

# THE GLASSELL SCHOOL OF ART STUDIO SCHOOL

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



FALL 2021  
COURSE CATALOG

**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

**Send registration forms to**

[registration@mfah.org](mailto:registration@mfah.org)

or

Glassell Studio School  
Attn: Registrar  
P.O. Box 6826 Houston, TX 77265-6826

**Registration Appointments &  
General Information**

[glassell@mfah.org](mailto:glassell@mfah.org)  
713-639-7500

## WELCOME

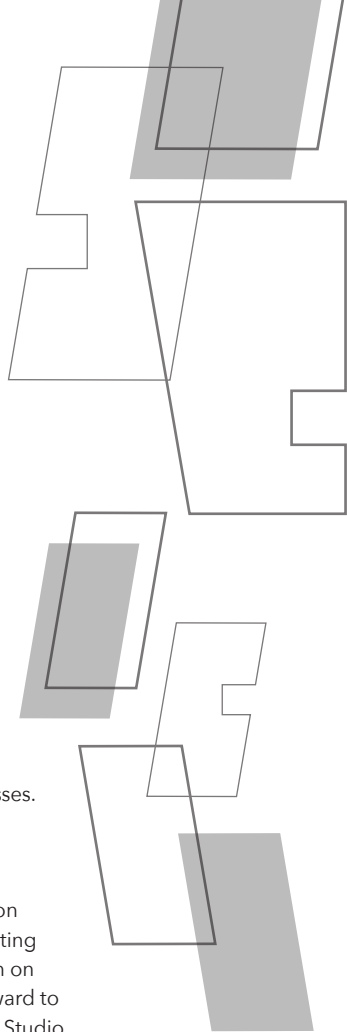
Welcome to the fall 2021 semester at the Glassell Studio School. Fall promises a burst of on-campus energy with returning students, events, and exhibitions in our galleries. It also includes easy opportunities to visit the collections of the Museum of Fine Arts, Houston, where learning from example is a wonderful way to familiarize yourself with precedents that will enhance and recharge your own creativity. We are very excited to begin returning to normal after a challenging year.

We plan on normal class enrollment numbers this fall after a year when most classes were at half-capacity due to pandemic concerns. Peer learning is essential to advance your skills and bring ideas to the next level. A wide array of studio classes—from drawing, design, and painting to ceramics, jewelry, photography, printmaking, and sculpture—are offered to help develop your art practice. Art history classes can expand your understanding of culture and further enrich your experience of visiting the MFAH and other museums. We also are offering shorter workshops on special topics that expand on ideas touched upon in full-semester classes. A selection of a few remote classes remain on the schedule to accommodate students unable to meet on campus.

We begin the fall with a juried Studio School student exhibition in the Levant Foundation Gallery and an exhibition by graduating certificate students in the Leslie and Brad Bucher Gallery. Plan on joining us to review the examples of your peers. We look forward to seeing you and seeing what you are able to create in Glassell Studio School classes.

**Joseph Havel**

**Director, The Glassell School of Art  
The Museum of Fine Arts, Houston**



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## Academic Calendar

### July 13-August 16

Registration open for *new and continuing students*

### Tuesday, August 10

11:00 a.m.-6:00 p.m.

Registration and counseling for *new and continuing students* by appointment only.

Call 713-639-7500 or email glassell@mfah.org to schedule.

### Monday, August 16

Last day to drop studio and art history courses and receive a refund (minus \$100 processing fee). Last day enrolled students can change class schedules.

### Monday, August 23

Fall semester begins

### Monday, September 6

Labor Day holiday, *no classes held*.  
*Glassell offices closed.*

### Monday, October 11-Tuesday, October 12

Fall semester break, *no classes held*

### Monday, October 18

Spring 2022 scholarship portfolios due

### Monday, November 15

Preregistration for spring 2022 open to *continuing students*

### Wednesday, November 24-Sunday, November 28

Thanksgiving holiday, *no classes held*.  
*Glassell offices closed.*

### Monday, December 6

Fall semester ends



## GENERAL INFORMATION

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

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

## 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, 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.

## ADMISSIONS

The Studio School offers art history courses, studio courses, and workshops for adults. Students must be at least 18 years of age to attend any studio courses or workshops. Students younger than 18 may enroll in courses (offered during the fall and spring semesters) with the permission of their legal guardian and the course instructor. Questions regarding permission may be directed to the dean. New students must attend mandatory faculty counseling for placement in upper-level courses. 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.

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

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

approved for reenrollment if they are solely enrolled to use equipment and facilities.

## PREREQUISITES AND REGISTRATION

Registrations are not accepted by phone. Undersubscribed sections are canceled at the discretion of the Glassell School.

Art history courses and most workshops do not have any prerequisites, unless specifically noted in description. Students may register for art history courses and workshops by mail or by email. Use the form on page 43 or go to [mfah.org/glassell](http://mfah.org/glassell) to download a form.

New students are welcome to enroll in any course or workshop that does not require prerequisites. New students wishing to enroll in upper-level courses must register in person in order to attend mandatory faculty counseling. Please contact the school via email at [glassell@mfah.org](mailto:glassell@mfah.org) or by phone at 713-639-7500 to set up a counseling appointment. Continuing students may register by mail or by email to [registration@mfah.org](mailto:registration@mfah.org).

Students may skip prerequisite courses only if their student file contains one of the following: 1) documentation that the prerequisite was waived by a faculty counselor or 2) a transcript showing that the prerequisite was completed at another institution. Students must repeat any prerequisite courses in which they received grades of **W**, **DR**, or **F**.

Each level of a studio course consists of two semesters. Students are expected to enroll in each semester in numerical sequence without skipping semesters, unless the student's record file contains either 1) a transcript showing completion of similar course work at another institution or 2) faculty approval.

Additionally, students are expected to progress through the levels at a reasonable rate of study. Students may repeat levels only with faculty approval.

## FACULTY COUNSELING AND PLACEMENT

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

## TRANSFER CREDIT

Students wishing to transfer credits from other institutions must submit official transcripts and a portfolio for review. Portfolios should be submitted during registration to be reviewed during faculty counseling. Official transcripts must be provided no later than one month after the end of the semester's registration period. Students who do not furnish transcripts by this deadline may be dropped from all classes with no tuition refund. Transfer credit will be evaluated on a case-by-case basis by a faculty counselor, in conjunction with the registrar's review of the student's transcript.

## INTERNATIONAL STUDENTS

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

## ONLINE STUDENTS

The Glassell Studio School offers a limited number of courses online. Students who choose to enroll in an online course will pay the amount noted in the Tuition and

Fees section under Online Studio Courses and Online Art History Courses. Students in online courses are able to use the studios outside of class time.

Parking is not provided for online students, and those wishing to use the studios will be required to pay the posted parking rates.

**TUITION AND FEES**

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

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

Tuition for online courses covers the cost of the class only. Students enrolled in online courses will not be provided parking, and are expected to pay the posted amount if they choose to use the studios at the school outside of the class times.

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

**Tuition for Full-Time Students**

Students enrolling in a full-time schedule (4 courses per semester) are eligible for a 20% discount off their total cost of tuition (class fees included).

**Tuition**

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Studio Courses (3 hours)  
\$700 tuition, plus \$25 fee: **\$725 each**

- 2-D Design
- 3-D Design
- Collage & Assemblage
- Color
- Critique
- Drawing
- Drawing Fundamentals
- Painting
- Seminar
- Watercolor

Studio Courses (3 hours)  
\$700 tuition, plus \$100 fee: **\$800 each**

- Ceramics
- Digital Photography
- Digital Sculpture
- Enameling
- Foundry
- Jewelry
- Life Drawing
- Life Painting
- Photography
- Printmaking/Monoprint
- Sculpture

Art History Courses (2 hours)  
\$500 tuition, no fee: **\$500 each**

Online Studio Courses (3 hours)  
\$600 tuition, no fee: **\$600 each**

Online Art History Courses (2 hours)  
\$380 tuition, no fee: **\$380 each**



## PAYMENT AND REFUND POLICY

The school requires a minimum number of students in order to hold a class. Students enrolled in classes that are canceled because of low enrollment will be notified by the registrar prior to the start of the semester and given an opportunity to enroll in another class or receive a full 100% refund or credit.

### Add/Drop Policy

Any student submitting more than one (1) add/drop form per semester will be charged a processing fee of \$50 for each additional form submitted.

Students wishing to add a course or workshop must complete an add/drop form, available at [mfah.org/glassell](http://mfah.org/glassell) and in Student Information Corner. All courses are considered closed after the first class meeting, and permission of the instructor is required to add into a course. Additional tuition charges and refunds are processed as appropriate.

