

MFA  *The Museum of Fine Arts, Houston*

# THE GLASSELL SCHOOL OF ART



SPRING 2024 STUDIO SCHOOL  
COURSE CATALOG

[mfah.org/studioschool](https://mfah.org/studioschool)

**Physical Address**

*(Do not mail registrations to this address.)*

5101 Montrose Blvd.  
Houston, Texas 77006

**Mailing Address**

Glassell School of Art  
P.O. Box 6826  
Houston, Texas 77265-6826

Scan the code below to register.

**Registration Appointments &  
General Information**

glassell@mfah.org  
713-639-7500

## WELCOME

For our new students, welcome to the Glassell Studio School's spring 2024 semester, and for our returning students, welcome back! I am writing on the eve of the Block program exhibition, and once again, the work looks fantastic. Special thanks to Francesca Fuchs for her commitment to these artists and the school.

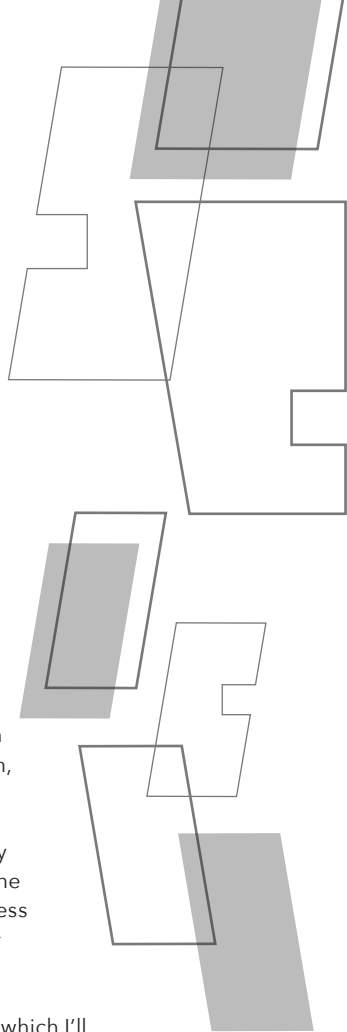
Many of you have heard me speak about "One Glassell" as a community of artists and creative thinkers aspiring to be a synthesized whole. As we widen our perspective, we acknowledge that we serve as stewards with and for Houston's entire creative community. In this spirit, we are proud to have recent past and current Core artists teaching in the Studio School. Saul Hernandez-Vargas will teach Printmaking: Lithography, Printmaking Open Studio, Statement Writing Workshop, and Portfolio for Fellowships and Residencies; Yifan Jiang, Drawing Fundamentals I; Jagdeep Raina, Drawing with Thread: An Interdisciplinary Approach to Narrative; and Max Tolleson, the From Minimalism to Marfa workshops.

Our faculty responded wonderfully again to create a bevy of new classes and workshops for the spring semester. One interesting stream: new classes and workshops that address professional practice like Anna Tahinci's new class, Power Couples in Art.

We offer an exciting trip to the Burren in western Ireland, which I'll lead along with the charming Patrick Palmer, faculty chair and dean. During this two-week residential class, participants will tour the enigmatic landscape and be exposed to the idiosyncratic culture and ever-engaging locals.

As always, I want to praise Glassell's faculty and staff for the tremendous work they do in making this creative community such a compelling and welcoming place. I remind myself every day of how lucky I am to be a part of this school and museum. 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



## CONTENTS

3 Academic Calendar

5 About

7 Course Schedule

35 Workshops

48 Student Policies

51 Programs and Galleries

52 Faculty and Staff

55 Annual Fund Drive



## ACADEMIC CALENDAR

### **Monday, November 13**

Spring 2024 registration open. Register online or in person to the drop box. Academic counseling by appointment.

### **Thursday, December 7-Sunday, December 10**

Glassell Student Sale

### **Thursday, January 4, 5:30-7:30 p.m.**

Glassell School Open House

### **Thursday, January 11**

Official Drop Date. Last day to drop studio and art history courses and receive a refund (minus \$100 processing fee).

### **Monday, January 15**

Martin Luther King Jr. holiday, *no classes held, Glassell offices closed*

### **Thursday, January 18**

Spring 2024 semester begins

### **Monday, March 4**

Scholarship portfolios due for fall 2024 semester

### **Monday, March 11-Sunday, March 17**

Spring break, *no classes held*

### **Monday, March 25**

Registration period for summer 2024 open to *new and continuing students*. Registration is online or in person to a drop box.

### **Thursday, March 28-Sunday, March 31**

Easter break, *no classes held, Glassell offices closed*

### **Monday, April 8**

Fall 2024 registration open. Register online or in person to the drop box.

### **Saturday, May 4**

Spring semester ends

### **Friday, May 17**

Final grades released

## STUDIO HOURS

Monday-Friday, 8:00 a.m.-10:00 p.m.

Saturday-Sunday, 8:00 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.*





Sculpture

## ABOUT

The Glassell School of Art, formerly the Museum School, was established in 1927 as part of the Museum of Fine Arts, Houston. Named for Houston businessman and arts patron Alfred C. Glassell, Jr., the school offers classes in all media areas, for children, teens, and adults of all experience levels. The only museum-affiliated school in the United States serving students from pre-K through post-graduate, the Glassell School of Art offers year-round arts instruction, a prestigious Core residency program for professional artists and writers, and civic-engagement projects.

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.

## OUR INTENTION

At the Glassell School of Art, our faculty consists of dedicated teachers who are not only experts in their respective fields, but also working professionals with diverse aesthetic and stylistic backgrounds. Their commitment to teaching ensures that you receive a comprehensive education that goes beyond merely mastering techniques. We strongly believe in fostering an environment where personal vision and individual pursuit of the visual arts take center stage, and where your creative growth and exploration are prioritized.

While we deeply respect the rich traditions that precede us, we are also keenly aware of our immediate responsibilities and the need to embrace a fresh perspective for tomorrow. Our forward-thinking approach ensures that we stay at the cutting edge of the art world, offering innovative and exciting learning opportunities for our students.

Join us at the Glassell School of Art, where tradition meets innovation. Unleash your artistic potential, engage with inspiring instructors, and connect with a vibrant community of artists who share your passion.



Burren, Ireland



# STUDY ABROAD

**NEW! Future of the Past: A Study Trip at the Burren in Ireland**

ABR 217

Tuition	\$4,500	March 22–April 19 ( <i>No class on March 29 and April 12</i> )	
A	Friday	9:30 a.m.–12:30 p.m.	Coffey / Palmer

Trip dates: Saturday, May 18–Saturday, June 1

Students/artists are invited to situate themselves in the artistic community of the Burren in western Ireland, becoming conscious of the present moment against the backdrop of geological time. Artists have been coming to inhabit this landscape for inspiration for hundreds of years, living in concert with the anomalous nature of the area.

Students participating in this two-week residential class will have access to an individual studio to support their artistic production at the Burren College of Art in the town of Ballyvaughan, centered in the Burren. Class trips into the landscape to meet farmers, poets, artisans, and philosophers will occur throughout the trip. Students will be bused to each site and should be prepared for a substantial amount of open-field and path walking. An overnight stay in the Aran Islands will offer another perspective into Irish culture. Students will be asked to develop a folio of works on paper inspired by the landscapes, the culture, and the people of Ireland. There will be three preparatory classes in anticipation of the trip.

Director Paul Coffey will take the lead role for the first week and Patrick Palmer, faculty chair and dean, will lead the second week. Sleeping accommodations will be made by the school; modest cottages will be booked for the students’ stay, with check-in on May 18 and departure by June 1. Flight arrangements are the responsibility of the student.

