td>6</td>
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<tr>
<td>DRL 2310, DRL 2311</td>
<td></td>
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<tr>
<td>Major field of study</td>
<td>24</td>
</tr>
<tr>
<td>2-D courses (other than major)</td>
<td>9</td>
</tr>
<tr>
<td>3-D courses (other than major)</td>
<td>9</td>
</tr>
<tr>
<td>General electives</td>
<td>24</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>96</strong></td>
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Students may transfer 12 foundation-level credits, 6 art history credits, and 6 life drawing credits from another post-secondary institution, with the approval of the dean and the registrar. Students
with 24 or more credit hours interested in the Certificate of Achievement program should call 713-639-7500 to schedule an appointment with the dean.

**University of St. Thomas**
The Glassell School of Art serves as the studio arts program for the University of St. Thomas. Students seeking to earn their bachelor of arts degree must apply and enroll through the University of St. Thomas, in order to receive full credit toward degree programs.

Students enrolling through the UST program may only enroll in those courses offered through the UST registration system. Please note, due to UST policies and rules, not all Glassell courses are offered and available for UST enrollment. For more information, please visit the UST website at stthom.edu.
**ART HISTORY**

**Online Art History: Women in Art**
ARH 312

Tuition $380

Online  Wednesday  10:00 a.m.–12:00 noon  Tahinci

In this course, students study women artists from the 19th century until the present day. Emphasis will include not only stylistic developments, but also the way women artists interacted with the ideas and values of their time and cultures. Students study and interpret works by Angelica Kauffmann, Rosa Bonheur, Berthe Morisot, Mary Cassatt, Camille Claudel, Georgia O’Keeffe, Frida Kahlo, Louise Bourgeois, Marina Abramović, Judy Chicago, Kara Walker, Cindy Sherman, and Sophie Calle, and examine the cultural and artistic contexts of these works. The artists’ relationships to the society that produced them will be examined, as well as feminism and gender. This online course will be taught on a video conferencing app on the given date and time. Instructions on how to access this platform as well as the handouts and other class information will be distributed to students prior to the first class meeting. Lectures are not recorded for later viewing.

**Art History: The Art of Portraiture and Self-Portraiture**
ARH 405

Tuition $500

C  Wednesday  2:00–4:00 p.m.  Tahinci

This course offers a panoramic overview of portraits and self-portraits in art history from antiquity to the present day. Students will study concepts representing individualized features in the visual arts across time. Issues of likeness, status, identity, storytelling, and narcissism will be examined from the viewpoints of the artist, the sitter, and the viewer. Iconic examples of drawn, painted, sculpted, and photographed portraits and self-portraits, as well as examples from the permanent collection at the Museum of Fine Arts, Houston, will be part of the course.
Art History Survey I: Caveman to Medieval
ARH 307
Tuition $500
A Thursday 10:00 a.m.–12:00 noon Tahinci

One of two art history survey courses, this course explores the development of Western art from prehistory to the 14th century. The class is structured chronologically and is designed to encourage a critical understanding of the meaning and function of selected art objects, architecture, and design artifacts within their original historical contexts. Emphasis is placed on a visual and verbal examination and analysis, as well as discussion of societal and historical context of all the major stylistic and thematic trends in Western artistic tradition. Slide presentations and case studies of individual museum objects are incorporated in the survey.

Art History: Auguste Rodin (1840-1917) and His Artistic Legacy
ARH 314
Tuition $500
C Thursday 2:00-4:00 p.m. Tahinci

This course examines how Auguste Rodin interacted with his contemporaries and why the origins of modern sculpture are traced to him. Emphasis is not only on stylistic developments during the artist's lifetime and artistic career, but also on the way Rodin interacted with the ideas and values of his culture and time. The aim of the course is to increase visual literacy and to deepen students' awareness of the cultural and conceptual framework in which Rodin's sculptures were made and used. Class sessions are primarily lecture with some discussion. Slide presentations and case studies of individual sculptures are incorporated in the course.

Art History: Contemporary Painting Concepts and Practices
ARH 330
Tuition $500
A Tuesday 10:00 a.m.–12:00 noon Bise

This survey course will begin with painting from the 1950s-1960s. Starting from postwar painting to the present day, it focuses exclusively on painting and will acquaint the intermediate and advanced studio artist with the histories, processes, and personalities of a wide variety of painting movements. It will provide a firm historical and conceptual foundation from which the students may build and develop their own individual painting practices.
Art History: History of American Ceramics: 1800 to Today
ARH 410

Tuition $500

N Wednesday 6:00-8:00 p.m. Oloshove

This art history course will look at the history of ceramics in the United States from colonial to contemporary times. Focusing on the unique natural resource of clay, we will examine the role ceramics has played in domestic, cultural, and political art, from early crockery to Abstract Expressionist sculpture to the contemporary landscape of second-wave clay. The course will closely reference the Garth Clark and Mark Del Vecchio Collection of Contemporary Ceramics at the Museum of Fine Arts, Houston. Learn how innovations in science and social media have transformed humanity’s oldest art material into the darling of the high-craft world.

STUDY ABROAD
Cultural Tour of Quito, Ecuador
ABR 207

No prerequisites

Tuition $3,500 October 9-13

A Monday–Friday Palmer

One (1) class meeting Monday, October 23, 10:00 a.m.–12:00 noon in the Favrot Auditorium

This course takes students on a cultural journey to Quito, Ecuador, exploring both its ancient past and its rich contemporary art scene. By studying and visiting both well-known museums and famous churches/convents, as well as “hidden gems,” we will analyze the ever-present colonial art and architecture and see the modern scene that is alive today. By studying both modern and ancient arts and architecture that are ubiquitous in Quito, we will learn how the cultural arts have changed in the past few centuries. By visiting the studios of contemporary artists working in Quito today, we will see how contemporary art has evolved in this rich cultural heritage. In addition we will explore the area’s complex cuisine, Indigenous arts and crafts, and the fashion and textile scene. Come explore Quito with us! (Travel and accommodation arrangements will be made by each student individually.)
2-D COURSES

2-D Design
2DD 1303
No prerequisites

Tuition & Fees $775

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This foundational course introduces students to the formal aspects of 2-D art, expanding their technical vocabulary and ability to analyze and critique flat works. Through multiple creative projects students will learn how to utilize elements such as color, value, and texture in accordance with design principles such as variety, rhythm, and balance in order to create successful compositions. These projects will use a variety of materials such as ink, paint, and cut paper. By the end of the course students will understand the relationships between subject, form, and content, as well as the interactions of 2-D design elements and principles.
**Drawing Fundamentals I**
**DRF 1301**

*No prerequisites*

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**Day** | **Time** | **Instructor** |
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**B** | Monday 1:00–4:00 p.m. | Bise |
**A** | Tuesday 9:30 a.m.–12:30 p.m. | Kerl |
| **N** | Wednesday 6:30–9:30 p.m. | TBA |
| **C** | Wednesday 9:30 a.m.–12:30 p.m. | Cosgrove |
| **D** | Thursday 9:30 a.m.–12:30 p.m. | Ponder |
| **E** | Thursday 1:00–4:00 p.m. | Masson |

Drawing is the foundation of the visual arts. From the skillful observation of the world required in painting to the preparatory design of three-dimensional objects in space, drawing provides the basis upon which the visual arts are built. This introductory course requires no previous experience and will acquaint the student with all the necessary tools to begin their visual-art education. Beginning with learning to see complex objects in space through contour drawing to modeling the effects of light and shade through value, the student will learn the basic techniques of working in graphite, charcoal, and ink. This course allows the student to accurately represent the three-dimensional world around them on the two-dimensional surface of paper while also developing a personal approach.

**Drawing Fundamentals II**
**DRF 1302**

*Prerequisite: DRF 1301*

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**Day** | **Time** | **Instructor** |
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**A** | Tuesday 9:30 a.m.–12:30 p.m. | Cosgrove |
| **B** | Wednesday 9:30 a.m.–12:30 p.m. | Masson |

The second semester of Drawing Fundamentals continues to develop the student’s visual and technical skills in various black-and-white media as initiated in the first semester. In addition, basic color theory is introduced as color concepts are applied to the drawing process. Broader approaches to a more complex range of subject matter are explored. Critiques and demonstrations occur throughout the semester.
Intermediate/Advanced Drawing: Ideas and Images I & II
DRA 3318, DRA 3319, DRA 4318, DRA 4319
Prerequisites: DRF 1302 and 2DD 1303

Tuition & Fees  $775
A Monday 9:30 a.m.–12:30 p.m. Cosgrove

Drawing is about observing, documenting, communicating ideas, unleashing the imagination, and questioning the world in which we live. This course focuses on a series of topics including personal narrative, natural and industrial landscapes, dissected and transformed objects, social and political issues, and the drawing process. Students explore format, scale, technique, and mixed media. The course includes discussions, critiques, and slide presentations.

Intermediate/Advanced Drawing: Survey of Techniques & Materials
DRA 3326, DRA 3327, DRA 4326, DRA 4327
Prerequisites: DRF 1302 and 2DD 1303

Tuition & Fees  $775
A Thursday 9:30 a.m.–12:30 p.m. Portman

In this class students will have the opportunity to explore different materials and techniques (stencils, transfers, ink and charcoal, bleach experimentation, and rubbing alcohol). There will also be the opportunity to explore different kinds of paper and to work at different scales, including working on oversize pieces. Weekly critiques and demonstrations are a large part of the curriculum.

Beginning Life Drawing I & II
DRL 2310, DRL 2311
Prerequisites: DRF 1301 and 2DD 1303

Tuition & Fees  $900
A Monday 9:30 a.m.–12:30 p.m. Stephan
C Wednesday 1:00–4:00 p.m. Kerl

Students concentrate on representing an anatomically convincing account of the human figure while focusing on balance, movement, proportion, volume, and space. Short poses build an understanding of anatomy; long poses permit the exploration of media and the development of technique. Two labs on Fridays and Saturdays, 9:30 a.m.–12:30 p.m., provide additional time to work from the model. Critiques and demonstrations occur throughout the semester.
Drawing and Painting the Human Head I & II  
DRL 2312, DRL 2313  
No prerequisites  
Tuition & Fees $900  
A Tuesday 9:30 a.m.-12:30 p.m. Palmer  

This course offers an intensive exploration of the possibilities presented by portraiture. Students may choose to work with a range of media: graphite, charcoal, watercolor, acrylic, or oil. Emphasis is placed on individual interpretation. Demonstrations, museum visits, and critiques support the course goals.