Students wishing to drop a class must complete an add/drop form. **All registrations are considered final as of the stated drop date in the calendar (see page 2). No refunds or credits are available for students who drop after that date.** If applicable, refunds will be processed for the full amount of tuition, minus a \$100 processing fee. Refunds are processed through the MFAH accounting department and, in most cases, 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.

Students wishing to drop a workshop and receive a refund must submit a drop form one (1) week prior to the start of the workshop. Refunds will be processed for the full amount of the workshop costs, minus a \$50 processing fee.

The school does not offer prorated refunds or credits for individual sessions of courses or workshops that are canceled for reasons beyond the school's control, such as weather or unexpected absence of the instructor.

### Medical Drop Policy

In the case of serious illness or injury necessitating the student's withdrawal from the school, it is the responsibility of the student to notify the registrar immediately.

**Requests will only be honored if the student submits documentation from his/her physician that a withdrawal from the course is medically necessary. A prorated tuition credit will be issued for the student to take the course in a future semester.**

The registrar will process the student out as appropriate, including initiating any credit, and notify the student's instructor(s). Instructors cannot initiate or complete the withdrawal process on behalf of a student, nor initiate any refund or credit processes.

### Credits

Once issued, credits for dropped courses or workshops cannot be exchanged for a monetary refund. Credits remain on file for two (2) semesters before expiring. Credits are filed in the dollar amount originally paid, and may be prorated to adjust for sessions attended, not as placement in a particular course or workshop. If a student uses a credit on file, and later drops the course, the student forfeits that credit. It does not remain on file, nor does it roll into the next semester. Students using a credit would need to complete all appropriate enrollment forms, obtain necessary approvals, and indicate that they are using a credit on file for payment purposes.

## SCHOLARSHIPS, FINANCIAL AID, AND DISCOUNTS

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

## Studio School Scholarships

A limited number of scholarships are available each fall and spring semester for studio courses. These merit-based scholarships are awarded through a portfolio review by a panel of Studio School faculty. Scholarships are funded through proceeds from the Annual Student Sale as well as privately funded grants.

Scholarships are available to students at all levels but are awarded solely based on the quality of the artwork submitted through portfolios. Scholarship recipients are expected to pay a discounted tuition fee for the class in which they were awarded a scholarship prior to the first day of classes. Tuition for scholarship recipients is \$200 for studio courses, \$100 for art history courses, or \$50 for workshops. For more information on applying for the merit-based scholarships, visit [mfah.org/studioschool](http://mfah.org/studioschool) or call 713-639-7500.

## TUITION DISCOUNTS

All discounts are applicable to tuition only, and not to class fees. Class fees are added to the transaction after discounts have been applied. Discounts may not be combined, and are not issued retroactively. Discounts are not applicable on Glassell study-tours courses, BLOCK courses, or any courses and workshops involving travel.

## MFAH MEMBERS

Museum members at the Patron level (\$200 annual membership fee) and above are eligible for a 5% discount off tuition only. Please note that studio class fees of either \$25 or \$100 are not tuition and therefore are not discounted. Discount is valid for studio course tuition (\$700), art history course tuition (\$500), online course tuition (\$600/\$380), and/or workshops (pricing will vary).

## MFAH Docents

Currently active MFAH docents (including docents at Bayou Bend and Rienzi) are eligible for a 20% discount on all courses and workshops for the semester (including class fees). Docents must present a docent ID with the registration form.

## MFAH Staff

Current MFAH staff are eligible for a 30% discount off tuition only. Please note that studio class fees of either \$25 or \$100 are not tuition and therefore are not discounted. Discount is valid for studio course tuition (\$700), art history course tuition (\$500), online course tuition (\$600/\$380), and/or workshops (pricing will vary). Staff must present a staff ID with the registration form.

## GRADING INFORMATION

Grades are issued at the end of each semester and are available on the student portal, Orbund. A student may elect to receive a letter grade or a Pass/Fail (**P/F**). Students who have chosen Pass/Fail (**P/F**) grades may petition for letter grades within two years of taking the course. After two years, grades cannot be changed. *\*Note: Students enrolled through UST must take all classes for letter grades and may not select the Pass/Fail option.*

### Letter Grades

Letter grades range from **A** to **F**: **A** (Excellent), **B** (Good), **C** (Average), **D** (Below Average), and **F** (Fail). Pluses and minuses may be used with letter grades, with the highest grade given being **A**.

### Incomplete

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

## Withdrawal

To withdraw from a class, a student must complete the add/drop form and notify the registrar. The student will receive a **W** (Withdrawn) on his/her transcript.

**No refunds or credits are issued.**

## Workshops

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

# STUDENT POLICIES & INFORMATION

## Attendance

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

## Building Hours/Classroom Access

The Glassell School of Art is open Monday through Friday from 9:00 a.m. to 10:00 p.m., on Saturdays from 9:00 a.m. to 6:00 p.m., and Sundays from 12:30 to 6:00 p.m. during the scheduled semester programs. Hours may be adjusted for holidays or private events. It is recommended to check the website and social media for information on closures related to holidays and private events. The school makes all efforts to provide advance notice of event closures, including notices on social media and via email.

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

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

Please note: The MFAH Garage hours are different from the building's hours, and garage access does not guarantee or include classroom access. See **Parking** for more information.

## Discipline/Dismissal

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

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

Individual instructors maintain the right to dismiss a student from a class with a warning

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

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

### **Free Museum Admission**

The Museum of Fine Arts, Houston, is the largest art museum in the Southwest, and its encyclopedic collections are an exceptional resource for learning about the visual arts from a worldwide perspective. Studio School students receive free general admission to the Museum (excluding ticketed exhibitions and events).

### **Homework**

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

### **Participation**

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

### **Lockers**

A limited number of lockers are available in specific classes and designated areas for student use during the registered semester. The school does not guarantee a locker for each student, nor have the availability to allow students to have multiple lockers in various areas. At registration, the student releases and discharges the school and the MFAH from any liability or claim of liability for any damage to or loss of personal

property, including artwork. (Instructors will provide additional information about lockers during course introductions.)

### **Personal Property**

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

### **Parking**

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

Students who opt to enroll online will not receive any parking pass and will pay a lowered tuition rate for their online course. Online students who come to campus and park in the MFAH garage facilities will be responsible for paying for their parking at the posted rates. The school, the MFAH, and their agents or designees are not liable for damage or loss to vehicles or the

contents of vehicles parked in or around designated areas.

Street parking is available in the surrounding neighborhood. As always, students are reminded that street parking is at their own risk.

### **Release of Information**

The school maintains records for all current and past students. Student information is released only to the student or designated representative. Designation forms are available at [mfah.org/glassell](http://mfah.org/glassell) and from the registrar and must be on file for information to be released to anyone other than the student. Exceptions may be made for health and safety emergencies or to comply with legally issued subpoenas.

### **Safety**

The school is committed to the safety of its students, faculty, and staff. As such, the school has prepared a Health and Safety Manual. This document is available from the administrative offices, and a copy is kept in all studios and classrooms. Students are expected to follow safety procedures as outlined in the manual as well as comply with any safety information distributed by instructors.

### **COVID-19 Safety Protocols**

In response to safety concerns regarding COVID-19, the Glassell School of Art has instituted safety and cleaning protocols to help ensure the safety of our students, faculty, and staff. All students must comply with our COVID-19 safety policies as listed below. The school reserves the right to amend or update these policies and procedures as necessary throughout the semester.

Face masks or face coverings are recommended in the building and classrooms. Students are required to have

their temperatures scanned when entering the building. By registering for a class, the student is committing to following current and future safety measures. Students are asked to monitor themselves in regard to sickness and are expected to consider the health of themselves and others before entering the building. The building will be cleaned and sanitized more frequently to ensure the safety of students and instructors. Students who fail to follow safety instructions may be dismissed from the school, as outlined in the discipline policy.

### **Waiver and Release of Liability**

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

ANY NEGLIGENT ACT, OMISSION, OR INTENTIONAL ACT INTENDED TO PROMOTE SAFETY OR WELL-BEING. The student hereby grants permission to the MFAH to obtain emergency medical treatment for the student if the MFAH deems in its discretion that such emergency medical treatment is necessary.