# ART HISTORY

## Online Art History: Claude Monet, Quintessential Impressionist

ARH 331

Tuition            \$380

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

---

This course offers a unique opportunity to survey the works of Claude Monet (1840–1926) as a quintessential Impressionist painter through his elaborate exploration of light, color, and atmosphere. Monet’s artistic career is examined in relation to major currents and themes in European art, history, and culture. This course highlights current scholarship and conversations in order to reassess Monet’s unique artistic vision and his legacy to the art world. Slide presentations and case studies of individual artworks are incorporated in the class.

## NEW! Power Couples in Art

ARH 394

Tuition            \$500

C            Wednesday            2:00–4:00 p.m.            Tahinci

---

This course explores how the captivating love stories between visual artists sparked their intense creative processes and artistic journeys. Students will study a curated selection of power couples and their contributions to art from the 19th century to the present: Camille Claudel and Auguste Rodin, Sonia and Robert Delaunay, Georgia O’Keeffe and Alfred Stieglitz, Dora Maar and Pablo Picasso, Frida Kahlo and Diego Rivera, Lee Krasner and Jackson Pollock, Jasper Johns and Robert Rauschenberg, Niki de Saint Phalle and Jean Tinguely, Christo and Jeanne-Claude, Annette Messager and Christian Boltanski, Etel Adnan and Simone Fattal, and Marina Abramović and Ulay.

## Art History Survey II: Renaissance to Contemporary

ARH 307-2

Tuition            \$500

A            Thursday            10:00 a.m.–12:00 noon            Tahinci

---

This course explores the development of Western art from the Renaissance to the present. 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 contexts 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.



## Modern and Contemporary Art at the MFAH

ARH 310

Tuition      \$500

C	Thursday	2:00-4:00 p.m.	Tahinci
---	----------	----------------	---------

This course introduces students to the history of art from the 1870s through today using as a point of departure the new thematic exhibitions addressing environmental, social, and political themes ("Contested Landscapes," "Hidden Histories," and "Love Languages"), as well as the new departmental displays highlighting recent acquisitions in the Nancy and Rich Kinder Building for modern and contemporary art at the MFAH. The course is designed to encourage a critical understanding of the meaning and function of selected art objects and design artifacts within their original historical contexts and within the museum context. Emphasis is placed on visual and verbal examination and analysis, as well as discussion of societal and historical contexts of all the major stylistic and thematic trends in modern and contemporary art. Course topics are related to the collections on view in the Audrey Jones Beck Building and Kinder Building at the Museum, but recurring questions will focus on materiality and display.

# FOUNDATION

## 3-D Design

3DD 1304

*No prerequisite*

Tuition            \$775

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

This course provides a comprehensive introduction to working in three dimensions. Students will explore how to utilize scale, mass, line, plane, texture, and balance to affect form. Within the context of 3-D objects, students will learn practical application of the elements of design and how to express ideas through materials.

## 2-D Design

2DD 1303

*No prerequisites*

Tuition            \$775

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

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

C	Wednesday	1:00-4:00 p.m.	Bise
---	-----------	----------------	------

NA	Wednesday	6:30-9:30 p.m.	Beckmann
----	-----------	----------------	----------

2-D Design teaches the basic grammar underlying all visual language. Students are introduced to design elements that are common to all works in two dimensions. Students will learn to manipulate movement, line, shape, texture, value, and color to achieve specific artistic goals through practical exercises and to analyze compositions through discussion. Critiques and demonstrations occur throughout the semester.

## Color Theory

CLR 2306

*Prerequisites: DRF 1301 and 2DD 1303*

Tuition            \$775

N	Thursday	6:30-9:30 p.m.	Ruello
---	----------	----------------	--------

Projects in this class are designed to address the relativity and interaction of color in the visual arts, learning by direct perception of color phenomena, with studies on juxtaposition, harmony, and quantity executed in paint, colored papers, and nontraditional materials is prominent in this course.



## Drawing Fundamentals I

DRF 1301

*No prerequisites*

Tuition	\$775		
D	Monday	9:30 a.m.–12:30 p.m.	Stephan
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.	Dela
C	Wednesday	9:30 a.m.–12:30 p.m.	Stephan
E	Thursday	1:00–4:00 p.m.	Jiang

In this introductory course, students learn to transpose 3-D objects into 2-D equivalents. While studying the relationships between planes and evaluating proportions, students develop the perceptual skills to translate their observations to paper. Emphasis is placed on the exploration of different representational techniques in black-and-white media and the development of visual awareness and discrimination. Critiques and demonstrations occur throughout the semester.

## Drawing Fundamentals II

DRF 1302

*Prerequisite: DRF 1301*

Tuition	\$775		
B	Tuesday	1:00–4:00 p.m.	Johnson

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.

# DRAWING

## **Drawing with Thread: An Interdisciplinary Approach to Narrative**

DRA 2340

*No prerequisites*

Tuition        \$775

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

This course is designed for artists looking to build an experimental approach to their narrative artistic practice through stitching and quilting. Taking an in-depth look at figure drawing and historical drawing practices, students will create a series of sketches to inform their work in textiles. Traditional and contemporary quilting and embroidery techniques will be reviewed and practiced throughout the semester, which will culminate in the students' own textile creations.

## **Intermediate/Advanced Drawing: Survey of Techniques & Materials I & II**

DRA 3326, DRA 3327, DRA 4326, DRA 4327

*Prerequisites: DRF 1302 and 2DD 1303*

Tuition        \$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 in drawing, including stencils, transfers, ink and charcoal, bleach, and rubbing alcohol. Opportunities to explore various papers and to work at different scales will be examined. 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        \$900

C                Wednesday                1:00-4:00 p.m.                Kerl

A                Thursday                9:30 a.m.-12:30 p.m.                Stephan

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            \$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. 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            \$900

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

C	Thursday	1:00-4:00 p.m.	Stephan
---	----------	----------------	---------

---

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.

## **Beginning/Intermediate/Advanced Life Drawing & Painting I & II**

DRL 2310, DRL 2311, DRL 3310, DRL 3311, DRL 4310, DRL 4311

*Prerequisites: DRF 1301 and 2DD 1303*

Tuition            \$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.

# PAINTING

## Painting Fundamentals I

PAI 2220

*No prerequisites*

Tuition            \$775

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

This fundamental painting course is designed to teach students the formal elements of painting in acrylic or oil while building their drawing skills and familiarizing them with 2-D design principles. Students work in the studio learning to paint from observed situations and still-life setups. Dialogue and frequent critiques figure largely into the learning process with emphasis placed on encouraging each student in their personal vision and skill. This course will allow students to progress into Painting Fundamentals II or Beginning Painting II.

## Painting Fundamentals II

PAI 2221

*Prerequisites: PAI 2220 or PAI 2320*

Tuition            \$775

N	Thursday	6:30-9:30 p.m.	Kerl
---	----------	----------------	------

This course is designed for students in their second semester of painting, allowing for a deeper focus on formal elements and composition while continuing to build observation, drawing, and design skills. Students will paint mostly from observed situations, still-life setups, and the figure. Technical skills such as glazing, impasto, underpainting, and ragging, as well as color and color palettes will be explored. Dialogue and frequent critiques figure largely in the learning process, encouraging each student in their personal vision. This course will allow students to progress into Intermediate Painting I.



Painting



## Beginning Painting I & II

PAI 2320, PAI 2321

*Prerequisites: DRF 1301 and 2DD 1303*

Tuition	\$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.	Pye

This course is designed to familiarize students with the formal elements of painting and build technical proficiency in acrylic and oil. Students paint in the studio, mostly from observed situations and still-life setups. 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 and DRL 2310*

Tuition	\$900		
C	Saturday	1:00–4:00 p.m.	Filer

In this intermediate course, students will learn to create painted portraits through demonstrations in oil, with a focus on observing and comparing shapes and spaces using mapping lines and other tools. Students will work from the general to the particular, using a blocking technique to achieve solidarity with and a good likeness of the model. This is not an alla prima class. It is a slower approach to painting, but is effective nonetheless.