Beginning/Intermediate/Advanced Life Drawing and Painting I & II  
DRL 2310, DRL 2311, DRL 3310, DRL 3311, DRL 4310, DRL 4311  
Prerequisites: DRF 1301 and 2DD 1303  
Tuition & Fees $900  
NA Thursday 6:30–9:30 p.m. Greenwalt  

Beginning students concentrate on representing an anatomically convincing account of the human figure while focusing on balance, movement, proportion, volume, and space. Short poses build an understanding of anatomy; long poses permit the exploration of media and the development of technique. Intermediate and advanced students work toward greater control in a variety of wet and dry media. The class includes slide lectures, weekly demonstrations, and ongoing critiques. Advanced students begin to concentrate within one primary medium. Two labs on Fridays and Saturdays, 9:30 a.m.–12:30 p.m. provide additional time to work from the model.

Intermediate/Advanced Life Drawing & Painting I & II  
DRL 3310, DRL 3311, DRL 4310, DRL 4311  
Prerequisite: DRL 2311  
Tuition & Fees $900  
B Tuesday 1:00-4:00 p.m. Palmer  

This sequence of courses is designed for students who have completed at least two semesters of Beginning Life Drawing and wish to continue working with figurative imagery. Studio time allows for longer, more complex poses. Students work toward greater control in a variety of wet and dry media. The class includes slide lectures, weekly demonstrations, and ongoing critiques. Advanced students begin to concentrate within one primary medium. Two labs on Fridays and Saturdays, 9:30 a.m.–12:30 p.m. provide additional time to work from the model.
Color
CLR 2306
Prerequisites: DRF 1301 and 2DD 1303

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Color class focuses on both the understanding and implementing of color theory in your artwork. The teachings of Josef Albers, Johannes Itten, and Albert Henry Munsell form the conceptual framework for the class. The assignments are the practical application of those theories and concepts. Class discussions include color value, color contrast, simultaneous contrast, and color harmony. The goal of the class is to empower students to not only be able to identify specific hues, values, and chroma, but to be able to thoughtfully mix colors for their artwork. The online section of this course will be taught on a video conferencing app on the given date and time. Instructions on how to access the platform as well as the handouts and other class information will be distributed to students prior to the first class meeting.

Beginning/Intermediate/Advanced Collage and Assemblage I & II
COL 2350, COL 2351, COL 3350, COL 3351, COL 4350, COL 4351
Prerequisites: DRF 1301 and 2DD 1303, or permission of the instructor

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Collage and assemblage revolutionized the nature of art and how it is made, infiltrating painting, sculpture, and drawing. Collage and assemblage are provocative and challenging disciplines offering a wide range of expression using both traditional art media and common everyday materials. Collage is basically two dimensional, referring to visual and tactile compositions or reliefs made of materials such as paper, fabric, cardboard, wood, printed images, metal, and trash. Assemblage refers to three-dimensional artwork created by combining various objects—the old and the new, found, mass-produced, natural, or invented. Students will explore concepts, collect things, experiment with construction methods, and arrange materials and objects to create meaningful collages, reliefs, box environments, and assemblages.
Painting Fundamentals I
PAI 2220
No prerequisites
Tuition & Fees  $775
N Tuesday 6:30-9:30 p.m. Bise

This fundamental painting course is designed to teach each student the formal elements of painting in acrylic or oil while building their drawing skills and familiarizing them with two-dimensional design principles. Students work in the studio learning to paint from observed situations and still-life setups. There is an expectation for work started in the studio to be completed outside of class time in order to finish painting assignments. Dialogue and frequent critiques figure largely in the learning process, with emphasis placed on encouraging each student to discover their personal visions and skills. This course will allow you to progress into Beginning Painting II.

Beginning Painting I & II
PAI 2320, PAI 2321
Prerequisites: DRF 1301 and 2DD 1303
Tuition & Fees  $775
A Monday 9:30 a.m.-12:30 p.m. Ruello
C Tuesday 1:00-4:00 p.m. Ruello
B Thursday 9:30 a.m.-12:30 p.m. Masson

This course is designed to teach students the formal elements of painting and build technical proficiency. Students paint in the studio, mostly from observed situations and still-life setups. Students can choose to work in either oil or acrylic. Critical dialogue and frequent critiques figure largely in the learning process and encourage each student’s personal vision.
Intermediate Portrait Painting I & II
PAI 3333, PAI 3334

Prerequisites: PAI 2320 & DRL 2310

Tuition & Fees  $900

C  Saturday  1:00-4:00 p.m.  Filer

This intermediate course will teach modeling of the human head from live models, as well as from photo references. This will be achieved through demonstrations in oil by the instructor with a focus on observing, learning to see big and small shapes, and comparing spaces using mapping lines and other tools. Students will work from the general to the particular, using a blocking technique and working the whole head to achieve solidarity and a good likeness of the model. This is not an alla prima class. It’s a slower approach to painting, but is effective nonetheless.

Intermediate Painting I & II
PAI 3320, PAI 3321

Prerequisite: PAI 2321

Tuition & Fees  $775

A  Monday  9:30 a.m.-12:30 p.m.  Portman

B  Tuesday  9:30 a.m.-12:30 p.m.  Fuchs

C  Tuesday  1:00-4:00 p.m.  Masson

Intermediate Painting challenges the idea of what painting can be with several projects designed to stretch each student’s technical ability and vision. Formal critiques at the end of each project help determine how well the paintings work. A review of fundamental procedures is included when necessary, but emphasis is placed on personal development. Ongoing references to contemporary painters and demonstrations add to each student’s understanding and skill.
Intermediate/Advanced Painting I & II
PAI 3320, PAI 3321, PAI 4320, PAI 4321
Prerequisite: PAI 2321

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Intermediate Painting challenges the idea of what painting can be with several projects designed to stretch each student’s technical ability and vision. Formal critiques at the end of each project help determine how well the paintings work, and emphasis is placed on personal development. Advanced-level students are encouraged to develop their own projects and visions through a combination of intensive, independent studio work and ongoing guidance from the instructor. The online section of this course will be taught via the Zoom video conferencing app on the given date and time. Instructions on how to access this platform as well as the handouts and other class information will be distributed to students prior to the first class meeting.

Intermediate/Advanced Abstract Painting I & II
PAI 3322, PAI 3323, PAI 4322, PAI 4323
Prerequisite: PAI 2321 or permission of the instructor

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This course is for intermediate- and advanced-level students who want to delve further into the practice of abstract painting. It is a studio-centered course and comes after at least one semester of Intermediate Painting, which is recommended for those who have not practiced abstract painting before. The students work in class, focusing attention on a personal strategy to develop their own voices through abstract painting.
Advanced Painting I & II
PAI 4320, PAI 4321
Prerequisite: PAI 3321
Tuition & Fees $775

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Advanced-level students are encouraged to develop their own projects and visions through a combination of intensive, independent studio work and ongoing guidance from the instructor. There are at least two formal critique days during the semester. Discussions of exhibitions and research on contemporary painters add to the students’ understanding and development of their own painting practices.

Beginning/Intermediate Watercolor I & II
WAT 2380, WAT 2381, WAT 3380, WAT 3381
Prerequisites: DRF 1301 and 2DD 1303
Tuition & Fees $775

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Beginning students are introduced to the inherent properties of watercolor through projects that start with the translation of a single object and progress to include more complex ideas. Intermediate students review the concepts of composition and color, learn new technical approaches, and are encouraged to develop a disciplined studio practice, with personally expressive images as the goal. Ongoing class critiques and guidance are provided. Critiques and demonstrations occur throughout the semester.
Intermediate/Advanced Watercolor I & II: Open Studio
WAT 3380, WAT 3381, WAT 4380, WAT 4381
Prerequisite: WAT 2381
Tuition & Fees $775

B Tuesday 1:00-4:00 p.m. Kerl

Intermediate students review the concepts of composition and color, learn new technical approaches, and are encouraged to develop a disciplined studio practice, with personally expressive images as the goal. Advanced-level watercolor students will develop conceptualization skills and media control. Students are encouraged to develop their own projects. Critiques and demonstrations occur throughout the semester.

Beginning/Intermediate/Advanced Printmaking I & II: Open Studio
PRI 2303, PRI 2304, PRI 3303, PRI 3304, PRI 4303, PRI 4304
Prerequisites: DRF 1301 and 2DD 1303
Tuition & Fees $900

N Monday 6:30-9:30 p.m. Johnson

A Wednesday 9:30 a.m.-12:30 p.m. Johnson

This open-studio course provides students with the opportunity to define personal project goals and to execute them with the help of the instructor. In addition to independent projects, the course will be supplemented with technical demonstrations relevant to the class, opportunities for collaboration, and an optional themed print exchange. Beginning students will be guided through demonstrations of a variety of techniques and optional prompts. Intermediate and advanced students work toward a further refinement of technical procedures with a focus on personal practice and the development of visual content. Critiques and discussions are an important part of the class format. Students are encouraged to have some ideas in mind prior to the start of the semester.

Beginning/Intermediate/Advanced Printmaking: Monoprint I & II
PRM 2301, PRM 2302, PRM 3301, PRM 3302, PRM 4301, PRM 4302
Prerequisites: DRF 1301 and 2DD 1303
Tuition & Fees $900

A Monday 9:30 a.m.-12:30 p.m. Johnson

Monoprinting is a process that utilizes a broad variety of techniques to create unique prints from easily manipulated materials. The variety of media and immediate styles of mark-making make this a great introduction to printmaking for students who enjoy drawing and painting. Over the course of the semester, the class covers printing by hand and with the etching press, as well as screenprinting monoprint methods. Students will learn techniques such as trace monotypes, stencils, additive and reductive monotypes, watercolor monotypes, and watercolor screenprints. No previous printmaking experience is required.
Beginning/Intermediate Printmaking: Stone Lithography I & II
PRI 2315, PRI 2316, PRI 3315, PRI 3316
Prerequisites: DRF 1301 and 2DD 1303

Tuition & Fees $900

N  Wednesday  6:30–9:30 p.m.  Hernandez

In this class, students will learn how to create lithographic images drawn on limestones, using traditional lithographic drawing materials such as tusche and crayon. Each student will complete three projects by the end of the semester.