### **Student ID Cards**

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

### **Transcripts**

Students requesting transcripts must submit a written request and appropriate payment to the registrar. Transcripts cost \$5 per copy. Request forms are available at [mfah.org/glassell](http://mfah.org/glassell) and from the registrar. Transcript requests will not be processed if the student owes any fees. Students may also mail a request in writing to:

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

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

## **PROGRAMS OF NOTE**

### **Certificate of Achievement**

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

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

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

### **Certificate of Achievement Requirements**

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

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

<b>Subject/Course</b>	<b>Credits</b>
Art history electives	12
2-D Design <i>2DD 1303</i> & 3-D Design <i>3DD 1304</i>	6
Drawing Fundamentals <i>DRF 1301, DRF 1302</i>	6
Life Drawing <i>DRL 2310, DRL 2311</i>	6
Major field of study	24
2-D courses (other than major)	9
3-D courses (other than major)	9
General electives	24
<b>Total</b>	<b>96</b>

Students may transfer 12 foundation-level credits, 6 art history credits, and 6 life drawing credits from another post-secondary institution, with the approval of the dean and the registrar. Students interested in the Certificate of Achievement program should call 713-639-7500 to schedule an appointment with the dean.

### **University of St. Thomas**

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

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





**ART HISTORY****Art History: Learning from the Masters II**

ARH 333

Tuition                      Online: \$380

Online	Wednesday	10:00 a.m.-12:00 noon	Tahinci
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This course surveys the lives and artwork of fourteen great Masters from the Renaissance to the modern times. Arranged chronologically, the course will examine the innovations and legacy of Sandro Botticelli, Michelangelo, Caravaggio, Joseph Mallord William Turner, Gustave Courbet, Édouard Manet, Edgar Degas, Claude Monet, Berthe Morisot, Paul Cézanne, Henri Matisse, Georgia O'Keeffe, René Magritte, and Jackson Pollock. Content and context will be explored with an emphasis on visual and verbal analysis and synthesis. Online courses will be taught via the BlueJeans video conferencing app, with handouts emailed to students. Students will be able to interact with the instructor during class time over the BlueJeans conferencing app's chat function.

**Art History: Modern and Contemporary Art at the MFAH**

ARH 310

Tuition                      Online: \$380

Online	Wednesday	2:00-4:00 p.m.	Tahinci
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Using the new Nancy and Rich Kinder Building for Modern and Contemporary Art at the MFAH as a point of departure, this course introduces students to the history of art from the 1870s through today. 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, but recurring questions will focus on materiality and display. Online courses will be taught via the BlueJeans video conferencing app, with handouts emailed to students. Students will be able to interact with the instructor during class time over the BlueJeans conferencing app's chat function.



### **Art History Survey I: Caveman to Medieval**

ARH 307

Tuition                      In-Person: \$500

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

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One of two art history survey courses, this course explores the development of Western art from prehistory to the 14th century. The class is structured chronologically and is designed to encourage a critical understanding of the meaning and function of selected art objects, architecture, and design artifacts within their original historical contexts. Emphasis is placed on a visual and verbal examination and analysis, as well as discussion of societal and historical 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.

### **Art History: Women in Art**

ARH 312

Tuition                      In-Person: \$500

N                      Thursday                      2:00–4:00 p.m.                      Tahinci

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In this course, students study women artists from the 19th century until the present day. Emphasis will include not only stylistic developments, but also the way women artists interacted with the ideas and values of their time and cultures. Students study and interpret works by Angelica Kauffmann, Rosa Bonheur, Berthe Morisot, Mary Cassatt, Camille Claudel, Georgia O'Keeffe, Frida Kahlo, Louise Bourgeois, Marina Abramović, Judy Chicago, Kara Walker, Cindy Sherman, and Sophie Calle, and examine the cultural and artistic contexts of these works. The artists' relationships to the society that produced them will be examined, as well as feminism and gender.

## Art History: Art from Latin America: 1821-2021

ARH 335

Tuition                      Online: \$380

Online	Tuesday	2:00-4:00 p.m.	August
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Surveying two centuries of art from Latin America, this course considers themes of independence and colonial politics, landscape/travelogues, Indigenous lifeways and visual expression, and various regional modernities and movements. Looking closely at works by artists from Argentina, Brazil, Chile, Colombia, El Salvador, Guatemala, Honduras, Mexico, and Uruguay, we will chart the major themes of visual art since "independence," as they reflect the specificities of geography, politics, and culture in these places, paying close attention to the rich interconnections between visual art and literature. Online courses will meet on either the BlueJeans or Zoom platform on the given date and time. Instructions on how to access these platforms as well as the handouts and other class information will be distributed to students prior to the first class meeting.

## 2-D COURSES

### 2-D Design

2DD 1303

Tuition & Fees    In-Person: \$725                      Online: \$600

A	Monday	9:30 a.m.-12:30 p.m.	Bise
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NA	Monday	6:30-9:30 p.m.	Ponder
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Online	Tuesday	1:00-4:00 p.m.	Johnson
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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 how compositions work through discussion. Critiques and demonstrations occur throughout the semester. Online courses will be taught via the Zoom video conferencing app. Instructions on how to access platforms as well as the handouts and other class information will be distributed to students prior to the first class meeting.

## Drawing Fundamentals I

DRF 1301

Tuition & Fees	In-Person: \$725	Online: \$600	
A	Monday	1:00-4:00 p.m.	Bise
NA	Monday	6:30-9:30 p.m.	Johnson
B	Tuesday	9:30 a.m.-12:30 p.m.	Kerl
C	Wednesday	9:30 a.m.-12:30 p.m.	Cosgrove
F	Thursday	1:00-4:00 p.m.	Masson
Online	Monday	9:30 a.m.-12:30 p.m.	Johnson

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 perceptual skills in order to translate these observations to paper. The goals of this course involve 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. Online courses will be taught via the Zoom video conferencing app. Instructions on how to access platforms as well as the handouts and other class information will be distributed to students prior to the first class meeting.

## Drawing Fundamentals II

DRF 1302

*Prerequisite: DRF 1301*

Tuition & Fees	In-Person: \$725		
A	Tuesday	9:30 a.m.-12:30 p.m.	Bise
D	Wednesday	9:30 a.m.-12:30 p.m.	Masson

The second semester of Drawing Fundamentals continues to develop the student's visual and technical skills in various black-and-white media as initiated in the first semester. In addition, basic color theory is introduced as color concepts are applied to the drawing process. Broader approaches to a more complex range of subject matter are explored. Critiques and demonstrations occur throughout the semester.

**Intermediate/Advanced Drawing: Monumental I & II**

DRA 3301, DRA 3302, DRA 4301, DRA 4302

*Prerequisites: DRF 1302 and 2DD 1303*

Tuition & Fees    In-Person: \$725

A	Thursday	9:30 a.m.-12:30 p.m.	Portman
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Students focus on the creation and the properties of drawing with dimensions 5 x 5 feet or larger. Examples of various rolled papers are provided, along with an introduction to materials appropriate for mark-making on large-scale drawings. Demonstrations, discussions on technique, and field trips to the Museum augment this course.

**Intermediate/Advanced Drawing: Ideas and Images I & II**

DRA 3318, DRA 3319, DRA 4318, DRA 4319

*Prerequisites: DRF 1302 and 2DD 1303*

Tuition & Fees    In-Person: \$725

A	Friday	9:30 a.m.-12:30 p.m.	Cosgrove
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Drawing is about observing, documenting, communicating ideas, unleashing the imagination, and questioning the world in which we live. This course focuses on a series of topics including personal narrative, natural and industrial landscapes, dissected and transformed objects, social and political issues, and the drawing process. Students explore format, scale, technique, and mixed media. The course includes discussions, critiques, and slide presentations.



## **Intermediate/Advanced Figurative Mixed Media I & II**

DRA 3320, DRA 3321, DRA 4320, DRA 4321

*Prerequisite:* DRL 2311

Tuition                      Online: \$600

Online                      Instruction posted weekly on Tuesdays                      Palmer

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This online course is designed for students in the intermediate or advanced levels of life drawing who want to continue to work with the figure and explore a concentration in mixed media. The course will use and combine drawing, painting, and collage (paper, fabric, and found-object based). Students will look at themes often used in art such as mother and child, love, music, text in art, and many others for inspiration. Students will access weekly videos and still photographs through the private Facebook group page.

## **Beginning Life Drawing I & II**

DRL 2310, DRL 2311

*Prerequisites:* DRF 1301 and 2DD 1303

Tuition & Fees    In-Person: \$800

C                      Monday                      9:30 a.m.-12:30 p.m.                      Kerl

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B                      Wednesday                      9:30 a.m.-12:30 p.m.                      Vance

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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.