## Intermediate Painting I & II

PAI 3320, PAI 3321

*Prerequisite: PAI 2321 or PAI 2221*

Tuition	\$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.	Pye

Intermediate Painting challenges the idea of what painting can be with several projects designed to stretch each student's technical ability and vision. A review of fundamental procedures is included when necessary, but emphasis is placed on personal development. Formal critiques at the end of each project help determine the paintings' aesthetic and technical qualities. 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 or PAI 2221*

Tuition	\$775	Online: \$600	
NA	Monday	6:30-9:30 p.m.	Ruello
Online	Wednesday	1:00-4:00 p.m.	Portman

Intermediate Painting challenges students with several projects designed to stretch each student's technical ability and vision. A review of fundamental procedures is included when necessary, but 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. Formal critiques at the end of each project help determine the paintings' aesthetic qualities and the students' technical skill. 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.

## Advanced Painting I & II

PAI 4320, PAI 4321

*Prerequisite: PAI 3321*

Tuition	\$775		
N	Tuesday	6:30-9:30 p.m.	Portman
B	Wednesday	9:30 a.m.-12:30 p.m.	Fuchs
A	Thursday	9:30 a.m.-12:30 p.m.	Bise
C	Thursday	1:00-4:00 p.m.	Portman

Advanced-level students are encouraged to develop their own projects and vision 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/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*

Tuition            \$775

A	Friday	9:30 a.m.–12:30 p.m.	Cosgrove
---	--------	----------------------	----------

---

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.

### **Beginning/Intermediate Watercolor I & II**

WAT 2380, WAT 2381, WAT 3380, WAT 3381

*Prerequisites: DRF 1301 and 2DD 1303*

Tuition            \$775

A	Wednesday	9:30 a.m.–12:30 p.m.	Kerl
---	-----------	----------------------	------

---

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: Open Studio I & II**

WAT 3380, WAT 3381, WAT 4380, WAT 4381

*Prerequisite: WAT 2381*

Tuition            \$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.

# PRINTMAKING

## Printmaking Fundamentals I

PRI 2203

*No prerequisites*

Tuition            \$900

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

This fundamental printmaking course is designed to introduce each student to the most common forms of printmaking, including linocut, screenprinting, and etching. Guided projects will include technical demonstrations, discussions on contemporary and historical printmakers, and critiques that focus on both print methods and formal design. Students will also become familiar with the workings of a modern print studio and the variety of techniques our studio has to offer.

## Beginning/Intermediate/Advanced Printmaking: Open Studio I & II

PRI 2303, PRI 2304, PRI 3303, PRI 3304, PRI 4303, PRI 4304

*Prerequisites: DRF 1301 and 2DD 1303 or PRI 2203*

Tuition            \$900

N	Tuesday	6:30–9:30 p.m.	Hernandez-Vargas
---	---------	----------------	------------------

A	Thursday	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 on a variety of printmaking methods, opportunities for collaboration, and an optional themed print exchange. Students are expected to 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.

Over the last year, the printmaking studio at Glassell has become an integral part of my life. For me, it is a form of active mindfulness; a practice that allows for moments of creative spontaneity within the framework of a rhythmic repetition that requires me to be present.

– Jessica Farris



**Intermediate Printmaking: Intaglio I & II**

PRI 3309, PRI 3310

*Prerequisites: PRI 2310 or equivalent*

Tuition	\$900		
C	Monday	1:00-4:00 p.m.	Johnson

Open to students who have taken Intaglio I or have completed an intaglio project in Open Studio, this course will focus on etching processes and introduce students to a greater range of techniques including mezzotints, spit-bite etching, and screenprinted sugarlifts. Etching is an exciting field of printmaking where new processes are often developed. Students will be encouraged to explore creative methods of mark making and multiple applications of color for their imagery.

**Beginning/Intermediate Printmaking: Lithography I & II**

PRI 2315, PRI 2316, PRI 3315, PRI 3316

*Prerequisites: DRF 1301 and 2DD 1303 or PRI 2203*

Tuition	\$900		
B	Wednesday	1:00-4:00 p.m.	Hernandez-Vargas

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.



Printmaking

# DIGITAL

## Beginning Digital Photography I & II

COM 2316, COM 2317

*No prerequisite*

Tuition            \$900

A	Monday	9:30 a.m.–12:30 p.m.	Trimble
N	Tuesday	6:30–9:30 p.m.	Trimble

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. **Bring your SLR digital camera to the first class meeting.**

## Beginning Digital: Photoshop for Artists I & II

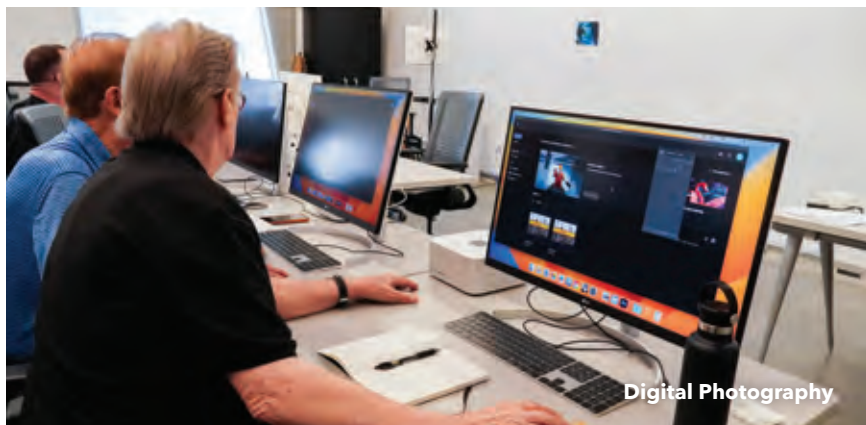
COM 2318, COM 2319

*No prerequisites*

Tuition            \$900

A	Thursday	9:30 a.m.–12:30 p.m.	Schilling
---	----------	----------------------	-----------

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 to share on social media. More advanced skills include layering and transforming different photo files together into original designs. Projects can be tailored to the particular interests of painters, drawers, designers, printmakers, and photographers alike. 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.



### **Intermediate/Advanced Digital Photography I & II**

COM 3316, COM 3317, COM 4316, COM 4317

*Prerequisite: COM 2317 or permission of the instructor*

Tuition            \$900

A	Wednesday	9:30 a.m.–12:30 p.m.	Trimble
---	-----------	----------------------	---------

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/Advanced Digital Photography Portfolio Development I & II**

COM 3370, COM 3371, COM 4370, COM 4371

*Prerequisite: COM 2317 or permission of the instructor*

Tuition            \$900

C	Thursday	1:00–4:00 p.m.	Schilling
---	----------	----------------	-----------

The goal of this course is to help intermediate and advanced photographers develop a cohesive and conceptually strong body of work suitable for submitting for exhibition and advanced educational opportunities. A combination of shooting assignments, class discussions, critiques, and the study of influential master photographers will help unlock students' creative potential. Emphasis will be placed on helping each student gain a deeper understanding of their personal work through ongoing feedback, including editing and sequencing, and ultimately culminating in a cohesive portfolio.

# PHOTOGRAPHY

## Photography: Basic Camera and Darkroom Techniques

PHO 1305

*No prerequisites*

Tuition            \$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            \$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            \$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*

Tuition            \$900

C	Wednesday	1:00-4:00 p.m.	Blakemore
---	-----------	----------------	-----------

---

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*

Tuition            \$900

C	Thursday	1:00-4:00 p.m.	Michels
---	----------	----------------	---------

---

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*

Tuition            \$900

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

---

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

---

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. Emphasis is on analog processing film and darkroom photography.

# SCULPTURE

## Sculpture Fundamentals I

SCU 2230

*No prerequisite*

Tuition	\$900		
N	Monday	6:30-9:30 p.m.	Hill

This fundamental sculpture course is designed to teach students the formal elements of sculpture and its basic materials while building composition skills in three dimensions. Students work in the studio learning to build with basic fabrication materials and mold-making processes. Dialogue, frequent critiques, and art-historical references are a large part of the learning process with emphasis placed on encouraging each student in their personal vision and skill.