Beginning Digital Photography I & II
COM 2316, COM 2317
No prerequisite

Tuition & Fees $900

A  Monday  9:30 a.m.–12:30 p.m.  Ponder

N  Tuesday  6:30–9:30 p.m.  Ponder

This two-semester course offers a practical introduction to the process and workflow of digital photography, emphasizing the competence of a DSLR camera. Section I explores black-and-white photography, while section II explores color throughout multiple portfolios. Students in both sections continue to refine their skills while improving creativity in composition and developing personal viewpoints. Instruction covers manual technical skills, framing/composition, lighting, importing/organization, software editing, printing/presentation, white balance, color design, and color calibration. Cameras are not provided. Bring your SLR digital camera to the first class meeting.

Beginning Digital: Photoshop for Artists I & II
COM 2318, COM 2319
No prerequisites

Tuition & Fees $900

A  Tuesday  9:30 a.m.–12:30 p.m.  Ponder

Photoshop is the go-to application for all types of studio practices, and every artist can benefit with Photoshop as a tool in their studio. This course is designed for students with little to zero experience to learn basic photo-retouching skills and some advanced tools for collaging multiple photographs. Basic skills like cropping photos, resizing a photo, editing colors, and correcting exposure will make your photos appear brighter and more professional to help apply for exhibition opportunities as well as share on social media. More advanced skills include layering and transforming different photo files together into original designs. These designs can later be traced onto canvases, turned into photo silkscreens, and much more. Lessons will be incorporated into fun projects to help make learning more enjoyable for all painters, drawers, designers, printmakers, and photographers alike.
Intermediate/Advanced Digital Photography I & II
COM 3316, COM 3317, COM 4316, COM 4317
Prerequisite: COM 2317 or permission of the instructor

Tuition & Fees $900

A  Wednesday  9:30 a.m.-12:30 p.m.  Castillo

At the intermediate levels of digital photography, students manipulate digital photos and found images while exploring the range of ideas Adobe Photoshop makes possible. Emphasis is placed on personal development by exploring contemporary styles, personally expressive projects, and ongoing references to contemporary photographers and artists. Advanced-level students are encouraged to develop their own projects and personal directions with a combination of intensive, independent studio work and ongoing guidance and critique from the instructor. Technical digital darkroom skills will be discussed on an individual basis, but ultimately the students are encouraged to develop a cohesive and conceptually strong body of work.

Intermediate Digital Sculpture I
DGL 3300
Prerequisite: 2DD 1303 or 3DD 1304

Tuition & Fees $900

C  Monday  1:00-4:00 p.m.  Hill

This course focuses on the use of digital tools in the process of producing physical sculpture. Using software such as Rhino 3-D, combined with digital hardware such as laser cutters, 3-D printers, digital CNC cutters/carvers, and a CNC plasma cutter, students design, cut, carve, and assemble a variety of different sculptures from a variety of different materials such as wood, plastic, paper, metal, and found materials. Class assignments are supported with demonstrations and slide presentations.
Photography: Basic Camera and Darkroom Techniques
PHO 1305
No prerequisites

Tuition & Fees $900

A  Tuesday  9:30 a.m.-12:30 p.m.  Blakemore

N  Tuesday  6:30-9:30 p.m.  Blakemore

Through this introductory course, students expand their knowledge and understanding of the technical and aesthetic fundamentals of photography, providing a strong foundation for further study of both film and digital photography. Students receive extensive instruction on camera operation, black-and-white film processing techniques, and traditional darkroom printing skills. In-depth class discussions include composition and image making, F-stop and aperture settings, depth of field, lighting, and optics. **Beginners are required to use an adjustable 35mm film camera (no pocket or point-and-shoot cameras),** but use of other film camera formats, such as the Holga, are also encouraged later in the semester. **Please bring your camera to the first class meeting.**

Beginning Photography I & II
PHO 2305, PHO 2308
Prerequisite: PHO 1305

Tuition & Fees $900

C  Tuesday  1:00–4:00 p.m.  Blakemore

In this course, students refine the black-and-white processing, printing, and conceptual skills learned in Basic Camera and Darkroom Techniques. Emphasis is placed on developing personal viewpoints and becoming confident with the technical aspects of exposures, processing, and printing. Only black-and-white film will be used.

Beginning/Intermediate Photography I & II
PHO 2305, PHO 2308, PHO 3305, PHO 3308
Prerequisite: PHO 1305

Tuition & Fees $900

N  Wednesday  6:30–9:30 p.m.  Blakemore

In this course, beginning students refine the black-and-white processing, printing, and conceptual skills learned in Basic Camera and Darkroom Techniques. Emphasis is placed on developing personal viewpoints and becoming confident with the technical aspects of exposures, processing, and printing. Only black-and-white film will be used. Intermediate students continue to refine their processing, printing, and conceptual skills. Emphasis is placed on developing personal viewpoints and becoming proficient with the technical aspects of exposures, processing, and printing.
Intermediate Photography I & II
PHO 3305, PHO 3308
*Prerequisite: PHO 2308*

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Students continue to refine their processing, printing, and conceptual skills in Intermediate Photography. Emphasis is placed on developing personal viewpoints and becoming proficient with the technical aspects of exposures, processing, and printing.

Intermediate Photography: Non-silver Processes
PHO 3302
*Prerequisites: PHO 1305 and COM 2316 or permission of the instructor*

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Designed to explore alternative photographic processes, this course introduces students to making photo-based works of art that are not dependent on conventional camera or darkroom processes. Image-making techniques include cyanotype (blueprinting), kallitype, salted-paper photographs (the first photographic process), and cliché-verre (hand-drawn negatives). Individual expression and experimentation are encouraged.

Advanced Photography I & II
PHO 4305, PHO 4306
*Prerequisite: permission of the instructor*

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This course emphasizes the use of photography as a vehicle for personal vision and expression through technical, conceptual, and perceptual approaches. Individual and group critiques are conducted.
3-D COURSES

3-D Design
3DD 1304
No prerequisite

Tuition & Fees $775
A Tuesday 9:30 a.m.–12:30 p.m. Dennard

This fundamental course prepares the student for further study in three-dimensional studio classes. An introduction of the components and elements of three-dimensional design is presented along with an exploration of a variety of materials and techniques used by the three-dimensional artist. The course is composed of in-class discussion and critiques, exercises done in class, and larger and more involved projects that are primarily done outside of class. The emphasis on developing vocabulary, awareness of form, and experimentation with new materials and concepts will offer the student a solid foundation to pursue three-dimensional courses.

Beginning Sculpture I & II
SCU 2330, SCU 2331
Prerequisite: 3DD 1304 (DRF 1301 is highly recommended)

Tuition & Fees $900
A Monday 9:30 a.m.–12:30 p.m. Hill
N Monday 6:30–9:30 p.m. Hill

Beginning Sculpture I and II introduce students to the possibilities of sculptural form and space by exploring the aesthetic and conceptual potential of materials and processes. The first semester focuses on fabrication techniques, specifically the use of wood and metal. Traditional tools and techniques are demonstrated, and as students become proficient, they are encouraged to experiment and develop their own artistic goals. Beginning Sculpture II focuses on completely different processes and materials, namely mold making, clay, plaster, and found material. Basic techniques are introduced alongside slide presentations and critiques to help students become familiar with the ideas that form the foundation of contemporary sculpture. Hand tools, power tools, mold-making techniques, ceramic processes, and other practices are explored.
### Intermediate/Advanced Sculpture: Mixed Media I & II
SCU 3333, SCU 3334, SCU 4333, SCU 4334

**Prerequisite:** SCU 2331

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Intermediate students focus on the technical and conceptual issues of contemporary sculpture using wood, clay, plaster, and steel as primary media. Advanced students focus on the production of work in the studio, using a wider variety of media and also addressing issues of format, which are tailored to particular interests. Group and individual critiques, as well as slide presentations, are incorporated.

### Intermediate/Advanced Sculpture: Alternate Methods for Modern Sculpture I & II
SCU 3342, SCU 3343, SCU 4342, SCU 4343

**Prerequisites:** SCU 2331

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In this course, students focus on the technical and conceptual issues of modern sculpture while exploring the properties of plaster, mold-making, and slip-casting methods. These foundational techniques will expand toward utilizing a broad range of materials and processes. Students will operate under the expanded art practice, prioritizing an experimental and interdisciplinary studio environment. Group and individual critiques, as well as slide presentations, are incorporated.

### Beginning Ceramics I & II
CER 2340, CER 2341

**Prerequisite:** 3DD 1304 (DRF 1301 is highly recommended)

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This course introduces students to the tools, techniques, and vocabulary of clay through lectures, demonstrations, and studio participation. Emphasis is placed on problem solving, with clay as the design medium, using the traditional techniques of hand building and wheel throwing.
Beginning/Intermediate Ceramics: Hand Building I & II  
CER 2346, CER 2347, CER 3346, CER 3347  
Prerequisite: 3DD 1304  
Tuition & Fees  $900  

N  Monday  6:30–9:30 p.m.  Dennard  

This course will concentrate on the multiple techniques ceramics artists use to build forms. The student will explore forms and molds and slab-and-coil construction. It is an excellent place for the student new to ceramics to develop basic skills and learn about clay, building techniques, and firing and glazing. Intermediate students will be challenged by more sophisticated projects using multiple building techniques to make larger and sculptural pieces. All students will be asked to participate in technical lectures, glazing and firing processes, and in-class critiques. It is an opportunity for a sound foundation for further ceramics study for the beginning student and further expansion of skills and techniques for the intermediate student.

Intermediate Ceramics I & II  
CER 3340, CER 3341  
Prerequisite: CER 2341 or equivalent  
Tuition & Fees  $900  

N  Wednesday  6:30–9:30 p.m.  Peterson  

In this course, students will complete specific projects designed to refine their skills using the method of their choosing—hand building and/or wheel throwing. Demonstrations are tailored to student interest within each project and can include but are not limited to: slip/glaze mixing, throwing/trimming, tool making, and such. Emphasis is placed on intentional form development through research, planning, and individual as well as group discussions.