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

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

*Prerequisites:* DRF 1301 and 2DD 1303

Tuition & Fees    In-Person: \$800

NA                      Thursday                      6:30-9:30 p.m.                      Greenwalt

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



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

DRL 3310, DRL 3311, DRL 4310, DRL 4311

*Prerequisite: DRL 2311*

Tuition & Fees In-Person: \$800

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

### **Color**

CLR 2306

*Prerequisites: DRF 1301 and 2DD 1303*

Tuition & Fees In-Person: \$725 Online: \$600

B	Thursday	9:30 a.m.-12:30 p.m.	Ruello
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Online	Thursday	1:00-4:00 p.m.	Ruello
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Projects in this class are designed to address the relativity and interaction of color in the visual arts. Emphasis is on learning by direct perception of color phenomena, with studies on juxtaposition, harmony, and quantity executed in paint, colored papers, and nontraditional materials. Online courses will meet on either the BlueJeans or Zoom platform on the given date and time. Instructions on how to access these platforms as well as the handouts and other class information will be distributed to students prior to the first class meeting.

## **Beginning/Intermediate/Advanced Collage and Assemblage I & II**

COL 2350, COL 2351, COL 3350, COL 3351, COL 4350, COL 4351

*Prerequisites: DRF 1301 and 2DD 1303, or permission of the instructor*

Tuition & Fees In-Person: \$725

A	Monday	9:30 a.m.–12:30 p.m.	Cosgrove
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Collage and assemblage revolutionized the nature of art and how it is made, infiltrating painting, sculpture, and drawing. Collage and assemblage are provocative and challenging disciplines offering a wide range of expression using both traditional art media and common everyday materials. Collage is basically two dimensional, referring to visual and tactile compositions or reliefs made of such things 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 Painting I & II**

PAI 2320, PAI 2321

*Prerequisites: DRF 1301 and 2DD 1303*

Tuition & Fees In-Person: \$725 Online: \$600

C	Monday	9:30 a.m.–12:30 p.m.	Ruello
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D	Tuesday	1:00–4:00 p.m.	Ruello
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N	Tuesday	6:30–9:30 p.m.	Bise
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A	Thursday	9:30 a.m.–12:30 p.m.	Masson
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Online	Monday	1:00–4:00 p.m.	Ruello
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Students learn to paint in oil and/or acrylic paint. The course is designed to familiarize students with the formal elements of painting and to build technical proficiency. 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. Online courses will meet on either the Zoom platform on the given date and time. Instructions on how to access these platforms as well as the handouts and other class information will be distributed to students prior to the first class meeting.





### Intermediate Painting I & II

PAI 3320, PAI 3321

*Prerequisite:* PAI 2321

Tuition & Fees	In-Person: \$725		
B	Monday	9:30 a.m.-12:30 p.m.	Portman
C	Tuesday	9:30 a.m.-12:30 p.m.	Fuchs
A	Tuesday	1:00-4:00 p.m.	Masson

Intermediate Painting challenges the idea of what painting can be with several projects designed to stretch each student's technical ability and vision. Formal critiques at the end of each project help determine how well the paintings work. A review of fundamental procedures is included when necessary, but emphasis is placed on personal development. Ongoing references to contemporary painters and demonstrations add to each student's understanding and skill.

### Intermediate/Advanced Painting I & II

PAI 3320, PAI 3321, PAI 4320, PAI 4321

*Prerequisite:* PAI 2321

Tuition	Online: \$600		
Online	Wednesday	1:00-4:00 p.m.	Portman

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

## **Intermediate/Advanced Abstract Painting I & II**

PAI 3322, PAI 3323, PAI 4322, PAI 4323

*Prerequisites:* PAI 2321 or permission of the instructor

Tuition & Fees In-Person: \$725

A	Wednesday	1:00-4:00 p.m.	Masson
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This course is for intermediate- and advanced-level students who want to delve further into the practice of abstract painting. It is a studio-centered course and comes after Intermediate/Advanced Abstract Painting Essentials, which is recommended for those who have not practiced abstract painting. The students work in class and center their attention on a personal strategy to develop their own voices through abstract painting.

## **Advanced Painting I & II**

PAI 4320, PAI 4321

*Prerequisite:* PAI 3321

Tuition & Fees In-Person: \$725

N	Tuesday	6:30-9:30 p.m.	Portman
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B	Wednesday	9:30 a.m.-12:30 p.m.	Fuchs
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A	Thursday	9:30 a.m.-12:30 p.m.	Bise
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C	Thursday	1:00-4:00 p.m.	Portman
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Advanced-level students are encouraged to develop their own projects and visions through a combination of intensive, independent studio work and ongoing guidance from the instructor. There are at least two formal critique days during the semester. Discussions of exhibitions and research on contemporary painters add to the students' understanding and development of their own painting practices.

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

WAT 2380, WAT 2381, WAT 3380, WAT 3381

*Prerequisites:* DRF 1301 and 2DD 1303

Tuition & Fees In-Person: \$725

A	Wednesday	9:30 a.m.-12:30 p.m.	Kerl
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Beginning students are introduced to the inherent properties of watercolor through projects that start with the translation of a single object and progress to include more complex ideas. Intermediate students review the concepts of composition and color, learn new technical approaches, and are encouraged to develop a disciplined studio practice, with personally expressive images as the goal. Ongoing class critiques and guidance are provided. Critiques and demonstrations occur throughout the semester.

**Intermediate/Advanced Watercolor I & II**

WAT 3380, WAT 3381, WAT 4380, WAT 4381

*Prerequisite:* WAT 2381

Tuition & Fees    In-Person: \$725

B	Wednesday	1:00-4:00 p.m.	Kerl
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Intermediate students review the concepts of composition and color, learn new technical approaches, and are encouraged to develop a disciplined studio practice, with personally expressive images as the goal. Advanced-level watercolor students will develop conceptualization skills and media control. Students are encouraged to develop their own projects. Critiques and demonstrations occur throughout the semester.

**Beginning/Intermediate/Advanced Printmaking: Open Studio**

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

*Prerequisites:* DRF 1301 and 2DD 1303

Tuition & Fees    In-Person: \$800

A	Wednesday	9:30 a.m.-12:30 p.m.	Johnson
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This open-studio course provides students with the opportunity to define personal project goals and to execute them with the help of the instructor. In addition to independent projects, the course will be supplemented with technical demonstrations relevant to the class, opportunities for collaboration, and an optional themed print exchange. Beginning students will be guided through demonstrations of a variety of techniques and optional prompts. Advanced students work toward a further refinement of technical procedures with a focus on personal practice and the development of visual content. Critiques and discussions are an important part of the class format. Students are encouraged to have some ideas in mind prior to the start of the semester.



### **Beginning/Intermediate/Advanced Printmaking: Monoprint I & II**

PRM 2301, PRM 2302, PRM 3301, PRM 3302, PRM 4301, PRM 4302

*Prerequisites: DRF 1301 and 2DD 1303*

Tuition & Fees In-Person: \$800

C	Tuesday	9:30 a.m.–12:30 p.m.	Johnson
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This course is recommended as an introduction to the fundamentals of printmaking, and there are no printmaking course prerequisites. Monoprinting is a process that utilizes a broad variety of techniques to create unique prints from easily manipulated materials. Over the course of the semester, the class covers printing by hand and with the etching press, the use of oil-based inks, watercolor, and dry-stick drawing materials on both plexiglass plates and silkscreens. In addition to painterly and drawing approaches, students learn sculptural methods involving embossments and printing with actual flat objects as well.

### **Beginning Digital Photography I & II**

COM 2316, COM 2317

Tuition & Fees In-Person: \$800 Online: \$600

A	Monday	9:30 a.m.–12:30 p.m.	Ponder
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N	Tuesday	6:30–9:30 p.m.	Ponder
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Online	Monday	9:30 a.m.–12:30 p.m.	Ponder
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Online	Tuesday	6:30–9:30 p.m.	Ponder
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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. 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. **Bring your SLR digital camera to the first class meeting.**

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

COM 3316, COM 3317, COM 4316, COM 4317

*Prerequisite: COM 2317 or permission of the instructor*

Tuition & Fees	In-Person: \$800	Online: \$600	
A	Tuesday	9:30 a.m.–12:30 p.m.	Ponder
Online	Tuesday	9:30 a.m.–12:30 p.m.	Ponder

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. 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.

## **Photography: Basic Camera and Darkroom Techniques**

PHO 1305

Tuition & Fees	In-Person: \$800		
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 a 35mm film camera, but use of other film camera formats, such as the Holga, is also encouraged. A limited number of film cameras are available for lease. Please bring your camera to the first class meeting.