## Beginning Sculpture I & II

SCU 2330, SCU 2331

*Prerequisite: 3DD 1304 or SCU 2230 (DRF 1301 is highly recommended)*

Tuition	\$900		
A	Monday	9:30 a.m.-12:30 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 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.

Every class I have taken has moved my work forward, from input from the teachers and inspiration from my classmates and Glassell School community. – *Kellie Lawrence*

**Intermediate/Advanced Sculpture: Mixed Media I & II**

SCU 3333, SCU 3334, SCU 4333, SCU 4334

*Prerequisite:* SCU 2331

Tuition	\$900		
A	Tuesday	9:30 a.m.–12:30 p.m.	Hill
<hr/>			
N	Tuesday	6:30–9:30 p.m.	Hill

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.





# CERAMICS

## **Ceramics Fundamentals I**

CER 2240

*No prerequisite*

Tuition            \$900

N	Thursday	6:30–9:30 p.m.	Dennard
---	----------	----------------	---------

---

This course introduces students to the basic skills, tools, and vocabulary of ceramics, including familiarity with three-dimensional design principles. Students will be required to develop basic ceramic hand-building and some wheel-throwing skills while in this course. Demonstrations will be provided and individual assistance will be part of the curriculum. Individualized dialogue and critique are integral to the instruction in this class.

## **Beginning Ceramics I & II**

CER 2340, CER 2341

*Prerequisite: 3DD 1304 or CER 2240 (DRF 1301 is highly recommended)*

Tuition            \$900

A	Thursday	9:30 a.m.–12:30 p.m.	Forster
---	----------	----------------------	---------

---

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 I & II**

CER 2340, CER 2341, CER 3340, CER 3341

*Prerequisite: 3DD 1304 or CER 2240 (DRF 1301 is highly recommended)*

Tuition            \$900

N	Monday	6:30–9:30 p.m.	Dennard
---	--------	----------------	---------

---

In this course beginning students will be introduced to the basic skills, tools, and vocabulary of ceramics. Second-semester students will continue to develop technical ability with clay and ceramic processes. Intermediate students will go through a series of projects intended to enhance their working proficiency with the material. Demonstrations will be provided and individual assistance will be part of the curriculum. Individualized dialogue and critique are integral to the instruction in this class.

**Intermediate Ceramics I & II**

CER 3340, CER 3341

*Prerequisite: CER 2341*

Tuition	\$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: Narrative Sculpture I & II**

CER 3350, CER 3351, CER 4350, CER 4351

*Prerequisite: CER 2341 or equivalent*

Tuition	\$900		
A	Friday	9:30 a.m.-12:30 p.m.	Dennard

---

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: Hand Building I & II**

CER 3346, CER 3347, CER 4346, CER 4347

*Prerequisite: CER 2341 or equivalent*

Tuition	\$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. Intermediate 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            \$900

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

---

In this course students will continue to develop technical ability with clay and ceramic processes on the wheel. There will be a focus on design elements and craftsmanship. 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 students will work through a series of projects while advanced students propose a series of projects/problems to work through.

**Intermediate/Advanced Ceramics I & II**

CER 3340, CER 3341, CER 4340, CER 4341

*Prerequisite: CER 2341 or equivalent*

Tuition            \$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 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.

**Intermediate/Advanced Ceramics: Alchemy to Art I & II**

CER 3356, CER 3357, CER 4356, CER 4357

*Prerequisite: CER 2341 or equivalent*

Tuition            \$900

C	Wednesday	1:00-4:00 p.m.	Forster
---	-----------	----------------	---------

---

This course is everything glaze! Through guided experiments, lectures, and demonstrations, students will go through a series of projects examining glaze materials. There will be a heavy focus on working with glaze recipes and developing a personal surface palette, while learning how to implement some of these same materials in decorative manners. Students should come with some bisqueware ready to glaze.

**Intermediate/Advanced Ceramics: Multiplicity I & II**

CER 3352, CER 3353, CER 4352, CER 4353

*Prerequisite: CER 2341 or equivalent*

Tuition	\$900		
A	Tuesday	1:00-4:00 p.m.	Forster

In this course students work toward building a piece or body of work that employs the use of multiples. The course will culminate in an exhibition of the finished pieces in Gallery 100 at the Silos at Sawyer Yards. Exhibition installation will be addressed.

**Advanced Ceramics I & II**

CER 4340, CER 4341

*Prerequisite: CER 3341 or equivalent*

Tuition	\$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.



# JEWELRY

## Beginning Jewelry I & II

JWL 2360, JWL 2361

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

Tuition	\$900		
A	Tuesday	9:30 a.m.–12:30 p.m.	Zilker
N	Tuesday	6:30–9:30 p.m.	Zilker

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	\$900		
A	Wednesday	9:30 a.m.–12:30 p.m.	Beckmann

The first semester of this two-semester course explores the lost-wax casting process with an emphasis on learning to use the matrix materials. The complete casting process is introduced including spruing, investing, burnout, casting, and refinement. Mold making is included. The second semester focuses on mechanisms including clasps, hinges, and catches. The goal is to increase technical proficiency in using mechanisms in jewelry and object formats while exploring more fabrication processes.

## Intermediate/Advanced Jewelry I & II

JWL 3360, JWL 3361, JWL 4360, JWL 4361

*Prerequisite: JWL 2361*

Tuition	\$900		
NA	Wednesday	6:30–9:30 p.m.	Zilker

The first semester of this two-semester course explores the lost-wax casting process with an emphasis on learning to use the matrix materials. The complete casting process is introduced including spruing, investing, burnout, casting, and refinement. Mold making is included. The second semester focuses on mechanisms including clasps, hinges, and catches. The goal is to increase technical proficiency in using mechanisms in jewelry and

object formats while exploring more fabrication processes. Advanced-level students are introduced to more complex technical and aesthetic challenges. Independent personal development is emphasized as students combine process with concepts and content. Class interaction is stressed as part of the curriculum.

**Advanced Jewelry: Special Topics I & II**

JWL 4360, JWL 4361

*Prerequisite: JWL 3361 or permission of the instructor*

Tuition	\$900		
A	Thursday	9:30 a.m.-12:30 p.m.	Zilker

This advanced-level course introduces students to more complex technical and aesthetic challenges. Independent personal development is emphasized as students combine process with concepts and content. Class interaction is stressed as part of the curriculum.

**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	\$900		
A	Monday	9:30 a.m.-12:30 p.m.	Harrell

Beginning I students are exposed to a wide range of techniques in stencil, graffiti, and cloisonné. The second semester introduces etching techniques for two projects, one on silver and one on copper, using the *champlevé* technique. A third project includes enameling on a chased or etched surface, or *basse-taille*. The intermediate student explores sawed *plique-à-jour* (backless enameling), enameling on a hydraulically pressed form, and silkscreen enamels. Students at the advanced level make decals and steel-cut dies for limited-edition production pieces. More advanced classes may include electroforming, painting, spraying enamels, and other combinations of techniques.

**Advanced Jewelry: Enameling I & II**

ENM 4362, ENM 4363

*Prerequisite: ENM 3363 or permission of the instructor*

Tuition	\$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 enameling are required.

# CRITIQUE AND SEMINAR COURSES

## Reading, Writing, and Visual Art Seminar

SEM 3308

*Prerequisite: PAI 3320 or DRF 1302*

Tuition            \$775

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

This intermediate- and advanced-level course is divided between in-studio work in mixed media of the student's choice and close readings of short, key, historical art texts. Through discussion among the instructor and their studio peers, students will develop individual projects based on the ideas presented and discussed in the writings. Along with some short writing projects, the student will gain a knowledge of and facility for the ideas and media of several key artistic movements while gaining the opportunity to create unusual projects that may be "outside the box" of their usual methods or styles.