Intermediate/Advanced Ceramics: Hand Building I & II  
CER 3346, CER 3347, CER 4346, CER 4347  
Prerequisite: CER 2341 or equivalent  
Tuition & Fees  $900  

A  Wednesday  9:30 a.m.–12:30 p.m.  Forster  

In this course students will continue to develop technical ability with clay and ceramic processes with a focus on hand building. Students will go through a series of projects intended to enhance their working proficiency with the material while advanced students will propose a focused topic of research for the term. In addition, students will be asked to assist in at least one bisque kiln loading/unloading as well as to continue developing an individual vocabulary of glazes.
Intermediate/Advanced Ceramics: Wheel Throwing I & II
CER 3348, CER 3349, CER 4348, CER 4349

Prerequisite: CER 2341 or equivalent

Tuition & Fees $900

A Tuesday 9:30 a.m.-12:30 p.m. Forster

In this course students will continue to develop technical ability with clay and ceramic processes with a focus on the wheel. There will be an emphasis on design elements and craftsmanship. Demonstrations cover different forms intermediate students will be required to make while advanced students propose a topic of research for the term. In addition, students will be asked to assist in at least one bisque kiln loading/unloading as well as to continue developing an individual vocabulary of glazes.

Intermediate Ceramics: Narrative Sculpture I & II
CER 3350, CER 3351

Prerequisite: CER 2341 or equivalent

Tuition & Fees $900

A Friday 9:30 a.m.-12:30 p.m. Dennard

The focus of this class is narrative sculpture. Using images and materials to create personal stories, students are encouraged to write, draw, think, and craft. Topics explored include how to use images to create symbolic meaning and how to sculpt stories that allude to universal themes, fantasy, or allegory. While clay is a basis, the work is not limited solely to the ceramic process. A broad range of materials and techniques will be covered.

Intermediate/Advanced Ceramics I & II
CER 3340, CER 3341, CER 4340, CER 4341

Prerequisite: CER 2341 or equivalent

Tuition & Fees $900

A Monday 9:30 a.m.-12:30 p.m. Dennard

Intermediate students are encouraged to begin to refine ideas while studying basic glaze information and techniques. Kiln-loading and firing techniques and information will be part of the class. Students will learn more complex building and throwing techniques to further develop as a ceramics artist. Extended and repetitive throwing is part of the curriculum. Larger hand building will also be covered. Students will develop individual, unique work to prepare for more advanced study. Advanced students will work individually and in conjunction with instructor assistance in developing a proposal for refining ideas and technical abilities. Developing a personal approach to express oneself in the ceramic medium is the goal of this class. Frequent evaluation with the instructor and interaction with the other class members will assist students in developing these skills.
Advanced Ceramics: Ceramics in the Environment I & II
CER 4338, CER 4339
Prerequisite: CER 3341 or equivalent
Tuition & Fees $900

C  Wednesday  1:00–4:00 p.m.  Forster

In this course students propose sculpture or installation projects to exhibit in the Craft Garden at the Houston Center for Contemporary Craft. Logistics to exhibiting ceramics in outdoor public spaces will be addressed in addition to large-scale ceramic sculpture and site-specific installation. Lecture will cover the dos and don'ts of writing strong project proposals. Technical and conceptual assistance will be provided on an individual basis and HCCC curatorial staff will periodically visit to offer feedback.

Intermediate Ceramics: Alternative Firing I & II
CER 3342, CER 3343
Prerequisite: CER 2341 or equivalent
Tuition & Fees $900

A  Tuesday  1:00–4:00 p.m.  Forster

In this course, students look back to historical ceramics and primitive firing processes to learn more about clay bodies, kilns, and firing. Clay and surface decorating techniques pertinent to alternative firing processes will be addressed in lectures and students will have the opportunity to learn various firing processes, including Sagger, pit, raku, and experimental fuming.

Advanced Ceramics I & II
CER 4340, CER 4341
Prerequisite: CER 3341 or equivalent
Tuition & Fees $900

N  Tuesday  6:30–9:30 p.m.  Forster

In consultation with the instructor, each student proposes a self-directed investigation, with clay as the medium for visual expression. During the semester, the student’s goals and direction are discussed, methods of presentation are addressed, and the student’s critical analyses of the work are continually reviewed.
Beginning Jewelry I & II
JWL 2360, JWL 2361
Prerequisite: 3DD 1304 (DRF 1301 is highly recommended)

Tuition & Fees $900

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This two-semester course is the basis for any further jewelry explorations. In the first semester, students acquire the basic skills needed to fabricate jewelry out of nonferrous metals (copper, brass, nickel, sterling, and gold). A progression of techniques—from sawing, riveting, and soldering to bezel-stone setting—is combined with the refinement of design sensibilities and aesthetic considerations. The second semester continues the development of fabrication skills; examines the possibilities of content; and introduces additional techniques that explore texture, volume, and alternative methods of setting stones.

Intermediate Jewelry I & II
JWL 3360, JWL 3361
Prerequisite: JWL 2361

Tuition & Fees $900

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The first semester of this two-semester course explores the lost-wax casting process with an emphasis on matrix development. The second semester, which focuses on fabrication techniques applied to containers, covers a variety of forms, including lids and hinging mechanisms.

Advanced Jewelry: Special Topics I & II
JWL 4360, JWL 4361
Prerequisite: JWL 3361 or permission of the instructor

Tuition & Fees $900

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This advanced-level course introduces students to more complex forming processes and surface treatments such as forging, raising, patinas, and plastics. Independent development is emphasized as students combine process with concepts and content.
Beginning/Intermediate/Advanced Jewelry: Enameling I & II
ENM 2362, ENM 2363, ENM 3362, ENM 3363, ENM 4362, ENM 4363
Prerequisite: 3DD 1304 (DRF 1301 is highly recommended)

Tuition & Fees $900

A  Monday  9:30 a.m.-12:30 p.m.  Harrell

Each semester of enamel covers three techniques, giving a student a wide range of experiences in mastering the enamel medium. While the first few semesters do not require a knowledge of metalworking, instruction will be given in metals skills that are appropriate to the specific projects as the student progresses. The first semester introduces the basics of enamel, stencil, sgraffito, and painting (Limoges). The second semester focuses on cloisonné, screenprinting, and constructing basse taille earrings. The third semester involves the etching of copper with applied enamel (champlevé), constructing and enameling a fine silver bead, and spraying of liquid enamel. The fourth semester is making sawed plique-à-jour, making a cutting die, and using a hydraulic press for enamel components.

Advanced Jewelry: Enameling I & II
ENM 4362, ENM 4363
Prerequisite: ENM 3363 or permission of the instructor

Tuition & Fees $900

C  Monday  1:00-4:00 p.m.  Harrell

At the advanced level, the student is ready to use the technical information of the first four semesters to create a more personal direction. Each semester begins with several samples that will explore specific techniques. There will be demonstrations of each sample and group critique, discussion, and sharing. The final project of the semester is more complex and can involve enamel and metal techniques. There will be discussion and direction each week to help facilitate that design. Instructor approval and completion of all projects assigned in the first four levels of the course are required.
CRITIQUE AND SEMINAR COURSES

Advanced Works on Paper Critique I & II
CRT 4396, CRT 4397

Prerequisite: admission by portfolio review

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Online: Tuesday 9:30 a.m.–12:30 p.m. Ruello

This critique course is designed for the serious, advanced student working in drawing or water-based media on paper. The course provides an arena for constructive criticism within a nurturing environment. As this is primarily a critique course, most work discussed will be on art that was created outside of the classroom. The amount of time with each student will be divided based on class size. Online courses will be taught on a video conferencing app on the given date and time. Instructions on how to access the platform as well as the handouts and other class information will be distributed to students prior to the first class meeting.

Advanced Studio Critique I & II
CRT 4394, CRT 4395

Prerequisite: permission of the instructor

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This critique course is designed for advanced students in any area trying to develop a fuller understanding of their work through ongoing feedback, discussion, and critique. Students will learn as much by acutely observing and discussing the work of peers as from their own. As in any critique class, work discussed is made independently outside the classroom. The course builds in field trips and an outside critique visitor. This intensely nurturing course allows students to grow their work substantially.
ADVANCED STUDIO BLOCK
CRT 4400 BLOCK Seminar
CRT 4401 BLOCK Critique
Prerequisite: admission by application

Tuition & Fees $2,200

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This intensely focused program meets every Friday for the entire day and is comprised of weekly morning seminars and afternoon critiques with area artists, critics, and curators. Weekly seminars require advance preparation and focus on contemporary artists’ practices, combining lecture, discussion, field trips, and research. The program is designed for advanced students with their own studios and ongoing studio practices. BLOCK encourages the development of a peer group of artists, allowing for lasting interactions and shared learning. Admission is by application. Application information and FAQs can be found at mfah.org/block. Included in the $2,200 per-semester fee, students have access to areas of the school equipment/classrooms within regular school hours outside of class times. There will be a curated exhibition after the conclusion of each year.

Please note: this focused, year-long program including seminar and critique is for advanced students with their own studios and ongoing practices. For more information regarding applications, please visit mfah.org/block.

SEMINAR WORKSHOPS
Seminar: Performance as a Social Practice
AW 469
No prerequisite

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<tr>
<th>7 Sessions:</th>
<th>September 8–October 20</th>
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Tuition $400

Students will be introduced to performance art and embodied practices through a series of lectures examining historical practices and contemporary methodologies. Assignments will combine research, in-class discussions, collaborative projects, and the development of a socially engaged personal performance. Students will be encouraged to open themselves up to influences from a variety of sources: art, music, literature, popular culture, and their own histories. Experience in any artistic medium is welcome and will be incorporated into the performances.
**Seminar: Coffee and Conversations**
AW 470
No prerequisite

7 Sessions: September 2–October 14
Saturday 10:00 a.m.–12:00 noon  Palmer
Tuition $250

Welcome back this popular workshop series, Coffee & Conversations! For seven Saturday morning sessions we will be using this newly reinstated workshop to let you meet some of the key players of the Glassell Studio School in depth. We will discuss their first artistic experiences, as well as their educations, important lessons and teachers, art practices, and visions for themselves in the future. We will talk with Paul Coffey, the director of Glassell, and Patrick Palmer, Studio School dean, as well as some of the key faculty/department heads: Amy Blakemore, Jeff Forster, Francesca Fuchs, J Hill, and Sandie Zilker. Join us for some fun conversations with these engaging artists, and learn more about how each of these developed into such interesting individuals.