## Beginning Photography I & II

PHO 2305, PHO 2308

*Prerequisite: PHO 1305*

Tuition & Fees In-Person: \$800

C	Tuesday	1:00-4:00 p.m.	Blakemore
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In this course, students refine the black-and-white processing, printing, and conceptual skills learned in Basic Camera and Darkroom Techniques. Emphasis is placed on developing personal viewpoints and becoming confident with the technical aspects of exposures, processing, and printing. Only black-and-white film will be used.

## Beginning/Intermediate Photography I & II

PHO 2305, PHO 2308, PHO 3305, PHO 3308

*Prerequisite: PHO 1305*

Tuition & Fees In-Person: \$800

N	Wednesday	6:30-9:30 p.m.	Blakemore
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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 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*

Tuition & Fees    In-Person: \$800

A	Thursday	1:00-4:00 p.m.	Michels
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Designed to explore alternative photographic processes, this course introduces students to making photo-based works of art that are not dependent on conventional camera or darkroom processes. Image-making techniques include cyanotype (blueprinting), kallitype, salted-paper photographs (the first photographic process), and cliché-verre (hand-drawn negatives). Individual expression and experimentation are encouraged.

### **Intermediate Photography I & II**

PHO 3305, PHO 3308

*Prerequisite: PHO 2308*

Tuition & Fees    In-Person: \$800

B	Wednesday	1:00-4:00 p.m.	Blakemore
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Students continue to refine their processing, printing, and conceptual skills in Intermediate Photography. Emphasis is placed on developing personal viewpoints and becoming proficient with the technical aspects of exposures, processing, and printing.

### **Advanced Photography I & II**

PHO 4305, PHO 4306

*Prerequisite: permission of the instructor*

Tuition & Fees    In-Person: \$800

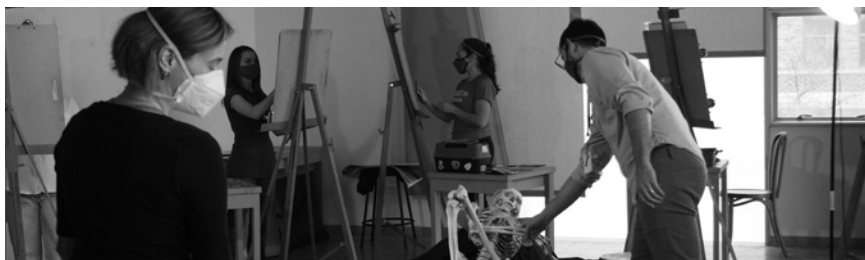
A	Thursday	9:30 a.m.-12:30 p.m.	Blakemore
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N	Thursday	6:30-9:30 p.m.	Blakemore
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This course emphasizes the use of photography as a vehicle for personal vision and expression through technical, conceptual, and perceptual approaches. Individual and group critiques are conducted.



## CRITIQUE AND SEMINAR COURSES

### Advanced Works on Paper Critique I & II

CRT 4396, CRT 4397

*Prerequisite: admission by portfolio review*

Tuition & Fees	In-Person: \$725	Online: \$600	
A	Tuesday	9:30 a.m.-12:30 p.m.	Ruello
Online	Tuesday	9:30 a.m.-12:30 p.m.	Ruello

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

### Advanced Studio Critique I & II

CRT 4394, CRT 4395

*Prerequisite: permission of the instructor*

Tuition	Online: \$600		
Online	Tuesday	1:00-4:00 p.m.	Fuchs

This critique course is designed for advanced students in any area trying to develop a fuller understanding of their work through ongoing feedback, discussion, and critique. Students will learn as much by acutely observing and discussing the work of peers as from their own. As in any critique class, work discussed is made independently outside the classroom. The intense and nurturing focus of this course allows students to grow their work substantially. The amount of time with each student will be divided based on class size. Online courses will be taught via either the Zoom or BlueJeans video conferencing app on the given date and time. Instructions on how to access the platform as well as the handouts and other class information will be distributed to students prior to the first class meeting.



## ADVANCED STUDIO BLOCK

### CRT 4400 BLOCK Seminar

### CRT 4401 BLOCK Critique

*Prerequisite: admission by application*

Tuition & Fees   In-Person: \$1,800

A	Friday	9:30 a.m.-12:30 p.m.	August
B	Friday	1:00-5:00 p.m.	Fuchs

The Advanced Studio BLOCK program will be run by Francesca Fuchs with the addition of three-hour morning seminars led by Laura August, PhD. This intensely focused program is for advanced students with their own studios and ongoing studio practices. Each participant receives weekly individual critiques with Glassell faculty and Houston-area artists, critics, and curators. The program encourages the development of a peer group of artists, allowing for lasting interactions and shared learning. Weekly seminars require advance preparation and focus on contemporary artists' practices, combining lecture, discussion, and field trips. The BLOCK expects significant developments in participants' work and their presentation of it. Included in the \$1,800 fee, students have access to all areas of the school equipment/classrooms within regular school hours outside of class times. There will be a curated exhibition after the conclusion of each year.

*Please note:* This focused, year-long program including seminar and critique is for advanced students with their own studios and ongoing practices. More information regarding applications will be available spring 2022.

## 3-D COURSES

### 3-D Design

3DD 1304

Tuition & Fees   In-Person: \$725

A	Tuesday	9:30 a.m.-12:30 p.m.	Dennard
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This course explores how to make decisions about form; how to affect the way form is seen using color, scale, mass, line, plane, texture, and balance; how to apply the elements of design to different materials; and how to express emotions, attitudes, and ideas with form. These elements are taught within the context of 3-D objects, along with the practical application of the elements of design.

## **Beginning Sculpture I & II**

SCU 2330, SCU 2331

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

Tuition & Fees In-Person: \$800

N	Monday	6:30-9:30 p.m.	Hill
B	Wednesday	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 completely different processes and materials, namely mold making, clay, plaster, and found material. Basic techniques are introduced alongside slide presentations and critiques to help students become familiar with the ideas that form the foundation of contemporary sculpture. Hand tools, power tools, mold-making techniques, ceramic processes, and other practices are explored.

## **Intermediate Sculpture: Metalworking for Sculptors**

SCU 3350, SCU 3351

*Prerequisites: 3DD 1304 and SCU 2331*

Tuition & Fees In-Person: \$800

A	Thursday	9:30 a.m.-12:30 p.m.	Garcia
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This course focuses on metal fabrication techniques for the sculptor and is ideal for intermediate students wanting to learn new techniques or advanced students wanting to further develop their skills and add fresh ones to the repertoire. Students focus on cutting, bending, welding, mechanical attachment, and polishing techniques while becoming familiar with metal saws, plasma cutters, MIG and TIG welders, oxyacetylene torches, and a variety of finishing and polishing equipment. Advanced-level students pursue a more self-directed curriculum with respect to style, while learning more advanced methods of metal forming and attachments.

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

SCU 3333, SCU 3334, SCU 4333, SCU 4334

*Prerequisite:* SCU 2331

Tuition & Fees	In-Person: \$800	Online: \$600	
A	Tuesday	9:30 a.m.–12:30 p.m.	Hill
N	Tuesday	6:30–9:30 p.m.	Hill
Online	Tuesday	9:30 a.m.–12:30 p.m.	Hill
Online	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. 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.



### **Beginning/Intermediate/Advanced Foundry I & II**

FOU 2335, FOU 2336, FOU 3335, FOU 3336, FOU 4335, FOU 4336

*Prerequisite: SCU 2330 and permission of the instructor*

Tuition & Fees In-Person: \$800

N	Thursday	6:30-9:30 p.m.	Garcia
A	Friday	9:30 a.m.-12:30 p.m.	Garcia

Students are introduced to lost-wax casting using aluminum and bronze; learn to work with wax; discover techniques of investment and procedures for pouring molten metal; and gain experience with mold making, welding, chasing, and patina applications. The course also examines the history of metal casting in industry and the fine arts. Projects are executed on a small scale to allow students to complete their work within the semester.

### **Beginning Ceramics I & II**

CER 2340, CER 2341

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

Tuition & Fees In-Person: \$800

A	Thursday	9:30 a.m.-12:30 p.m.	Forster
N	Thursday	6:30-9:30 p.m.	Dennard

This course introduces students to the tools, techniques, and vocabulary of clay through lectures, demonstrations, and studio participation. Emphasis is placed on problem solving, with clay as the design medium, using the traditional techniques of hand-building and wheel-throwing.