## Advanced Studio Critique: Content and Context with CORE I & II

CRT 4326, CRT 4327

*Prerequisite: permission of the instructor*

Tuition            \$775

N                      Monday                      6:30–9:30 p.m.                      Fuchs

This course is for the advanced-level student, artist, or alumni, working in any media/area. In each class, students will visit one of the Core artists in their studio to hear about their work and practice. Core artists are then invited to critique the work of class participants. Ensuing discussions will open new perspectives on contemporary art practices, content, and context, enabling all participants to gain new and critical perspectives on their own work.





**Advanced Works on Paper Critique I & II**

CRT 4396, CRT 4397

*Prerequisite: admission by portfolio review*

Tuition	\$775	Online: \$600	
A	Tuesday	9:30 a.m.–12:30 p.m.	Ruello
<hr/>			
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. 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.

**Advanced 2-D/3-D Media: Professional Practices**

SEM 4398

*Prerequisite: permission of the instructor*

Tuition	Online: \$600		
Online	Monday	1:00–4:00 p.m.	Hill

This online professional-practice seminar for advanced students focuses on skills involved with exhibiting artwork, such as selecting and documenting work, approaching gallery directors, and writing proposals or artist’s statements. This course also examines the range of options available for exhibition venues and funding sources, as well as how to arrange and handle studio visits and talk about one’s artwork. Online courses 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.

Glassell has grown to become one of the main communities in my life, where I feel safe, embraced, included, and where I continue to learn and to be creatively inspired. It has become like a second family in my life. – *Edward McCartney*

**Advanced Studio Critique I & II**

CRT 4394, CRT 4395

*Prerequisite: permission of the instructor*

Tuition	\$775		
C	Tuesday	1:00-4:00 p.m.	Fuchs

This critique course is for students working in any media/area. It is designed for advanced students to help develop a fuller understanding of their work through ongoing feedback, discussion, some writing exercises, and critique. Students will learn as much by acutely observing and discussing the work of their peers as their own. Work discussed is made independently outside of class time. The intense and nurturing focus of this course allows students to grow their work substantially.

**ADVANCED STUDIO BLOCK**

**CRT 4400 BLOCK Seminar**

**CRT 4401 BLOCK Critique**

*Prerequisite: admission by application*

Tuition	\$2,200		
A	Friday	9:30 a.m.-12:30 p.m.	Hughes
B	Friday	1:00-5:00 p.m.	Fuchs

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](http://mfah.org/block). Included in the \$2,200 fee, students have access to all areas of the school equipment/classrooms within regular school hours outside of class times. There will be an 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](http://mfah.org/block).**

# WORKSHOPS

## **NEW! Creative Visible Mending**

AW 487

*No prerequisite*

Tuition            \$400

7 Sessions:      January 18-February 29

Thursday

9:00 a.m.-12:00 noon

McMahon

---

Embrace the art of visible mending as a way to transform damaged textiles into unique and visually striking pieces. Explore decorative stitches, embroidery, appliqué, and *sashiko* and *boro* techniques to enhance and reimagine mended textiles.

## **Procreate for Artists Session I**

AW 465

*No prerequisite*

Tuition            \$465

7 Sessions:      January 18-February 29

Thursday

6:30-9:30 p.m.

Hemingway

---

Students will learn the foundations of Procreate with hands-on projects designed to help them understand and master what Procreate has to offer. This workshop will teach students the basics of the application and progress into the intermediate/advanced tools, giving them a powerful medium to add to their repertoire. Procreate will allow artists to bring their studios with them wherever they go, providing more options, freedom, and creativity. Ipads and Apple pencils are provided, but students are welcome to bring their own.

## **Performance as a Social Practice**

AW 469

*No prerequisite*

Tuition            \$400

7 Sessions:      January 19-March 1

Friday

9:30 a.m.-12:30 p.m.

Sudhoff

---

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.

**NEW! From Minimalism to Marfa Part I**

AW 484

*No prerequisite*

Tuition            \$250

7 Sessions:      January 19–March 1

Friday

10:00 a.m.–12:00 noon

Tolleson

---

Minimalism rejected sculpture’s pedestal to occupy “actual space,” initiating a new turn toward environmental forms of artmaking. The industrial materials, reflective surfaces, and standardized shapes that characterize much of this work likewise direct attention toward the work of art’s surroundings. This workshop will survey how artists associated with Minimalism rejected or transformed traditional art forms, like painting and sculpture, and engaged art’s social and environmental conditions. During the workshop students will study the artworks and writings of key artists such as Carl Andre, Dan Flavin, Donald Judd, and Yvonne Rainer, as well as the larger critical discourse that propelled their work. The workshop will conclude with a consideration of Minimalism’s impact on contemporary art and museum exhibition practice, specifically in Marfa, Texas, where artworks by Andre, Flavin, and Judd are permanently on display.

**Ceramics: Introduction to Raku**

AW 481

*Prerequisite: Beginning Ceramics or equivalent*

Tuition            \$465

7 Sessions:      January 19–March 1

Friday

1:00–4:00 p.m.

Oloshove

---

This seven-week workshop will explore the exciting world of raku! Students will learn three styles of this medium: naked raku, American raku, and *obvara* raku. Students will be trained how to use the raku kiln with safety and success in mind.

Glassell quickly became my home base as an artist. The community here is my community—supportive, welcoming, and driven. Whenever I walk into the studio I know my day is going to be brighter.

– Meghan Rutzebeck

**Ceramics: Wheel-Throwing Workshop Session I**

AW 347

*No prerequisite*

Tuition	\$465		
7 Sessions:	January 20-March 2		
	Saturday	9:30 a.m.-12:30 p.m.	Oloshove

---

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 course 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!

**Sculpture/Ceramics: Using Porcelain Slip in Clay Sculpture**

AW 473

*No prerequisite*

Tuition	\$465		
7 Sessions:	January 20-March 2		
	Saturday	1:00-4:00 p.m.	Matthews

---

This seven-week intensive workshop is designed to open students' imaginations to the possibilities of materials outside of traditional ceramics. Students will learn to mix porcelain and frits to create an ecofriendly, low-firing, clay-like material. Students will experiment with Egyptian paste, a self-glazing clay paste discovered by the Egyptians 7,000 years ago. Results are usually available for discussion during the next class. This is an experimental class making small test objects with mixed results.

**Laser Cutting for Jewelry Session I**

AW 490

*Prerequisite: Beginning Jewelry or equivalent*

Tuition	\$465		
7 Sessions:	January 22-March 4		
	Monday	6:30-9:30 p.m.	Beckmann

---

Create precision components and designs from a number of materials such as paper, plastic, and wood, to name a few. This course will cover the basics of creating vector files in Illustrator for use in laser cutting and engraving. Come learn more about these new fabrication methods in this seven-week workshop!



### **NEW! Statement Writing Workshop**

AW 477

*No prerequisite*

Tuition            \$400

7 Sessions:        January 22–March 4

Monday

6:30–9:30 p.m.

Hernandez-Vargas

In this workshop, students will analyze statements from a wide variety of artists: moving from emerging to established. From this experience, the students will workshop their statements either for college/grad-school applications or for residencies and fellowships. The class as a whole will function as a community of critical readers who will give feedback according to the guidelines provided by the instructor. Create an interesting and clear statement crucial in any selection process.

### **Art History: Latinx Artists in Houston Today**

AW 474

*No prerequisite*

Tuition            \$250

7 Sessions:        January 23–March 5

Tuesday

5:00–7:00 p.m.

Chevez

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 artists, delving into their processes of finding their own languages of expression. Students will reflect on the artists' 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.

**NEW! Simple to Sublime: The Earring Workshop**

AW 482

*No prerequisite*

Tuition	\$225		
3 Sessions:	January 24-February 7		
	Wednesday	1:00-4:30 p.m.	Gerstacker

---

Explore different styles of earrings: the button, the dangle, and the hoop. Spend three fun-filled afternoons combining visual imagery together with basic jewelry techniques, such as soldering, forming, and surface treatments, to create a small series of earrings. No experience is necessary; all jewelry lovers are welcome!