**ART HISTORY WORKSHOPS**

**Art History: Latinx Artists in Houston Today**
AW 474
No prerequisite

7 Sessions: September 19–October 31
Tuesday 5:00–7:00 p.m.  Chevez
Tuition $250

This workshop will focus on Latinx artists who chose Space City as their home. Houston, the third largest and most diverse city in the United States, is home to some of the largest and best private and museum collections of Latino-Hispanic American art. This course will explore how these talented, successful, and passionate people are navigating the amazing journey of being an artist, delving into their processes of finding their own languages of expression. We will reflect on their origins, inspiration, and influences; explore their interests and masters, and how they interact in the artistic community; and discover how they return to their Latino roots.
ENVIRONMENTAL ART WORKSHOPS
Finding Creativity: Intro to Sustainable Art Practices
AW 475
No prerequisite

7 Sessions: August 22–October 3
 Tuesday 9:30 a.m.–12:30 p.m. Manalo
Tuition $400

This workshop will explore creative identity through alternative art practices. We will learn how to make tools for self-expression with readily accessible objects from nature or the surrounding environment. By seeing and looking at objects differently, we will be doing a deep dive into our personal stories as a way to develop our creative practice and how it can be sustainable, meaningful, and intentional. The workshop encourages walking, observing, foraging, and play.

Seminar: The Social Practice of Eco Art
AW 442
No prerequisite

7 Sessions: October 2–November 20 (No class on October 9)
 Monday 1:00–4:00 p.m. Klement
Tuition $400

This eco-art class is designed to introduce participants to art that inspires ecological regeneration, its creative potential, and its power to restore balance to our planet. In this course, we will examine the endangered knowledge of our Coastal Prairie natural history and its function. We will explore aspects of holistic regenerative biological systems and systems thinking in urban landscapes. As an artist, you will consider your potential to address society’s most significant challenges—food, water, climate, and health. You will discover new materials, ideas, and ways to see your creative abilities, apply these to natural systems, and influence our cultural and ecological history.
2-D WORKSHOPS

Printmaking: Exploring Collagraph Printing
AW 467
No prerequisite

7 Sessions: August 23–October 4

Wednesday 1:00–4:00 p.m. Johnson

Tuition $465

Collagraphs are a versatile form of printmaking that is created by collaging elements and drawing imagery on a supporting board, which can then be printed in multiples using both relief and intaglio techniques. In this budget-friendly process, imagery is made using a variety of tools and materials often found around your home and studio. This includes but is not limited to cloth, plastics, fibers, stickers, sandpaper, grit, acrylic media, tape—the list goes on! Students are able to play and experiment with these different textures and media and by the end of the workshop will have created multiple prints. Open to all levels of experience.

Printmaking: Screenprinting Patterned Textiles
AW 468
No prerequisite

7 Sessions: October 11–November 29 (No class on November 22)

Wednesday 1:00–4:00 p.m. Johnson

Tuition $465

In this workshop students create their own patterns and screenprint their designs by hand onto fabrics. Instruction will include how to prepare and treat fabrics, how to create a variety of patterns, and how to screenprint, plus discussions will include how printed fabrics can be applied to a larger studio practice. Students will learn how to create these patterns using stand-alone motifs as well as interlocking designs. This workshop is open to all levels of experience.

Painting: Introduction to Icon Painting
AW 471
No prerequisite

7 Sessions: October 6–November 17

Friday 9:30 a.m.–12:30 p.m. Eisele

Tuition $475

In this introduction to iconography you will learn about the medium of egg tempera and gilding while working with a traditional Byzantine iconography pattern. We will cover making the egg and wine mixture and the process of mixing the pigment, in addition to gilding with 24k gold leaf over clay bole and the layered, stylized painting method. All supplies are included with tuition.
Painting: Focus on Still Life with Watercolors
AW 472
No prerequisite
3 Sessions: October 16-30
  Monday 9:00 a.m.-12:30 p.m. Liebl
Tuition $400

This four-session workshop is dedicated to investigating the narrative using representational subject matter. Everyday objects as symbolic imagery will weave into the artist's personal storytelling. Composition, color, and texture will be explored using both watercolor and transparent acrylics.

Mixed Media: Slow-Stitching Thread Painting
AW 458
No prerequisite
7 Sessions: September 12-October 31 (No class on October 10)
  Tuesday 5:30-8:30 p.m. McMahon
Tuition $400

Work a canvas from concept to creation. Learn how to see painting from a different perspective by learning different hand-stitch techniques, using different threads and media to stitch, and potentially mixing media. Textiles and threads have been used as an artistic medium for centuries—understand how to incorporate and use them in traditional and nontraditional ways in your work.

3-D WORKSHOPS
Sculpture/Ceramics: Using Porcelain Slip in Clay Sculpture
AW 473
No prerequisite
7 Sessions: August 26-October 7
  Saturday 1:00-4:00 p.m. Matthews
Tuition $465

This seven-week intensive workshop is designed to open your imagination to the possibilities of materials outside of traditional ceramics. Participants are encouraged to experiment to develop their unique use of the materials.
Ceramics: Wheel-Throwing Workshop Session I
AW 347-1
No prerequisite

7 Sessions: August 26–October 7
Saturday 9:30 a.m.–12:30 p.m. Oloshove
Tuition $465

Ceramics: Wheel-Throwing Workshop Session II
AW 347-2
No prerequisite

7 Sessions: October 14–December 2 (No class on November 25)
Saturday 9:30 a.m.–12:30 p.m. Oloshove
Tuition $465

Are you new to the wheel? Have you struggled with throwing in the past? This workshop is a practical introduction to throwing on the pottery wheel. Students will be able to hone their form and technique through hands-on demonstrations and lectures followed by group critique. The course is focused on producing traditional, functional pottery with an emphasis on creating multiples. In addition to wheel time, students will learn the importance of material control, studio workflow, and glazing applications. This workshop was created to develop a strong throwing foundation with practical tips and advice to enhance the success of each student. Become comfortable to take the wheel!

Ceramics: Kaleidoscope Colorful Glaze
AW 434
Prerequisite: Beginning Ceramics or equivalent

7 Sessions: September 15–October 27
Friday 1:00–4:00 p.m. Oloshove
Tuition $465

This workshop will explore the vibrant colors of glaze. Students will learn about fun new glazes with a variety of surfaces and popping color. We will unlock the mysteries of the glaze room together and learn how to read a glaze recipe and create fresh glaze from scratch. This course is sure to inspire and empower you on your glazing journey in ceramics.
Jewelry/Enameling: Creating Enamel Elements for Jewelry
AW 465
No prerequisite

7 Sessions: August 21–October 16 (No class September 4 & October 9)

Monday 6:30–9:30 p.m. Harrell

Tuition $465

Make a big statement in a small space by creating enamel focal pieces for your jewelry designs. No previous enameling experience is required as the instructor will cover the basics along with demonstrations of numerous decorative techniques. While there are no prerequisites for this workshop, it is intended for artists who already have basic metalsmithing and fabricating skills who want to add a new skill set to their tool box. Each student will have the opportunity to create several enamel pieces, using mostly studio supplies. Later, the instructor will cover design and construction considerations of fabricating a setting to hold a selected enamel piece. Relevant techniques, such as cold connections and tap and die, will be covered. The enamels used in this course will be provided. Students must supply the metal, such as silver, that they plan to use to set their enamel piece.

Jewelry/Enameling: Mixed-Media Approaches to Enamel Screenprinting
AW 466
No prerequisite

7 Sessions: October 23–December 4

Monday 6:30–9:30 p.m. Harrell

Tuition $465

Across disciplines, artists have long incorporated multiple sources into their work. Enamel—the application of colored ground glass to metal—is a medium that lends itself particularly well to the layering of techniques, colors, and images. There are no prerequisites for this class, which begins with an overview of the enameling process as it applies to this technique. Next, students will collect, create, and compose imagery—including photographs, drawings, or text—that will be transformed into a silkscreen that can be applied directly to the enameled panels they have created. Students will learn enameling basics as they prepare the 6 x 6-inch enameled panels they will apply to the custom screen they create. As students layer imagery and color over progressive brief firings, they will be impressed by the unmatched depth and visual interest that enameling brings to their work.
STUDENT EVENTS

Annual Gala
The school hosts an annual gala and benefit auction each spring. This event is the only fundraising event dedicated to the school, and funds raised support operating costs for the school’s programming. More information, including student ticket information, is available at the end of the spring semester.

Lectures
Both the Studio School and the Core Program sponsor a number of free lectures each year. All students are encouraged to attend. More information on lectures is available in the MFAH calendar.

Levant Foundation Gallery
The first-floor gallery shows the work of Glassell-related artists, including students, faculty, and alumni. Annual shows include the Juried Student Exhibition, the Block Show, and the Core Show.

Leslie and Brad Bucher Gallery
The second-floor gallery shows the work of artists in the Core Residency Program and related artists, as well as the Certificate of Achievement program’s graduate exhibition at the end of the spring semester.

Orton Gallery
The third-floor gallery focuses on current student work. Shows include departmental work, fundamental-class work, first-semester work, and faculty-selected exhibitions.

Kinder Morgan Exhibition Program
The Glassell School of Art is proud to present a series of exhibitions at the Kinder Morgan Building in downtown Houston. The series features artwork by Studio School faculty and students, highlighting the depth and variety of courses that the Glassell School offers. Information on each exhibition, including how to submit work, is available from the administrative office.

Leadership Circle
For those who wish to contribute $2,500 or more and receive benefits that reach throughout the Museum, the Leadership Circle offers exclusive access to the MFAH.
FALL 2023 ENROLLMENT FORM

Workshops: Students must be at least 18 years of age and have completed high school or high school equivalency testing to enroll.

Student Information

Have you attended the Glassell Studio School at any time in the past? □ No □ Yes, last enrolled ________________ Today’s date

Name ____________________________ Date of birth ______________________

Address ____________________________

City/State ____________________________ Zip code ______________________

Email address ____________________________

Phone ____________________________

Emergency contact name ____________________________ Emergency contact phone ______________________

Course number ____________________________ Day ____________ Time ____________ Instructor ______________________

Course number ____________________________ Day ____________ Time ____________ Instructor ______________________

Course number ____________________________ Day ____________ Time ____________ Instructor ______________________

How did you hear about the Glassell School?
□ MFAH □ Houston Chronicle □ Web □ Social Media □ Other ______________________

Return completed form and full payment: Complete form on reverse.