### **Beginning/Intermediate Ceramics: Hand-Building I & II**

CER 2346, CER 2347, CER 3346, CER 3347

*Prerequisite: 3DD 1304*

Tuition & Fees In-Person: \$800

N	Monday	6:30-9:30 p.m.	Dennard
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This course will concentrate on the multiple techniques ceramics artists use to build forms. The student will explore forms and molds and slab and coil construction. It is an excellent place for the student new to ceramics to develop basic skills and learn about clay, building techniques, and firing and glazing. Intermediate students will be challenged by more sophisticated projects using multiple building techniques to make larger and sculptural pieces. All students will be asked to participate in technical lectures, glazing and firing processes, and in-class critiques. It is an opportunity for a sound foundation for further ceramic study for the beginning student and further expansion of skills and techniques for the intermediate student.



### **Intermediate/Advanced Ceramics I & II**

CER 3340, CER 3341, CER 4340, CER 4341

*Prerequisite: CER 2341 or equivalent*

Tuition & Fees In-Person: \$800

A	Monday	9:30 a.m.-12:30 p.m.	Dennard
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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 ceramic artist. Extended and repetitive throwing is part of the curriculum. Larger hand-building will also be covered. Students will develop individual, unique work to prepare for more advanced study. Advanced students will work individually and in conjunction with instructor assistance in developing a proposal for refining ideas and technical abilities. Developing a personal approach to express themselves 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 Ceramics: Hand-Building I & II**

CER 3346, CER 3347

*Prerequisite: CER 2341 or equivalent*

Tuition & Fees In-Person: \$800

A	Wednesday	9:30 a.m.-12:30 p.m.	Forster
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In this two-semester course, students enhance their hand-building skills and learn alternative building processes. Projects include building with solid clay, constructing with extrusions, and working on individual projects. In addition, there is an emphasis on glaze making, specifically related to ceramic sculptural surfaces. **Wait List Only**



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

CER 3356, CER 3357, CER 4356, CER 4357

*Prerequisite: CER 2341 or equivalent*

Tuition & Fees In-Person: \$800

A	Wednesday	1:00-4:00 p.m.	Forster
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This course is everything glaze! Through guided experiments, lectures, and demonstrations, students will go through a series of projects examining glaze materials. While there will be a heavy focus on working with glaze recipes and developing a personal surface palette, students will also learn how to implement some of these same materials in decorative manners. Students will learn how to make and/or adjust a glaze recipe and will learn decorating processes, plus will hone their glaze applications. Students should come with some bisqueware ready to glaze.

### **Intermediate Ceramics: Wheel Throwing I & II**

CER 3348, CER 3349

*Prerequisite: CER 2341 or equivalent*

Tuition & Fees In-Person: \$800

A	Tuesday	9:30 a.m.-12:30 p.m.	Forster
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In this course, students continue to develop their wheel-throwing skills. A focus is placed on vessels with multiple components such as handles, lids, and spouts. Additionally, students learn to increase the scale of their vessels, as well as to use different methods of altering pots. Glaze research focuses on surfaces for utilitarian wares.

### **Intermediate Ceramics: Narrative Sculpture I & II**

CER 3350, CER 3351

*Prerequisite: CER 2341 or equivalent*

Tuition & Fees    In-Person: \$800

A	Friday	9:30 a.m.–12:30 p.m.	Dennard
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The focus of this class is narrative sculpture. Using images and materials to create personal stories, students are encouraged to write, draw, think, and craft. Topics explored include how to use images to create symbolic meaning and how to sculpt stories that allude to universal themes, fantasy, or allegory. While clay is a basis, the work is not limited solely to the ceramic process. A broad range of materials and techniques will be covered.

### **Advanced Ceramics I & II**

CER 4340, CER 4341

*Prerequisite: CER 3341 or equivalent*

Tuition & Fees    In-Person: \$800

N	Tuesday	6:30–9:30 p.m.	Forster
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In consultation with the instructor, each student proposes a self-directed investigation, with clay as the medium for visual expression. During the semester, the student's goals and direction are discussed, methods of presentation are addressed, and the student's critical analyses of the work are continually reviewed.

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

JWL 2360, JWL 2361, JWL 3360, JWL 3361

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

Tuition & Fees    In-Person: \$800

A	Tuesday	9:30 a.m.–12:30 p.m.	Zilker
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Beginning 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. The intermediate section explores the lost-wax casting process with an emphasis on matrix development. The second semester focuses on mechanisms as they apply to both jewelry and containers. Techniques included are hinges, clasps, and stone setting.

### **Beginning/Intermediate/Advanced Jewelry I & II**

JWL 2360, JWL 2361, JWL 3360, JWL 3361, JWL 4360, JWL 4361

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

Tuition & Fees In-Person: \$800

N	Wednesday	6:30–9:30 p.m.	Zilker
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Beginning I students acquire the basic skills needed to fabricate jewelry out of nonferrous metals, while second-semester students continue the development of fabrication skills and examine the possibilities of content and additional techniques. The first intermediate section explores the lost-wax casting process with an emphasis on matrix development. The second semester focuses on mechanisms as they apply to both jewelry and containers. Advanced students work to create more complex forming processes and surface treatments. Independent development is emphasized as students combine process with concepts and content.

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

JWL 4360, JWL 4361

*Prerequisite: permission of the instructor*

Tuition & Fees In-Person: \$800

A	Thursday	9:30 a.m.–12:30 p.m.	Falkenhagen
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This advanced-level course introduces students to more complex forming processes and surface treatments such as forging, raising, patinas, and plastics. Independent development is emphasized as students combine process with concepts and content.

### **Wait List Only**

### **Beginning/Intermediate/Advanced Jewelry: Enameling I & II**

ENM 2362, ENM 2363, ENM 3362, ENM 3363, ENM 4362, ENM 4363

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

Tuition & Fees In-Person: \$800

A	Monday	9:30 a.m.–12:30 p.m.	Harrell
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N	Monday	6:30–9:30 p.m.	Harrell
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The first semester focuses on the techniques of stencil, graffiti, and cloisonné, exposing the beginning student to a wide range of approaches. 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 silkscreening 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 Enameling I & II

ENM 4362, ENM 4363

Prerequisite: ENM 3363

Tuition & Fees    In-Person: \$800			
B	Monday	1:00-4:00 p.m.	Harrell

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

## WORKSHOPS

### Introduction to Portrait Painting

AW 397

Tuition                      In-Person: \$320			
Saturday	9:30 a.m.-12:30 p.m.		Filer
5 Sessions:              September 4-October 2			

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



### **Contemporary Drawing: Nature Through Abstraction**

AW 398

Tuition                      In-Person: \$350

Saturday                      9:30 a.m.–12:30 p.m.

Jolivet Mccloud

**5 Sessions:      September 25–October 23**

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This five-session workshop explores new ways of drawing nature through abstraction. Students will be asked to reacquaint themselves with the ways in which they interact with and view the Texas landscape. Drawing nature through the process of abstraction and minimalism will help guide students in new approaches to drawing. Critiques occur throughout the workshop.

### **Art History: The Role of Contemporary Artists**

AW 414

Tuition                      In-Person: \$200

Thursday                      7:00–9:00 p.m.

Guess

**5 Sessions:      October 21–November 18**

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This workshop's five sessions will focus on the prospective role of African American artists during this time of racial reckoning, using such consideration as an examination of the role of artists in general. The workshop will look at influential local periods and artists, including John Biggers and the TSU School, Joseph Beuys, social practice and Project Row Houses, David McGee, Michael Ray Charles, and Black assets and protest.



## **STUDENT EVENTS**

### **Annual Gala**

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

### **Lectures**

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

### **Levant Foundation Gallery**

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

### **Leslie and Brad Bucher Gallery**

The second-floor gallery shows the work of the Core fellows 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. Leadership Circle members who designate a portion of or their entire gift to the Glassell School will also receive Student Alumni Organization benefits at the level of their Glassell donation

# ENROLLMENT FORM

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

## Student Information

☐ Previously enrolled    ☐ First time enrolled

\_\_\_\_\_  
Name

\_\_\_\_\_  
Address

\_\_\_\_\_  
Phone

\_\_\_\_\_  
City

\_\_\_\_\_  
Zip code

\_\_\_\_\_  
Email address

\_\_\_\_\_  
Course number                      Day                      Time                      Instructor

\_\_\_\_\_  
Course number                      Day                      Time                      Instructor

\_\_\_\_\_  
Course number                      Day                      Time                      Instructor

### How did you hear about the Glassell School?

☐ MFAH    ☐ *Houston Chronicle*    ☐ Web    ☐ Social Media    ☐ Other \_\_\_\_\_

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

\_\_\_\_\_  
Signature

## MFAH Patron-Level Membership

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

☐ I am not an MFAH member, but I would like to join, and my dues are included.