**NEW! Digital Sculpture**

AW 486

*Prerequisite: Beginning Sculpture or equivalent*

Tuition	\$465		
7 Sessions:	January 24-March 6		
	Wednesday	1:00-4:00 p.m.	Hill

---

This workshop 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.

**Finding Creativity: Intro to Sustainable Art Practices**

AW 475

*No prerequisite*

Tuition	\$400		
7 Sessions:	January 25-March 7		
	Thursday	9:30 a.m.-12:30 p.m.	Manalo

---

This workshop will explore creative identity through alternative art practices. Students 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, students will dive deeply into their personal stories as a way to develop creative practice and how it can be sustainable, meaningful, and intentional. The workshop encourages walking, observing, foraging, and play.



### **Laser Cutting for Jewelry Session II**

AW 490-2

*Prerequisite: Beginning Jewelry or equivalent*

Tuition	\$465		
7 Sessions:	January 26-March 8		
	Friday	9:30 a.m.-12:30 p.m.	Beckmann

---

Create precision components and designs from a number of materials such as paper, plastic, and wood, to name a few. This course will cover the basics of creating vector files in Illustrator for use in laser cutting and engraving. Come learn more about these new fabrication methods in this seven-week workshop!

### **Watercolor: A Contemporary Narrative**

AW 479

*No prerequisite*

Tuition	\$200		
3 Sessions:	February 5-19		
	Monday	9:00 a.m.-12:30 p.m.	Liebl

---

Experimenting with the unpredictability of watercolor, this workshop will explore color combinations, techniques, and pattern. By examining contemporary watercolor artists, students will find new ways to express their personal narratives.

### **NEW! Three-Ring Circus: Stacking Rings**

AW 493

*No prerequisite*

Tuition	\$225		
3 Sessions:	February 21-March 6		
	Wednesday	1:00-4:30 p.m.	Falkenhagen

---

Make three stacking finger rings while learning basic jewelry-making techniques such as sawing, filing, texturing, and soldering. Students will create three sterling silver rings, each with a contrasting shape and texture. Metal kits supplied.



### **Seminar: The Social Practice of Eco Art**

AW 442

*No prerequisite*

Tuition            \$400

7 Sessions:      March 4–April 22 (*No class March 11*)

Monday

1:00–4:00 p.m.

Klement

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, students will examine the endangered knowledge of our Coastal Prairie natural history and its function. Explore aspects of holistic, regenerative biological systems and systems thinking in urban landscapes, and consider the potential to address society's most significant challenges—food, water, climate, and health. Students will discover new materials, ideas, and ways to see their creative abilities, apply these to natural systems, and influence our cultural and ecological history.

### **NEW! Creative Embroidery on Wool Balls**

AW 488

*No prerequisite*

Tuition            \$400

7 Sessions:      March 7–May 2 (*No class March 14 and 28*)

Thursday

9:00 a.m.–12:00 noon

McMahon

Master a variety of hand-stitching techniques that can be applied to wool balls. Explore techniques like embroidery stitches, appliqué, beadwork, and fabric manipulation to add texture, dimension, and intricate details to wool-ball designs.

**Procreate for Artists Session II**

AW 465-2

*No prerequisite*

Tuition	\$465		
7 Sessions:	March 7-May 2 ( <i>No class March 14 and 28</i> )		
	Thursday	6:30-9:30 p.m.	Hemingway

---

Students will learn the foundations of Procreate with hands-on projects designed to help them understand and master what Procreate has to offer. This workshop will teach students the basics of the application and progress into the intermediate/advanced tools, giving them a powerful medium to add to their repertoire. Procreate will allow artists to bring their studios with them wherever they go, providing more options, freedom, and creativity. Ipads and Apple pencils are provided, but students are welcome to bring their own.

**NEW! From Minimalism to Marfa Part II**

AW 485

*No prerequisite, but From Minimalism to Marfa Part I is highly recommended*

Tuition	\$250		
7 Sessions:	March 8-May 3 ( <i>No class March 15 and 29</i> )		
	Friday	10:00 a.m.-12:00 noon	Tolleson

---

In this workshop, students will focus on the work of Donald Judd, an artist associated with Minimalism whose practice ranged from object making to museum building to architectural interventions, specifically in Marfa, Texas. Judd’s museum, the Chinati Foundation, was designed as a place where art could be experienced as an ordinary component of daily life, in situ with the high-desert grasslands, wide-open skies, and local architectural traditions of Marfa. In this way, the Chinati Foundation extended Minimalism’s interest in “actual space” to the “actual place” of Marfa. In this workshop students will examine how art installations at the Chinati Foundation incorporate local history; how curatorial tactics Judd and other artists deployed evoke direct, bodily engagement; and how Judd’s architectural interventions blur boundaries between art and daily life in ways that entice visitors to return over and over. From Minimalism to Marfa Part 1 is a suggested prerequisite but is not required.

**Ceramics: Introduction to Glaze Making**

AW 480

*Prerequisite: Beginning Ceramics or equivalent*

Tuition	\$465		
7 Sessions:	March 8–May 3 (No class March 15 and 29)		
	Friday	1:00–4:00 p.m.	Oloshove

Glaze contains a mysterious alchemy that can only be understood through hands-on experience and creation. Students will follow recipes to make glaze bases to explore colors, surface, and opacity from dry materials. Each student will become trained in using the dry-materials lab. Build your glazing skills!

**Ceramics: Wheel-Throwing Workshop Session II**

AW 347-2

*No prerequisite*

Tuition	\$465		
7 Sessions:	March 9–May 4 (No class March 16 and 30)		
	Saturday	9:30 a.m.–12:30 p.m.	Oloshove

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 course 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!



## **Printmaking: Photographic Screenprinting**

AW 418

*No prerequisite*

Tuition            \$465

7 Sessions:      March 18–April 29

Monday

9:30 a.m.–12:30 p.m.

Johnson

---

In this workshop students will learn how to hand print their own photographic imagery as full-color screenprints using cyan, magenta, yellow, and black color separations. The workshop will cover how to convert photographs into CMYK separations as well as the particulars of bitmapping imagery for the screenprinting process. The course will then progress into the processes of screenprinting and precise registration. Further composition and color manipulations may be explored. All levels are welcome.

## **NEW! Portfolio for Fellowships and Residencies**

AW 478

*No prerequisite, but participation in the Statement Writing Workshop is recommended*

Tuition            \$400

7 Sessions:      March 18–April 29

Monday

1:00–4:00 p.m.

Hernandez-Vargas

---

In this workshop, students will analyze portfolios from a wide variety of artists in different media. From that experience, students will work on their portfolios, whether for college/graduate applications or residencies and scholarships, focusing on its narrative thread. A good portfolio does not only contain interesting and professionally documented pieces, but tells a narrative about those pieces as a whole, as an intellectual-aesthetic project in constant change. Students will function as a community of critical readers who will give feedback based on the guidelines provided by the instructor. At the end of this workshop, students will have a portfolio ready to submit for a specific application and will have critical tools to work on the portfolios of the applications to come.

**NEW! Saw, Shape, and Shift Enamel**

AW 489

*No prerequisite*

Tuition	\$465		
7 Sessions:	March 18-April 29		
	Monday	6:30-9:30 p.m.	Harrell

---

In this workshop participants begin with a 6 x 6-inch square of copper and, using a jewelers handsaw, create a shape. The copper sheet will then be lightly formed with hammers and stakes to create a low, three-dimensional design. Now the fun begins by adding color with enameling. The enamel process involves sifting colored glass on metal and firing in a 1,500-degree kiln for three minutes for each color. Using transparent and opaque colors, a design is developed. Many enamel techniques—sgraffito, screenprinting, decals, painting, metal foils—will be demonstrated. The instructor will help in suggesting many approaches for each particular creation. No experience in metals or enamel is required for this multidiscipline workshop. All tools and materials are provided.