By email: registration@mfah.org

By mail:
Studio School Registrar
MFAH, Glassell School of Art
P.O. Box 6826
Houston, TX 77265-6826

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MFAH Patron-Level Membership

MFAH members at the Patron level and above are eligible for a 5% discount. Member benefits are nontransferable and may be used only by persons on the member account.

For information about the many benefits of MFAH membership, visit mfah.org/member or call 713-639-7550.

☐ I am not an MFAH member, but I would like to join, and my dues are included.
   (Select a level below to be eligible for 5% discount.)
   ☐ $200 Patron   ☐ $350 Supporting   ☐ $800 Sponsor   ☐ $1,500 Benefactor

☐ I am an MFAH Patron + member:

__________________________
Name of member, as it appears on your membership card

__________________________
Member ID #
(located under the bar code on your membership card)

Expiration date

Tuition and Fees

$______________________ Tuition* $______________________ Donation to Glassell School

$______________________ Total amount

Tuition and lab fees for art history courses are listed on page 6. Tuition and lab fees for workshops are listed with each course description.

Payment

☐ My check is enclosed. ☐ Charge payment to my credit card:

__________________________
Card number

__________________________
CVC

__________________________
Expiration date

__________________________
Name as appears on card (please print)

__________________________
Name (signature)

I have read and understand all admission requirements and policies, including the refund policy available on the Glassell Studio School website (mfah.org/studioschool). By signing below, I also agree to charges to my credit card in the amount due. Registration will not be processed without signature of student. Proxy signatures not accepted.

__________________________
Signature
FACULTY AND STAFF

Staff

Paul Coffey
Director

Jennifer Cronin
Associate Director

Patrick Palmer
Faculty Chair and Dean

Sandra Zilker
Associate Dean of Student Activities

Mathilde Bowen
Registrar

Shelby O’Dell
Studio School Program Coordinator & Communications Liaison

Aryel Montalvo
Assistant to the Director

Faculty

Michael Bise
MFA, University of Houston; BFA, University of North Texas

Michael Bise has taught painting at the Glassell School since 2013. He received a BFA in drawing and painting from the University of North Texas in 2001 and an MFA in drawing and painting from the University of Houston in 2005. His work has been shown at the Contemporary Arts Museum Houston, the Art Museum of Southeast Texas, the McKinney Avenue Contemporary in Dallas, and Fort Worth Contemporary Arts at TCU. He was the recipient of a Houston Arts Alliance Individual Artist Grant and the Hunting Art Prize, a finalist for Artadia in 2014, and a nominee for the Texas Contemporary Award in 2012. His work is in the collections of the Museum of Fine Arts, Houston; the Houston Airport System; the City of Houston; and the Art Museum of Southeast Texas, Beaumont. He regularly contributes criticism and reviews for the online art journal Glasstire and is represented by the Moody Gallery in Houston. mbise@mfah.org

Amy Blakemore
Department Head, Photography MFA, University of Texas; BS, BA, Drury College

Amy Blakemore has been teaching photography at the Glassell School since 1985 and is the head of the photography department. She received a BS in psychology and a BA in art from Drury College (now Drury University) in Springfield, Missouri, and an MFA from the University of Texas at Austin. She was also a Core Program Artist in Residence at the Glassell School. Blakemore’s photographs have been exhibited at the Whitney Museum of American Art 2006 Biennial, Day for Night. Her twenty-year retrospective (2009) at the Museum of Fine Arts, Houston, traveled to the Seattle Art Museum and the Oklahoma City Museum of Art. Blakemore honed Blakemore as the Texas Artist of the Year in 2015 and presented an accompanying exhibition of her work. Blakemore has exhibited with Inman Gallery in Houston for more than two decades. ablakemore@mfah.org

Jimmy Castillo
MFA, BFA, University of Houston

Jimmy Castillo is an artist and independent curator in Houston. A native Houstonian, Castillo is a graduate of the Kinder High School for Performing and Visual Arts in Houston. He received his BFA (2000) and MFA (2019) from the University of Houston. His work has been exhibited nationally, and is represented in the collections at the Museum of Fine Arts, Houston, and the Harry Ransom Center at the University of Texas in Austin. Castillo’s work often uses photography to examine the endurance of the powerless against the powerful, and his current projects include a photographic series about the changes and memories of Northside, the Houston neighborhood where he was born, and where he still lives with his family.

Maria Chevez
BA, Universidad Nacional de La Plata, Argentina

Maria Chevez earned a bachelor’s degree in architecture in 1997 at the Facultad de Arquitectura y Urbanismo, Universidad Nacional de La Plata, Argentina. Chevez is a designer, a creative, an object and model maker, an educator, and an art curator. She studied at the School of Fine Arts at UNLP at an early age; and became fascinated with architecture and fusions of art, art history, films, cities, museums, and the construction of the space itself that integrate humanism. She curated art exhibitions in Buenos Aires, Miami, Houston, and Manhattan. Chevez advises artists and gallerists. She has received awards in international architectural competitions leading creative teams. She taught Visual Communication and Design Studio at the school of architecture for more than 20 years in La Plata and CABA.

Charlotte Cosgrove
MFA, University of Pennsylvania; BA, Pennsylvania State University

Charlotte Cosgrove joined the Glassell faculty in 1967, teaching studio and art history courses. She completed a bachelor of applied art degree at Pennsylvania State University and an MFA in painting from the University of Pennsylvania. Solo exhibitions include A Transitory Realm (2009) at the Art Museum of Southeast Texas in Beaumont and...
Sharon Dennard  
**BA, University of Houston**

Sharon Dennard has taught ceramics at the Glassell School since 2003. Her relationship with visual art began in the fashion industry. The forms, patterns, and colors used in clothing sparked a creativity and interest in design that led her to a degree in photojournalism from the University of Houston. She continued her studies at the Glassell School of Art of the Museum of Fine Arts, Houston, and expanded her interest from photography to design with fabricated metal forms and a number of materials she used in her fabricated, one-of-a-kind jewelry. She is a native of Texas, but has also lived for extended periods in Brazil, Alaska, and England. She maintains a private studio on west Galveston Island. Falkenhagen is best known for her recent solo show Karen Eisele: *Icons* at the Museum of East Texas, her 2021 solo show *Encoded* at Stephen F. Austin State University, Lawndale Art Center’s *The Big Show*, the Texas National, New Texas Talent Exhibition, Assistance League of Houston’s Celebration of Texas Art, and *Icon* in Norfolk, Virginia. Eisele was selected to attend the Atelierhaus Hilksen Residency in Salzwedel, Germany, in 2019, where her work was shown at the Mönchskirche Gallery. Eisele has a master of architecture degree from Texas Tech University. She received her Certificate of Achievement from the Glassell School of Art of the Museum of Fine Arts, Houston, in 2019 and has studied traditional Byzantine iconography since 2004.  

**Diane Falkenhagen**  
**MFA, University of Houston; BFA, University of North Texas**

Diane Falkenhagen holds a BFA from the University of North Texas and an MFA from the University of Houston. She is a native of Texas, but has also lived for extended periods in Brazil, Alaska, and England. She maintains a private studio on west Galveston Island. Falkenhagen is best known for her fabricated, one-of-a-kind jewelry. Her mixed-media compositions often combine evocative pictorial imagery with fabricated metal forms and a diverse range of art media. Her work is an unconventional marriage of material and content that references myriad interests including memory, metaphor, figuration, romanticism, historical ornament, art history, and iconography.

Eddie Filer  
**MFA, BA, University of Houston – Clear Lake**

Eddie Filer is a native of Galveston, residing in Texas City, Texas. He earned his bachelor of arts degree and masters of art degree from the University of Houston – Clear Lake. He has won numerous awards in art, including two Certificates of Excellence from the Portrait Society of America’s Annual International Portrait Competition. He has also taught art in public schools, as well as at Galveston College.  

Jeff Forster  
**Department Head, Ceramics MFA, Southern Illinois University; BA, St. John’s University**

Jeff Forster joined the Glassell School faculty in 2009 and is the head of the ceramics department. He has a BA from St. John’s University and an MFA from Southern Illinois University. He has exhibited nationally and internationally, winning awards including Juror’s Choice Award in Ceramic Object/Conceptual Material and the Luis Jiménez Award for First Place in Sculpture on Campus at Southern Illinois University. Forster was awarded the Helen Drutt Studio Fellowship with his residency at the Houston Center for Contemporary Craft and completed residencies at Lone Star College–North Harris and the Armory Arts Center. Besides teaching and maintaining a studio practice, Forster sits on the Artist in Residence Committee at the Houston Center for Contemporary Craft and the Artist Advisory Committee for Fresh Arts. He also served on the board of the National Council on Education for the Ceramic Arts for the 47th annual conference in Houston. jforster@mfah.org

Francesca Fuchs  
**Department Head, Painting MFA, Kunstkademie Düsseldorf, Germany; BFA, Wimbledon School of Art, UK; BA, Bristol University, UK**

Francesca Fuchs has taught at the Glassell Studio School since 1997,
where she is head of the painting department. She completed a BFA at London’s Wimbledon School of Art (now Wimbledon College of Arts, University of the Arts, London) in 1993 and an MFA at the Kunstkademie Düsseldorf, Germany. Fuchs came to Houston in 1996 for the Core Residency Program. Her work has been shown at venues including the Modern Art Museum of Fort Worth; the Museum of Fine Arts, Houston; the Institute of Contemporary Arts, London; Whitechapel Art Gallery, London; and the Suburban, Oak Park, Illinois. She has had solo exhibitions at the Contemporary Arts Museum Houston; the Art Museum of Southeast Texas, Beaumont; and most recently at testsite, Austin. Fuchs has participated in residencies at MacDowell and Dora Maar and is the recipient of two Artadia Awards, three Individual Artist Grants from the City of Houston, and the inaugural U.S. Hunting Art Prize. She has taught at the University of Virginia, Charlottesville; Rice University; and the University of Houston. Fuchs’s work is represented by Inman Gallery, Houston; and Talley Dunn Gallery, Dallas. ffuchs@mfah.org

Heidi Gerstacker
MFA, University of Houston; BFA, University of Texas

Heidi Gerstacker is known for her subtle and delicate work based upon nature. Her pieces reflect a minimal geometric design sensibility with which she explores the theme of seasonal adaptations of plants, insects, and the weather. Her work incorporates traditional metalsmithing and vitreous enameling. Originally from Germany, Gerstacker is an artist/metal smith/jeweler/educator based in Houston, Texas. She received her MFA from University of Houston in jewelry and metalsmithing and her BFA from University of Texas at Austin. Her work has been exhibited nationally and internationally in curated and juried exhibitions. It can be found in the Smithsonian American Art Museum, City of Houston Civic Art Collection, the Center for Contemporary Art & Culture of the Museum of Contemporary Craft, Dahl Fine Arts Center, and the Ollie Trout Collection at the University of Texas.