(Select a level below to be eligible for 5% discount.)

☐ \$200 Patron

☐ \$350 Supporting

☐ \$800 Sponsor

☐ \$1,500 Benefactor

☐ I am an MFAH member. My information is below.

\_\_\_\_\_  
Name of member, as it appears on your membership card

\_\_\_\_\_  
Member ID #

(located under the bar code on your membership card)

\_\_\_\_\_  
Expiration date

For information about the many benefits of MFAH membership, visit [mfah.org/member](http://mfah.org/member) or call 713-639-7550.

## Tuition and Fees

\$ \_\_\_\_\_ Tuition\*

\$ \_\_\_\_\_ Donation to Glassell School

\$ \_\_\_\_\_ Total amount

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

## Payment

☐ My check is enclosed.

☐ Charge payment to my credit card:

☐ Visa

☐ MasterCard

☐ American Express

☐ Discover

\_\_\_\_\_  
Card number

\_\_\_\_\_  
CVC

\_\_\_\_\_  
Expiration date

\_\_\_\_\_  
Name as appears on card (please print)

\_\_\_\_\_  
Name (signature)

**By email:** [registration@mfah.org](mailto:registration@mfah.org)

**By mail:**

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

## FACULTY AND STAFF

### Staff

**Joseph Havel**  
Director

**Jennifer Cronin**  
Associate Director

**Patrick Palmer**  
Faculty Chair and Dean

**Sandra Zilker**  
Associate Dean of Student Activities

**Mathilde Bowen**  
Registrar

**Shelby O'Dell**  
Studio School Program Coordinator

**Lindsay Kayser**  
Communications Liaison &  
Assistant to the Director

### Faculty



**Laura August**  
PhD, University of  
Texas at Austin;  
MA, University of  
Texas at Austin;  
BA, Georgia  
College & State  
University

Laura August is a writer and independent curator. She has received The Creative Capital | Andy Warhol Foundation Arts Writers Grant for her writing in Central America; The IDEA Fund Stimulus Grant for her exhibition *Mud & Blue*; and the HAA Support for Artists and Creative Individuals Grant for *Studio Visit*, a book of interviews with Houston artists. She served as critic-in-residence at the Core Program at the Museum of Fine Arts, Houston, from 2016–18. In 2018–19, she curated *citysinging* (Lawndale, Houston, TX), *Mud & Blue* (Houston, TX), *To look at the sea is to become what one is* (Radiator Arts, New York, NY), *The hurt can also be dyed blue* (Centro Cultural de España, Guatemala), *Sanación* (The

Anderson, Richmond, VA), *Yvonne writes letters to the sky* (San Jacinto Community College, Houston, TX), and *To Weave Blue* (University of Memphis, TN). She is founding director of Yvonne, a residential project space in Guatemala City, where she divides her time with Houston.



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

Michael Bise has  
taught painting

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



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

Amy Blakemore

has been teaching photography at the Glassell School since 1985 and is the head of the photography department. She received a BS in psychology and a BA in art from Drury College (now Drury University) in Springfield, Missouri, and an MFA from the University of Texas at Austin. She was also a Core Program Artist in Residence at the Glassell School.

Blakemore's photographs have been exhibited at the Whitney Museum of American Art 2006 Biennial, Day for Night. Her twenty-year retrospective (2009) at the Museum of Fine Arts, Houston, traveled to the Seattle Art Museum and the Oklahoma City Museum of Art. Art League Houston honored Blakemore as the Texas Artist of the Year in 2015 and presented an accompanying exhibition of her work. Blakemore has exhibited with Inman Gallery in Houston for more than two decades. [ablakemore@mfa.org](mailto:ablakemore@mfa.org)



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

Charlotte Cosgrove joined the Glassell faculty in 1967, teaching studio and art history courses. She completed a bachelor of applied art degree at Pennsylvania State University and an MFA in painting from the University of Pennsylvania. Solo exhibitions include *A Transitory Realm* (2009) at the Art Museum of Southeast Texas in Beaumont and *House of Shadows* (2007) at the Ellen Noël Art Museum in Odessa, Texas. Cosgrove's work was part of *Double Take* (2001–02), a group exhibition that she organized and curated, which originated at the Art League of Houston and traveled around the state. Cosgrove's work has been included in numerous exhibitions throughout Texas and is in the permanent collection of the Museum of Fine Arts, Houston; the Art Museum of Southeast Texas; and private collections. Cosgrove also taught at the High School for the Performing and Visual Arts, and cofounded a professional photography business in Houston. [ccosgrove@mfa.org](mailto:ccosgrove@mfa.org)



**Sharon Dennard**  
BA, University of Houston

Sharon Dennard has taught ceramics at the Glassell

School since 2003. Her relationship with visual art began in the fashion industry. The forms, patterns, and colors used in clothing sparked a creativity and interest in design that led her to a degree in photojournalism from the University of Houston. She continued her studies at the Glassell School of Art and expanded her interest from photography to sculpture, working primarily in clay and wood. She has exhibited in galleries and museums throughout the United States. Her work has been featured in *Southwest Art*, *Texas Monthly*, the *Houston Chronicle*, *500 Cups: Ceramic Explorations of Utility & Grace*, and *PaperCity Magazine*. Outside of the studio, Dennard frequently juries exhibitions and lectures on subjects such as ceramic sculpture and design. She also teaches at the High School for Performing and Visual Arts.  
[sdennard@mfah.org](mailto:sdennard@mfah.org)



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

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

metaphor, figuration, romanticism, historical ornament, art history, and iconography.



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

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



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

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



**Francesca Fuchs**  
Department Head, 2-D MFA, Kunstakademie Düsseldorf, Germany;

BFA, Wimbledon School of Art, Great Britain; BA, Bristol University, Great Britain

Francesca Fuchs has taught at the Glassell School since 1997, where she is head of the 2-D department. She completed a BFA at London's Wimbledon School of Art (now Wimbledon College of Arts) in 1993 and an MFA at the Kunstakademie Düsseldorf, Germany. Fuchs came to Houston in 1996 for the Core Residency Program of the Glassell School of Art. Fuchs's work has been shown at the Modern Art Museum of Fort Worth; the Museum of Fine Arts, Houston; the Contemporary Arts Museum Houston; and the Institute of Contemporary Arts, London, among others. She has been the recipient of two Artadia Awards and three Individual Artist Grants from the City of Houston. She has taught at University of Virginia, Charlottesville; Rice University; and University of Houston. Fuchs shows with Inman Gallery in Houston and Talley Dunn Gallery in Dallas. [ffuchs@mfah.org](mailto:ffuchs@mfah.org)



**Carlos David Garcia**  
Foundry Manager MA, Royal College of Art, London; BFA, University of Houston

Carlos Garcia began teaching as a foundry instructor at the Glassell School in the fall of 2019. Trained as a sculptor, he has extensive experience working with metals, wood, and a variety of other media. His practice currently centers on bronze casting, using found objects for inspiration for larger-scale works. He earned his MA from the Royal College of Art in London and his BFA from the University of Houston. He worked for Mike Smith Studios in London, completing projects for artists like Julian Opie, Sean Scully, and Mark



Waller. Now working in Houston, he has exhibited both in the U.K. and Texas. [cdgarcia@mfa.hou](mailto:cdgarcia@mfa.hou)



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

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



**John Guess, Jr.**  
CEO, The Houston  
Museum of African  
American Culture;  
MA, BA, The John  
Hopkins University

John Guess, Jr. currently serves as CEO of the Houston Museum of African American Culture. Since 2012, Guess has constantly kept the museum in national arts and culture discussions, especially difficult ones; most recently negotiating for HMAAC to become the only African American asset to own and interpret a Confederate monument. He has curated well-received and reviewed exhibitions including *Fresh and Contemporary: Moving Forward*; *Sandra Bland*; *The Art of Malick Sidibe*; *Indifference*; *Riding the Tiger: The Art of Berg Long, Jr.*; and *Democracy and Close*

*to Home: Latinx Art and Identity 2.0*. Guess currently serves on the boards of *Gulf Coast Literary Journal*, the Cynthia Woods Mitchell Center for the Arts, and Artadia.