**NEW! The Linked Bracelet Workshop**

AW 483

*No prerequisite*

Tuition	\$225		
3 Sessions:	March 20-April 3		
	Wednesday	1:00-4:30 p.m.	Gerstacker

---

Make a linked bracelet with a toggle clasp and finish it off with a charm. In this workshop learn how to make a bracelet from handmade wire chain. Using hands-on processes, manipulate wire to create closed metal links. Complete the bracelet with a handmade toggle clasp. Add a charm using assorted metal texturing techniques and patinas, then wear the bracelet home!

**Painting on Reflective Surfaces with Acrylic**

AW 491

*No prerequisite*

Tuition	\$200		
3 Sessions:	March 20-April 3		
	Wednesday	6:00-9:30 p.m.	Ortiz

---

This workshop will focus on fundamental approaches to painting the illusion of reflective metal objects. Students will explore using neutral, warm, and cool grey-value scales when painting an object with a reflective metal surface. Some drawing techniques that will be addressed include observing light and shadow and identifying abstract shapes.

I started taking classes at the Glassell School to challenge myself and continue learning new skills as an adult. The variety of courses, teachers, and resources the school has to offer is great for someone starting out in the world of art. Getting to know and learn from my fellow students has made creating art less intimidating and motivated me to continue to explore and learn. – *Aaron Zern*





# STUDENT POLICIES

## ADMISSIONS AND COUNSELING

The Studio School offers continuing education courses and workshops to students of all experience levels, from very beginning through advanced. Classes and workshops are offered year-round for adults ages 18 and up.

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.

Academic counseling is available to all students and is recommended for those who have previous art experience. 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. Appointments can be made for counseling by emailing [glassell@mfah.org](mailto:glassell@mfah.org) or calling 713-639-7500.

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

Early Bird Registration for the spring semester takes place November 13-17. Early Bird Registration gives new and continuing students the opportunity to enroll in classes one week early and receive a 10% discount off of tuition. Discounts cannot be combined. Registration for the spring 2024 semester opens on November 13, 2023. Registration takes place online and is available in person. **If you have questions regarding registration, please email [glassell@mfah.org](mailto:glassell@mfah.org) or call 713-639-7500 for more information.**

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.

## TUITION AND FEES

All tuition and fees are due in full at the time of registration. Course and workshop tuitions are listed in the course descriptions.

Tuition does not cover the cost of materials used for the students' own production. Supplies such as paints, canvas, brushes,

clay, tools, photographic paper, lenses, cameras, and other materials are not provided to students, and will need to be purchased by students individually. Supply lists are provided by instructors during the first class.

### **Add/Drop Policy**

**Add:** Students are able to add courses and workshops throughout the online registration period. After the first class, students must contact the registrar to enroll. All courses are closed after the second class and no further enrollment is permitted.

**Drop (Courses):** Students must complete a drop form to drop a course. Students are able to drop a class and receive a refund minus a \$100 processing fee before the final drop date, Thursday, January 11, 2024. After January 11, all registrations for courses are considered final and no refunds will be issued.

**Drop (Workshops):** Students must complete a drop form to drop a workshop. Students are able to drop a workshop and receive a refund minus a \$50 processing fee up to seven (7) days before the workshop begins. All workshop registrations are considered final six (6) days before the workshop begins, and no refunds will be issued. Please consult the workshop descriptions for the start dates.

### **REFUND POLICY AND CANCELLATIONS**

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 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 and given an opportunity to enroll in another class or receive a full refund.

### **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. Scholarship recipients are expected to pay a discounted tuition fee of \$200 for the class in which they were awarded a scholarship prior to the first day of classes.

For more information on applying for the merit-based scholarships, visit [mfah.org/studioschool](http://mfah.org/studioschool) or call 713-639-7500.

### **TUITION DISCOUNTS**

Discounts are available for MFAH members at the Patron level and above, MFAH docents, and MFAH staff. 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 Patron + members:** 5% discount

**MFAH docents:** 20% discount

**MFAH staff:** 30% discount

## **FINANCIAL AID AND INTERNATIONAL STUDENTS POLICIES**

The Glassell Studio School is an unaccredited institution and as such does not offer any need-based financial aid, nor is the school eligible to participate in federal financial-aid programs. The school is not able to grant visas to international students seeking to study studio arts. If looking to use federal financial aid funds or looking to enroll in a visa-based program, we recommend registering through our partner program with the University of St. Thomas.

## **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.

## **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.

**To review all student policies and guidelines, please visit our website: [mfah.org/studioschool](http://mfah.org/studioschool).**

# PROGRAMS AND GALLERIES

## **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.

## FACULTY AND STAFF

### Staff

**Paul Coffey**  
Director

**Jennifer Cronin**  
Associate Director

**Patrick Palmer**  
Faculty Chair and Dean

**Mathilde Bowen**  
Associate Dean

**Shelby O'Dell**  
Recruitment and Marketing Liaison

**Aryel Montalvo**  
Project Manager of Civic Engagemen

**Karen Montejo**  
Marketing Manager

**Meghan Rutzebeck**  
Exhibitions Coordinator t

### Faculty

**Victor M. Beckmann**  
MFA, New Mexico State University;  
BFA, University of Texas at El Paso  
[vbeckmann@mfah.org](mailto:vbeckmann@mfah.org)

**Michael Bise**  
MFA, University of Houston;  
BFA, University of North Texas  
[mbise@mfah.org](mailto:mbise@mfah.org)

**Amy Blakemore**  
Department Head, Photography  
MFA, University of Texas;  
BS, BA, Drury College  
[ablakemore@mfah.org](mailto:ablakemore@mfah.org)

**Maria Chevez**  
BA, Universidad Nacional de La  
Plata, Argentina  
[mchevez@mfah.org](mailto:mchevez@mfah.org)

**Charlotte Cosgrove**  
MFA, University of Pennsylvania;  
BA, Pennsylvania State University  
[ccosgrove@mfah.org](mailto:ccosgrove@mfah.org)

**Sasha Dela**  
MFA, California College of  
the Arts, San Francisco;  
BFA, Minneapolis College of Art  
and Design

**Sharon Dennard**  
BA, University of Houston  
[sdennard@mfah.org](mailto:sdennard@mfah.org)

**Diane Falkenhagen**  
MFA, University of Houston;  
BFA, University of North Texas  
[dfalkenhagen@mfah.org](mailto:dfalkenhagen@mfah.org)

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

**Jeff Forster**  
Department Head, Ceramics  
MFA, Southern Illinois University;  
BA, St. John's University  
[jforster@mfah.org](mailto:jforster@mfah.org)

**Francesca Fuchs**  
Department Head, Painting  
MFA, Kunstakademie  
Düsseldorf, Germany;  
BFA, Wimbledon School of Art, UK;  
BA, Bristol University, UK  
[ffuchs@mfah.org](mailto:ffuchs@mfah.org)

**Heidi Gerstacker**  
MFA, University of Houston;  
BFA, University of Texas  
[hgerstacker@mfah.org](mailto:hgerstacker@mfah.org)

**Mark Greenwalt**  
MFA, Pratt Institute, Brooklyn, NY;  
MA, BA, Stephen F. Austin State  
University, TX  
[mgreenwalt@mfah.org](mailto:mgreenwalt@mfah.org)

**Jan Harrell**  
MFA, University of Houston;  
BFA, Texas Tech University  
[jharrell@mfah.org](mailto:jharrell@mfah.org)

**Juliette Hemingway**  
BA, Platt College  
[jheminway@mfah.org](mailto:jheminway@mfah.org)

**Saul Hernandez-Vargas**  
PhD, University of Houston;  
MFA, University of California,  
San Diego  
[shernandez-vargas@mfah.org](mailto:shernandez-vargas@mfah.org)