Mark Greenwalt
MFA, Pratt Institute, Brooklyn, NY; MA, Stephen F. Austin State University, TX; BA, Stephen F. Austin State University, TX

Mark Greenwalt is professor of art at College of the Mainland and current president of the Texas Association of Schools of Art. Prior to 2000, Greenwalt taught drawing and painting courses for the University of Houston, Rice University, and the Glassell School. For more than 20 years he has been represented by Houston’s Hooks-Epstein Gallery. Most recently Greenwalt participated in an art and pathology collaborative project with the University of Texas Medical Branch and Galveston Arts Center. Through frequent cycles of forming, deforming, and reforming imagery, Greenwalt’s nondeterministic figures evolve on drawing surfaces parallel to the greater world in which nature and culture increasingly fuse in wonderful and terrifying ways. mgreenwalt@mfah.org

Jan Harrell
MFA, University of Houston; BFA, Texas Tech University

Jan Harrell is a metalsmith, enamelist, and educator who has been on the Glassell School faculty since 1993, teaching enameling. Her love for glass and metal media was fueled by her early childhood years in Japan and then grew into her college and graduate-school vocation and passion. Harrell teaches workshops across the country and participates in invitational and juried exhibitions. Her work is in the permanent collection of the Houston Airport System at IAH, the Kamm Teapot Foundation, the Enamel Arts Foundation, and several private collections. More than 15 books and publications feature her work. Harrell received a BFA from Texas Tech University and an MFA in sculpture from the University of Houston. jharrell@mfah.org

Saul Hernandez-Vargas
PhD, University of Houston; MFA, University of California, San Diego

Saúl Hernández-Vargas is an interdisciplinary artist, whose work invokes the specters haunting the cracks and fissures of the Nation-State’s narratives. He has exhibited and performed at Blaffer Art Museum (Houston), Lawndale Art Center (Houston), Contemporary Arts Museum Houston, and Casa Amano (Guatemala). He was an artist in residence at the Center for Imagination in the Borderlands (Arizona State University) and the Dust Program (Marfa), among others. His work has been discussed in The Tyranny of Common Sense: Mexico’s Post-Neoliberal Conversion by Irmgard Emmelhainz (Sunny Press, 2021). In 2020, he developed Afilada Radio and co-curated No hay lengua humana que—a series of radio interventions for independent radio projects in Mexico. His first book, Te preparé humo, was published in 2019 (UNAM, Mexico). He cofounded the publishing project Sur+ and Yagular Magazine. Hernández-Vargas holds an MFA in visual arts from the University of California San Diego and an Interdisciplinary PhD from the University of Houston. Currently, he is a Core Fellow at the Glassell School of the Museum of Fine Arts, Houston.

J Hill
MFA, BA, Stephen F. Austin State University

J Hill has been teaching sculpture at the Glassell School since
Laura Hughes, PhD, New York University; MA, Université de Paris 8; BA, University of Texas-Austin

Laura Hughes, PhD, is a writer and translator. She is the author of the book Archival Afterlives (Northwestern University Press, Fall 2023). Focusing on archive theory, media and sound studies, and creative partnership, her research has been published in scholarly journals and supported by the Mellon Foundation and the Institute for Citizens & Scholars.

Hughes grew up in Houston, received a BA from the University of Texas at Austin, an MA from the Center for Women’s and Gender Studies at the Université de Paris 8 (Vincennes/Saint-Denis), and a PhD from New York University. After a decade of teaching literature, theory, art history, and cultural studies at New York University, she returned in 2021 to Houston, where she cofounded Basket Books & Art, a bookstore and art exhibition space in Montrose.

Bradley Kerl

Bradley Kerl is a painter based in Houston. He received his BFA from the University of North Texas in 2009, and has been an instructor of drawing and painting throughout the Houston area since completing his MFA at the University of Houston in 2014. His work has been shown widely across Texas, including solo presentations at Jonathan Hopson Gallery, the Galveston Arts Center, and Art Palace; and in group exhibitions in Houston, Dallas, and Lubbock. Kerl’s work also appears in the recent publications New American Paintings No. 138 and Friend of the Artist: Volume 7. He is represented in Houston by Jonathan Hopson Gallery. bkerl@mfah.org

Liv Johnson

Liv Johnson earned her BA at the University of Hawaii at Hilo and her MFA at Texas Tech University with an emphasis in printmaking and sculpture. Her studio work focuses on printmaking, which ranges from intricate two-dimensional works to installation pieces that explore sound and light and combine a wide variety of materials. Over the years she has organized and volunteered for numerous community art events and has taught courses and workshops at universities and community studios. Her work in botanical illustration has been published in peer-reviewed journals, including the first scientific illustrations of four new species of Cylandra in the journal Phytokeys. She now lives in Houston where she continues to develop her studio work at Burning Bones Press and is a board member for PrintMatters Houston. ljjohnson@mfah.org

Cindee Klement

Cindee Travis Klement is a Houston-based visual artist who works in sculpture, printmaking, and social sculpture. Her recent work addresses conservation issues, looking specifically at living soil's ability to sequester carbon, soak up rainwater, and support wildlife. Klement incorporates a systems-thinking approach to create a functional balance between the healthy ecosystem, human economics, and societal landscape norms. Past works address wind erosion, native bees, and recovery from Hurricane Harvey. Her work records our natural history to the collective memory so that it will no longer be endangered knowledge. Klement completed the BLOCK Program at the Glassell School of the Museum of Fine Arts, Houston in 2018. She was named a finalist for the Artadia Award in 2020 and 2021. Houston Mayor Sylvester Turner proclaimed August 24, 2021, “Cindee Klement Day” for her work to revitalize the community through art and conservation.

Nicolle LaMere

Nicolle LaMere received her BFA from the University of Wisconsin-Whitewater in 2011 and her MFA from Texas Tech University in 2017. After graduation, she participated in the Land Art of the American West field study program, traveling more than 6,000 miles and camping through Texas, New Mexico, Arizona, Utah, and Nevada while investigating the relationship between culture and land. She has completed multiple technical ceramic research grants, the most recent being the National Council on Education for the Ceramic Arts Graduate Student Fellowship in 2015. LaMere completed an eleven-month

1995. He is a sculptor who has had multiple one-person and group exhibitions in galleries, nonprofits, and museum spaces. Hill’s works and social projects have been executed in venues throughout Texas, in cities such as Chicago and Baltimore, and countries including France and Kenya, to name a few. He has received awards such as the Artadia Houston Grand Prize and an Idea Fund Award, plus grants from Houston Arts Alliance (HAATX). Hill continues to explore media as wide ranging as traditional materials such as wood and steel to innovative uses of sound to create sculptural environments.

He also employs the use of many digital tools. Hill received a BA in political theory, followed by an MFA in sculpture from Stephen F. Austin State University. jhill@mfah.org

Liv Johnson

MFA, Texas Tech University; BA, University of Hawaii at Hilo

Born and raised in Pahoa, Hawaii, Liv Johnson earned her BA at the University of Hawaii at Hilo and her MFA at Texas Tech University with an emphasis in printmaking and sculpture. Her studio work focuses on printmaking, which ranges from intricate two-dimensional works to installation pieces that explore sound and light and combine a wide variety of materials. Over the years she has organized and volunteered for numerous community art events and has taught courses and workshops at universities and community studios. Her work in botanical illustration has been published in peer-reviewed journals, including the first scientific illustrations of four new species of Cylandra in the journal Phytokeys. She now lives in Houston where she continues to develop her studio work at Burning Bones Press and is a board member for PrintMatters Houston. ljjohnson@mfah.org

Nicolle LaMere

MFA, Texas Tech University; BFA, University of Wisconsin-Whitewater

Nicolle LaMere received her BFA from the University of Wisconsin-Whitewater in 2011 and her MFA from Texas Tech University in 2017. After graduation, she participated in the Land Art of the American West field study program, traveling more than 6,000 miles and camping through Texas, New Mexico, Arizona, Utah, and Nevada while investigating the relationship between culture and land. She has completed multiple technical ceramic research grants, the most recent being the National Council on Education for the Ceramic Arts Graduate Student Fellowship in 2015. LaMere completed an eleven-month...
artist residency at the Houston Center for Contemporary Craft in 2020; was awarded a guest artist position at the Shigaraki Ceramics Cultural Park in Shigaraki, Japan, in 2021; and was the Spring Artist in Residence at the Printing Museum in Houston in 2022. Recently, LaMere was a 2023–24 semifinalist for a Fulbright Distinguished Scholar Award at the Glasgow School of Art in Scotland. To learn more about her art and practice, visit nicollelamere.com.

Denise Liebl
BFA, University of Denver

Denise Liebl received a BFA from the University of Denver in printmaking and painting. A long-time student at the Glassell Studio School, she worked closely with Arthur Turner from 2009 to the present in advanced watercolor studies. Her work has been exhibited at Lawndale Art Center in Houston and Houston Baptist University, as well as several group shows in Texas and Colorado. She currently splits her time between Houston and Colorado, teaching watercolor and drawing at the Center for the Arts in Crested Butte, Colorado.

Matt Manalo
BFA, Painting, University of Houston

Matt Manalo is a multidisciplinary artist who was born in Manila, Philippines, and resides in Houston. His environmentally conscious work incorporates raw materials and found objects and tackles ideas surrounding his own immigrant identity, displacement, and how “home” is defined. Manalo is influenced by the physical and social structures that exist in both the Philippines and the United States as well as the erasure of histories and presence of colorism that have resulted from colonization. Manalo is the founder of Filipinx Artists of Houston, a collective of visual, performing, literary, culinary, and multidisciplinary artists. He also runs an alternative art space: Alief Art House, a hub for creativity that highlights the cultural richness of the multiple communities within a unique Houston neighborhood.