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

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



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

J Hill has been teaching sculpture at the Glassell School since 1995. He is a sculptor who has had multiple one-person and group exhibitions in galleries, nonprofits, and museum spaces. Hill's works and social projects have been executed in venues throughout Texas, in cities such as Chicago and Baltimore, and countries including France and Kenya, to name a few. He has received awards such as the Artadia Houston Grand Prize and an Idea Fund Award, plus grants from Houston Arts Alliance (HAATX). Hill continues to explore media as wide ranging as traditional materials

such as wood and steel to innovative uses of sound to create sculptural environments. He also employs the use of many digital tools. Hill received a BA in political theory, followed by an MFA in sculpture from Stephen F. Austin State University. [jhill@mfa.hou](mailto:jhill@mfa.hou)



**Liv Johnson**  
MFA, Texas Tech  
University;  
BA, University of  
Hawaii at Hilo

Born and raised in Pahoa, Hawaii, Liv Johnson earned her BA at the University of Hawaii at Hilo. In 2015 she moved to Lubbock where she earned her MFA at Texas Tech University in printmaking and sculpture. While her primary emphasis is in printmaking, her work branches into multiple media, developing pieces that explore sound, light, installation, and combine a wide variety of materials. Over the years she has organized and volunteered for numerous community art events and has taught courses and workshops at universities and community studios. She has also published the first scientific illustrations of four new species of *Cyrtandra* in the peer-reviewed journal *PhytoKeys*. Her work has been shown across the country and she has curated a number of exhibitions. She now lives in Houston where she continues to develop her studio work at Burning Bones Press. [ljohnson@mfa.hou](mailto:ljohnson@mfa.hou)



**Bradley Kerl**  
MFA, University  
of Houston;  
BFA, University of  
North Texas

Bradley Kerl is a painter based in Houston. He received his BFA from the University of North Texas in 2009, and has been an instructor of drawing and painting throughout the Houston area since completing his MFA at the University of Houston in 2014. His work has been shown widely across Texas, including solo presentations at Jonathan Hopson Gallery, the Galveston Arts Center,

and Art Palace; and in group exhibitions in Houston, Dallas, and Lubbock. Kerl's work also appears in the recent publications *New American Paintings* No. 138 and *Friend of the Artist: Volume 7*. He is represented in Houston by Jonathan Hopson Gallery. [bkerl@mfa.hou](mailto:bkerl@mfa.hou)



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

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



**Ayanna Jolivet Mccloud**  
School of the Art Institute of Chicago

Ayanna Jolivet Mccloud is

an interdisciplinary artist who has participated in exhibitions and residencies throughout the Americas in the United States, the Caribbean, and Latin America, and studied at the School of the Art Institute of Chicago.

Recurring themes in her work include minimalism, sensation, mapping land and nature, and Blackness. Ayanna Jolivet Mccloud has also led program initiatives throughout the United States. She founded labotanica, an interdisciplinary studio, which was part of the Incubation Program at Project Row Houses (2009-11). Currently, she is director of education and public programs at the Houston Botanic Garden, and created the organization's first-ever public programs, which will link plants/nature, people, and culture.



**Will Michels**  
BArch, Pratt Institute

Will Michels has been employed with the Museum of

Fine Arts, Houston, since 1985 and has taught photography at the Glassell School since 2001. He graduated with honors in 1991 from Pratt Institute, with a degree in architecture. When he was the project architect in charge of restoring the Battleship Texas, a World War I-era dreadnought, Michels began to explore fine art photography. He has focused on portraiture, including self-portraits, environmental portraits of Battleship Texas veterans, and living-history documentation. Michels curated the landmark exhibition *WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath*. The accompanying catalogue won the Kraszna-Krausz Award for Best Photography Book in 2013. His work was included in the traveling exhibition and catalogue *Who Shot Sports: A Photographic History, 1843 to the Present*, organized by the Brooklyn Museum. Michels has received grants from the Cultural Arts Council of Houston, the Summerlee Foundation, Houston Endowment Inc., and Artadia. He is also a collection photographer at the Museum of Fine Arts, Houston. [wmichels@mfa.hou](mailto:wmichels@mfa.hou)



**Patrick M. Palmer**  
Faculty Chair & Dean of Students  
MFA, Arizona State University;  
BA, University of California, Santa Barbara

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



**Mark Ponder**  
MFA, Southern Illinois University;  
BFA, Lamar University

Mark Ponder joined the

Glassell School faculty in 2014 and teaches digital photography and design. He received a BFA in graphic design from Lamar University in 2005 and an MFA in drawing and painting from Southern Illinois University, Carbondale in 2009. His work has shown at GalleryHOMELAND in Houston, Lawndale Art Center in Houston, Big Medium in Austin, Acadiana Center for the Arts in Lafayette, and BravinLee Programs in New York. He was the recipient of the Louis Comfort Tiffany Grant in 2014. [mponder@mfa.hou](mailto:mponder@mfa.hou)



**Brian Portman**  
BFA, Rhode  
Island School  
of Design

Brian Portman has  
been an instructor  
at the Glassell

School since 1999, teaching drawing  
and painting. He has a BFA from Rhode  
Island School of Design where he was a  
European Honors Fellow. Other awards  
and fellowships include the Arch and  
Anne Kimbrough Fund Award from the  
Dallas Museum of Art, an NEA grant,  
and the Core Residency Program of the  
Glassell School (1983-85). Portman's  
work is in the collections of the  
Museum of Fine Arts, Houston; Dallas  
Museum of Art; Walker Art Center;  
Museo Culterdad, Mexico City; the  
Blanton Museum; the Old Jail House  
Museum; and the El Paso Museum of  
Art. He has also given seminars for the  
Museum's education department. He  
was juror for Art on the Avenue. He  
has exhibited locally, nationally, and  
internationally. In 2010, he was featured  
in Catherine D. Ansporn's book, *Texas  
Artists Today*. He is represented by  
Meredith Long & Company, Houston.  
[bporman@mfa.org](mailto:bporman@mfa.org)



**Robert Ruello**  
MFA, Columbia  
University; BFA,  
School of the  
Art Institute of  
Chicago;  
BA, Loyola  
University

Robert Ruello joined the Glassell  
School faculty in 2008. He is a visual  
artist working in both digital and  
traditional media. Ruello received an  
MFA from Columbia University in New  
York City, a BFA from the School of  
the Art Institute of Chicago, and a BA  
in psychology from Loyola University  
in New Orleans. Artist residencies  
include the Core Residency Program  
of the Glassell School, the Skowhegan  
School of Painting and Sculpture,  
and the Brown Foundation Fellows  
Program at the Dora Maar House.  
Honors include a painting fellowship  
from the National Endowment for the  
Arts and a Gottlieb Foundation grant,

plus Ruello was a selected artist for the  
publication *New American Paintings*  
(Issue 102). Ruello has worked  
collaboratively on both Transforma  
Projects with Rick Lowe, Sam Durant,  
Jessica Cusick, and Jess Garz and  
Snack Projects with artist/curator  
Michael Guidry. He is represented in  
Houston by Inman Gallery.  
[rruello@mfa.org](mailto:rruello@mfa.org)



**Anna Tahinci**  
PhD, DEA, MA,  
University of Paris  
I, Panthéon-  
Sorbonne

Dr. Anna Tahinci  
joined the

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



**Kelli Vance**  
MFA, University  
of Houston;  
BFA, University of  
North Texas

Kelli Vance is an  
artist working

mainly in painting and drawing,  
and currently an affiliate professor  
at the University of Houston. She  
has also taught painting, drawing,  
and art history courses at Houston  
Community College, LoneStar  
College, and Long Beach City

College in California. She has had  
numerous solo and group shows in  
cities throughout the United States,  
including Houston, Dallas, Los  
Angeles, Chicago, and New Mexico.  
Vance earned her BFA in painting  
and drawing from the University  
of North Texas in Denton and  
completed her MFA at the University  
of Houston in 2008, after which she  
was awarded a year-long residency  
in Roswell, New Mexico. She was  
recently awarded an Individual Artist  
Grant through the City of Houston.  
Vance is represented by McClain  
Gallery in Houston and Cris Worley  
Fine Arts in Dallas.



**Sandra Zilker**  
Department  
Head, Jewelry &  
Associate Dean  
MFA, Cranbrook  
Academy of Art;  
BFA, University of  
Houston

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

[szilker@mfa.org](mailto:szilker@mfa.org)



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For more information about the Annual Fund Drives or the Leadership Circle, please contact Haley Horan, senior development officer, annual campaigns, at 713-639-7559, or [hhoran@mfah.org](mailto:hhoran@mfah.org).

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