**J Hill**  
MFA, BA, Stephen F. Austin  
State University, TX  
[jhill@mfah.org](mailto:jhill@mfah.org)

**Laura Hughes**  
PhD, New York University;  
MA, Université de Paris 8;  
BA, University of Texas-Austin  
[lhughes@mfah.org](mailto:lhughes@mfah.org)

**Yifan Jiang**  
MFA, Columbia University;  
BFA, Emily Carr University of Art  
and Design, Vancouver  
[yjiang@mfah.org](mailto:yjiang@mfah.org)

**Liv Johnson**  
MFA, Texas Tech University;  
BA, University of Hawaii at Hilo  
[ljohnson@mfah.org](mailto:ljohnson@mfah.org)

**Bradley Kerl**  
MFA, University of Houston;  
BFA, University of North Texas  
[bkerl@mfah.org](mailto:bkerl@mfah.org)

**Cindee Klement**  
Texas Tech University;  
BLOCK Program, Glassell  
Studio School  
[cklement@mfah.org](mailto:cklement@mfah.org)

**Denise Liebl**  
BFA, University of Denver  
[dliembl@mfah.org](mailto:dliembl@mfah.org)

**Matt Manalo**  
BFA, Painting, University of Houston

**Michelle Matthews**  
MFA, University of Houston;  
BA, Wheaton College  
[mmatthews@mfah.org](mailto:mmatthews@mfah.org)

**Jessica McMahon**  
BFA, Pratt Institute

**Will Michels**  
BArch, Pratt Institute  
[wmichels@mfah.org](mailto:wmichels@mfah.org)

**Angel Oloshove**  
California College of the Arts  
[aoloshove@mfah.org](mailto:aoloshove@mfah.org)

**Eduardo Ortiz**  
MFA, Savannah College of Art  
and Design;  
M Ed, Columbia University;  
BA, University of Houston  
[eortiz@mfah.org](mailto:eortiz@mfah.org)

**Patrick M. Palmer**

Faculty Chair & Dean of Students  
MFA, Arizona State University;  
BA, University of California,  
Santa Barbara  
*ppalmer@mfah.org*

**Naomi Peterson**

MFA, University of North Texas;  
BFA, University of Wyoming  
*npeterson@mfah.org*

**Brian Portman**

BFA, Rhode Island School of Design  
*bportman@mfah.org*

**Alexis Pye**

BFA, University of Houston  
*apye@mfah.org*

**Robert Ruello**

MFA, Columbia University;  
BFA, School of the Art Institute  
of Chicago;  
BA, Loyola University  
*rruello@mfah.org*

**Amanda Schilling**

MFA, University of Houston;  
BA, Texas A&M University  
*aschilling@mfah.org*

**Hollie Stephan**

MFA, University of Houston;  
BFA, San Francisco State University  
*hstephan@mfah.org*

**Sarah Sudhoff**

MFA, Parsons School of Design,  
New York;  
BA, University of Texas at Austin

**Anna Tahinci**

PhD, DEA, MA, University of Paris I,  
Panthéon-Sorbonne  
*atahinci@mfah.org*

**Max Tolleson**

PhD, University of California,  
Los Angeles  
*mtolleson@mfah.org*

**Katherine Trimble**

MFA, School of the Art Institute  
of Chicago;  
BFA, Rhode Island School of Design  
*ktrimble@mfah.org*

**Sharon Warrington**

BFA, Barry University

**Sandra Zilker**

Department Head, Jewelry &  
Associate Dean  
MFA, Cranbrook Academy of Art;  
BFA, University of Houston  
*szilker@mfah.org*







## THE ANNUAL FUND DRIVE SUPPORTS THE GLASSELL SCHOOL OF ART

Operational costs for the Glassell School are not covered by tuition alone. The Glassell School relies on generous contributions from students and alumni who contribute to the Glassell School Annual Fund Drive. These important donations provide for the most basic, day-to-day necessities of the school. From providing essential upkeep of the facilities and supporting the faculty and staff to enabling scholarships, affordable tuition rates, and special programs, the Glassell School Annual Fund Drive is critical for the ongoing success of the school.

For more information about the Annual Fund Drives or the Leadership Circle, please contact Haley Horan, senior development officer, at 713-639-7559 or [hhoran@mfah.org](mailto:hhoran@mfah.org). You may also visit [mfah.org/support/glassell](http://mfah.org/support/glassell).

### We wish to thank and recognize those who made recent contributions to the Glassell School of Art Annual Fund Drive:

#### LEADERSHIP CIRCLE

##### Chairman's Circle

The Glassell Family  
Leslie and Brad Bucher  
Katharine and John Orton

##### Director's Circle

Sue and Rusty Burnett  
Nena and David Marsh  
Mrs. Kathrine G. McGovern  
Ms. Nancy Powell Moore  
Jo Anne Sblendorio-Levy and Ian Levy

##### The Gallery

Ms. Priscilla R. Angly and Mr. Miles Smith  
Mrs. Jereann H. Chaney  
Mrs. Lynn Coneway  
Krista and Michael Dumas  
Barbara and Michael Gamson  
Mr. Samuel F. Gorman  
Shelley and William Hayes  
Nicole and Evan Katz  
Ms. Anne Lamkin Kinder  
Beth Robertson  
Melvyn and Cyvia Wolff

##### Fellows

Claire and Doug Ankenman  
Jacquelyn Barish  
Ellen and David Berman  
Cynthia and Laurence Burns  
Angela Chen and Mark Klitzke  
Jerry Ann Woodfin-Costa and Victor Costa  
Cullen K. Geiselman  
Marie and John Glover  
Mary and George Hawkins  
Ms. Catherine J. Leachman  
Mrs. Marilyn G. Lummis  
Michelle and William Matthews  
Kirby and Scott McCool  
Scott and Judy Nyquist  
The Carl M. Padgett Family  
Isla and Thomas Reckling  
Diane and John Riley  
Marjorie and Lezlie Silverstein  
Pauline and Stephen Smith  
Dr. Catherine D. Stevenson  
Judy and Charles Tate  
Adrienne and Timothy Unger  
William and Marie Wise

**\$1,000–\$2,499**

Julie and Andrew Alexander  
Melza and Ted Barr  
Janet M. and Elisabeth Bates  
Leslie and Jack Blanton  
Mr. Charles Butt  
Lyle and Charles Cadenhead  
Ms. Julia M. Flowers  
I.H. and Helen Kempner  
Sandy Jo and Stan Lloyd  
Ms. Frances Lummis  
Rodney H. & Judy E. Margolis  
Ms. Sheila Noeth  
Gretchen and William Sparks  
Ann G. Trammell

**\$250–\$999**

Stephen and Linda Bickel  
Georgia and John Brown  
Paula and John Cutler  
Mrs. Helen Bloxsom Davis  
Shelia and Ted Dohmen  
Marie and S.K. Evnochides  
Janice Avery and Teruhiko Hagiwara  
Ms. June Hu  
Dana and Ruth Johnston  
Richard Jacobs and Patricia Lasher  
Marianthe and Colin Leach  
Elena Lexina and Brian Rishikof  
Collie and Harvey Michaels  
Irving and Paula Pozmantier  
Mrs. Rose H. Radoff  
Ms. Bonnie Van Hook  
Joanne G. and Welcome W. Wilson, Sr.  
Nora and Charles Zabriskie

The above list includes the names of all donors through press time.



MFA **H** *The Museum of Fine Arts, Houston*  
P.O. BOX 6826  
HOUSTON, TX 77265-6826

# THE GLASSELL SCHOOL OF ART STUDIO SCHOOL

5101 MONTROSE BLVD.  
HOUSTON, TX 77006



713-639-7500 • GLASSELL@MFAH.ORG

Nonprofit Org.  
U.S. Postage  
PAID  
Houston, TX  
Permit No. 214