Arielle Masson
MFA, University of Houston; MA, La Sorbonne, France; BA, Lycée Français, Belgium

Arielle Masson joined the Glassell School faculty in 1990 and teaches painting and drawing. She first studied fine art drawing at L’École d’Art d’Uccle Brussels, Belgium. She earned an MA in Latin American literature and did postgraduate studies in linguistics at La Sorbonne. She received an MFAH in fine arts/painting from the University of Houston. She was awarded a residency with the Core Residency Program of the Glassell School and with the Brown Foundation Fellows Program at the Dora Maar House, Ménerbes, France. She has extensively exhibited in museums and galleries throughout Texas, France, and Mexico, including a solo exhibition at the Museum of Anthropology of Xalapa, Veracruz, Mexico. Her studio practice includes all painting media and wall installations, with a specialization in the fabrication and use of egg tempera and gouache paint. She has designed major public artwork for the City of Houston, including the MetroRail Transit. amasson@mfah.org

Michelle Matthews
MFA, University of Houston; BA, Wheaton College

Michelle Matthews is a sculptor, using a variety of materials to address environmental concerns. She has participated in artists-in-residencies at La Meridiana School of Ceramics, Certaldo, Italy; Atelierhaus Hilmsen, Wallstawe, Germany; and Fieldwork Marfa Consortium in Texas. She has curated and participated in Collective Transference: Houston Area Clay at Stephen F. Austin State University, the Cole Art Center in Nacogdoches, and Houston Community College Central Campus; and Without Borders at Mönchskirche Gallery in Salzwedel, Germany, and Annex Energy SITE Gallery, Houston. Her work is in the Museum of Biblical Art, Dallas. Other activities include project manager for New York-based land artist Alan Sonfist during his installation for the Cynthia Woods Mitchell Center for the Arts, University of Houston.

Jessica McMahon
BFA, Pratt Institute

Jessica Lilah McMahon has taught classes in textiles and fashion design at the Glassell Junior School since 2012. She is a force in the fashion and textile industry, recognized for her visionary creations, experimentation with textiles, and two decades of experience in fashion design, arts, and education. She was accepted to Pratt Institute at the age of 16, receiving her BFA from Pratt. With her eye for creativity, McMahon has been able to transform the way we look at textiles and fashion by constantly pushing the boundaries of art and innovation. Her accomplishments in the fashion industry have been acknowledged in notable publications such as Elle, WWD, ZINK, the Los Angeles Times, InStyle, and Clotheshorse podcast. Currently, McMahon is working under Jessitex, which serves as an experiment with creatures, soft sculpture, and a return to the appreciation of raw materials and textiles.

Will Michels
BArch, Pratt Institute

Will Michels has been employed with the Museum of Fine Arts, Houston, since 1985 and has taught photography at the Glassell School since 2001. He graduated with honors in 1991 from Pratt Institute,
Angel Oloshove  
California College of the Arts  
Angel Oloshove studied painting at California College of the Arts. She worked in graphic design and toy development in Tokyo for six years. In 2017 her studio practice expanded into painting and printmaking, culminating in an editioned artist book with Aventures LTD Press. Her exhibition Floating Worlds was selected as a Critic’s Pick for the April 2015 issue of ArtForum. In 2015 she was named one of Ten Modern Ceramists Shaping the Future by AnOther Magazine. In 2019 she was shortlisted for the American Craft Council Emerging Artist Award. Her most recent solo exhibition took place at the Ogden Museum Center for Southern Craft & Design (New Orleans) in 2020-21. Her 2020 commission for MD Anderson Cancer Center features 12 ceramics sculptures exhibited alongside 12 pastel drawings, which are a part of their permanent collection. She teaches ceramics at the Kinder High School for the Performing and Visual Arts and the Katherine G. McGovern College of the Arts at the University of Houston. She is represented by Uprise Art in New York, NY.

Naomi Peterson  
MFA, University of North Texas; BFA, University of Wyoming  
Naomi Peterson received an MFA in ceramics from the University of North Texas (2021) and a BFA in ceramics from the University of Wyoming (2017). She has been an artist in residence at the Houston Center for Contemporary Craft and participated in the annual, short-term, Neltje artist-in-residence program hosted by the University of Wyoming Art and Art History Program in 2018. Peterson has exhibited nationally; recently, she participated in a group exhibition Women, Art, and Technology: Ornament and Adornment, at the Fort Worth Community Arts Center, curated by Eliza Au.

Patrick Palmer  
Faculty Chair & Dean of Students  
MFA, Arizona State University; BA, University of California, Santa Barbara  
Patrick Palmer has been teaching painting at the Glassell School since 1992 and has been the dean since 2010. He also serves as faculty chair. He earned a BA from the University of California, Santa Barbara in 1977 and an MFA from Arizona State University in 1979. Throughout his 40-plus years of painting, Palmer placed works in the Metropolitan Museum of Art in New York; the San Francisco Museum of Modern Art; the Museum of Fine Arts, Houston; and many other prestigious museum and university collections. Palmer’s current paintings revisit an often-examined theme using abstracted figures/heads edged with some psychological intrigue. p.palmer@mfah.org

Mark Ponder  
MFA, Southern Illinois University; BFA, Lamar University  
Mark Ponder joined the Glassell School faculty in 2014 and teaches digital photography and design. He received a BFA in graphic design from Lamar University in 2005 and an MFA in drawing and painting from Southern Illinois University, Carbondale in 2009. His work has shown at Gallery HOMELAND in Houston, Lawndale Art Center in Houston, Big Medium in Austin, Academia Center for the Arts in Lafayette, and BravinLee Programs in New York. He was the recipient of the Louis Comfort Tiffany Grant in 2014. mponder@mfah.org

Robert Ruello  
MFA, Columbia University; BFA, School of the Art Institute of Chicago; BA, Loyola University  
Robert Ruello joined the Glassell School faculty in 2008. He is a visual artist working in both digital and traditional media. Ruello received an MFA from Columbia University in New York City, a BFA from the School of...
the Art Institute of Chicago, and a BA in psychology from Loyola University in New Orleans. Artist residencies include the Core Residency Program of the Glassell School, the Skowhegan School of Painting and Sculpture, and the Brown Foundation Fellows Program at the Dora Maar House. Honors include a painting fellowship from the National Endowment for the Arts and a Gottlieb Foundation grant, plus Ruello was a selected artist for the publication New American Paintings (Issue 102). Ruello has worked collaboratively on both Transforma Projects with Rick Lowe, Sam Durant, Jessica Cusick, and Jess Garz and Snack Projects with artist/curator Michael Guidry. He is represented in Houston by Inman Gallery.

Hollie Stephan  
MFA, University of Houston; BFA, San Francisco State University  
Hollie Stephan grew up in northern Arizona. She earned her MFA in painting from the University of Houston and her BFA in painting from San Francisco State University. She uses painting and the figure to examine American life. She has taught painting at the University of Houston. Her work has been exhibited in various group and solo shows including at Blaffer Art Museum in Houston.

Sarah Sudhoff  
MFA, Parsons School of Design, New York; BA, University of Texas at Austin  
Sarah Sudhoff is a Cuban-American artist based in Houston. Her work has been exhibited at Blaffer Art Museum, McNay Art Museum, the Donggang Photography Museum, the Blanton Museum of Art, Pioneer Works, Luckman Gallery, the Magenta Foundation, Filter Photo, the Contemporary Arts Center New Orleans, Galveston Arts Center, and Colorado Photographic Arts Center. Articles including her work have appeared in the New York Times, Wired, Time, Cabinet magazine, and Southwest Contemporary. Sudhoff’s research and residencies have been supported by Artspace, Louis Comfort Tiffany Foundation, McColl Center, Penland School of Craft, Houston Arts Alliance, Kinsey Institute, and the DoSeum.

Anna Tahinci  
PhD, DEA, MA, University of Paris I, Panthéon-Sorbonne  
Dr. Anna Tahinci joined the Glassell School faculty in 2013. A native of Greece, she studied history and archaeology in Athens and art history and comparative literature at the Sorbonne (PhD on Rodin’s collectors), and did museum studies at the École du Louvre. She has worked at the Musée Rodin, the Musée d’Orsay, the Louvre, and the Harvard Art Museums. She has taught at Boston University, Paris; the University of Minnesota; Macalester and the Minneapolis College of Art and Design. She cocurated the sculpture exhibition that was organized in Athens for the Olympic Games in 2004 and the exhibition Rodin and America at the Cantor Arts Center, Stanford University in 2011. She teaches a wide range of art history courses from cave to contemporary, and her research interests and publications include French art and women in art. atahtinci@mfah.org

Sharon Willcuts  
MFA, University of Houston; BFA, Kansas City Art Institute  
Willcuts has been teaching painting and drawing in Houston since 1988. She studied painting and printmaking at Les Villages des Arts, in Lacoste, France. She received her BFA from the Kansas City Art Institute in 1983, and MFA at the University of Houston in 1988, where she received the Excellence in Art scholarship and taught as a teacher’s assistant. Willcuts has conducted workshops in conjunction with the Menil Collection’s John Cage exhibition, Contemporary Arts Museum Houston, and the Texas Art Education Association’s State VASE event, and worked as a consultant for the Kinder High School for the Performing and Visual Arts. Her work has been exhibited both regionally throughout Texas and nationally in Baton Rouge, La.; Pueblo, Colo.; Alexandria, Va.; and Galesburg, Ill. She is an award recipient of the Dishman Art Foundation, Beaumont; the New American Talent Juror’s Award, Austin; and an artist grant through DiverseWorks Art Space, Houston.

Sandie Zilker  
Department Head, Jewelry & Associate Dean  
MFA, Cranbrook Academy of Art; BFA, University of Houston  
Sandie Zilker joined Glassell in 1974 and is now department head of jewelry/enamel and the associate dean of student activities. She earned a BFA from the University of Houston and an MFA from Cranbrook Academy of Art. Zilker’s wild and colorful work has been exhibited worldwide. Several collections include her work: the Museum of Fine Arts, Houston; the Racine Art Museum; Designmuseum, Finland; and Norden Felske Kundi Industrimuseum, Norway. Her work has been published in numerous books, including 500 Brooches, 500 Bracelets, and 500 Plastic and Resin Objects, as well as The Art of Enameling by Linda Darty. She is on the exhibition committee and has served on the board of the Society of North American Goldsmiths. Zilker also serves on the board of Houston Center for Contemporary Craft and is past president of Houston Metal Arts Guild. The Houston Center for Contemporary Craft named her Texas Master Artist in 2014. szilker@mfah.org
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