

A photograph of the interior of the MFAH Studios School building. The image shows a modern architectural space with a prominent staircase on the left, a large skylight in the upper center, and a glass railing in the foreground. The walls are made of light-colored stone or concrete. The text is overlaid on the image.

MFAH *The Museum of Fine Arts, Houston*

THE GLASSELL SCHOOL OF ART STUDIO SCHOOL

mfah.org/studioschool

FALL 2022
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

or

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

**Registration Appointments &
General Information**

glassell@mfah.org
713-639-7500



Intermediate/Advanced Life Drawing and Painting

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Intermediate/Advanced Ceramics I & II



Academic Calendar

Monday, April 11-Friday, April 29

Fall 2022 priority registration opens to current students. Forms will be accepted by mail, email, and in person to a drop box.

Friday, April 29-Monday, July 11

Fall 2022 registration closed. Forms received during this time will be processed starting Tuesday, July 12.

Tuesday, July 12-Monday, August 15

Fall 2022 registration open. Forms will be accepted by mail, email, and in person to a drop box.

Monday, August 15

Last day to enroll in studio courses.
Last day to drop studio and art history courses and receive a refund minus a \$100 processing fee.

Monday, August 22

Fall semester begins

Monday, September 5

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

Monday, October 10-Tuesday, October 11

Fall semester break, *no classes held*

Monday, October 17

Spring 2023 scholarship portfolios due

Monday, November 14

Spring 2023 registration open

Wednesday, November 23-Sunday, November 27

Thanksgiving break

Monday, December 5

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.

ADMISSIONS AND COUNSELING

The Studio School offers art history courses, studio courses, and workshops for adults. Students must be at least 18 years of age to attend any course or workshop. Students younger than 18 must have the permission of the legal guardian and the course instructor in order to be considered for enrollment. Questions regarding permission may be directed to the dean.

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

A student's portfolio should consist of 5 to 10 physical pieces or photographs of their own work.

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. Please contact the school via email at glassell@mfah.org or by phone at 713-639-7500 to set up a counseling appointment.

REGISTRATION

Students may register for studio courses, art history courses, and workshops by mail, email, or in person. Use the form on page 41 or go to mfah.org/glassell to download a form. **Forms should be filled out in their entirety and either emailed to registration@mfah.org; mailed to P. O. Box 6826, Houston, TX, 77006, Attn: Registrar; or dropped off in person to the administrative office or to the drop box on the 3rd floor. If you have questions regarding registration, please email glassell@mfah.org or call 713-639-7500 for more information or to set up an appointment for academic counseling.**

ACADEMIC POLICIES

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

Students enrolled in the Studio School courses are expected to actively participate

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

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

GENERAL POLICIES

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

NEW STUDENTS

New students are welcome to enroll in any course or workshop that does not require prerequisites. Prerequisites are listed in the course schedules beginning on page 15. Foundation-level courses such as Drawing Fundamentals I, 2-D Design, and 3-D Design do not require prerequisites and as such, new students are welcome to enroll in the courses without having academic counseling or a transcript. Art history courses and most workshops do not have any prerequisites, unless specifically noted in the description. New students wishing to be placed in upper-level courses must be counseled and approved by the dean or a current instructor. **Students are encouraged to make an appointment with the dean if they have any questions concerning registration for courses. To make an appointment please email glassell@mfa.hou.edu or call 713-639-7500.**

INTERNATIONAL STUDENTS

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

ONLINE STUDENTS

The Glassell Studio School offers a limited number of courses online. Students who choose to enroll in an online course will pay the amount noted in the Tuition and Fees section under Online Studio Courses and Online Art History Courses. Students in online courses are able to use the studios outside of class time.

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

TUITION AND FEES

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

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

Tuition for 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 studio courses or 3 studio courses and an art history course) are eligible for a 20% discount off their total cost of tuition (class fees included).

Tuition

Studio Courses (3 hours)

\$750 tuition, plus \$25 fee: **\$775 each**

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

Studio Courses (3 hours)

\$750 tuition, plus \$150 fee: **\$900 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 in the week 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 and in the 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 course must complete an add/drop form. **All registrations are considered final as of the stated drop date in the calendar (see page 3). 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 or refund 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 or call 713-639-7500.

TUITION DISCOUNTS

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

MFAH MEMBERS

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

MFAH Docents

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

MFAH Staff

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

GRADING INFORMATION

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

Incomplete

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

Withdrawal

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

Workshops

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

STUDENT POLICIES AND INFORMATION

Attendance

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

Building Hours/Classroom Access

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

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

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

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.

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 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.

Students are asked to monitor themselves in regard to social distancing and health, 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 our students and instructors. Face masks are encouraged, but not required. By registering for a class, students are committing to follow all current and future safety measures. 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.

Official Transcripts

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

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

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

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.

Subject/Course	Credits
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
Total	96

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.



ART HISTORY

Art History: Contemporary Painting for Studio Artists

ARH 330

Tuition \$500

A	Tuesday	10:00 a.m.-12:00 noon	Bise
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This survey course starts with painting from the 1950s-60s and continues to the present day. It focuses exclusively on painting and will acquaint students with the histories, processes, and personalities of a wide variety of painting movements. Providing a firm historical and conceptual foundation, the course will help painting students think about their own painting in a larger context.

Online Art History: Museums in Paris "Behind the Scenes"

ARH 315

Tuition \$380

Online	Wednesday	10:00 a.m.-12:00 noon	Tahinci
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This course takes students on a virtual artistic journey to Paris, its arts scenes and museums. Parisian museums have long functioned not merely as sites for the preservation and presentation of art, but also as emblems of national identity, reservoirs of collective memory, and centers for the education of the public. By studying both well-known Parisian museums (the Louvre, the Musée d'Orsay, the Centre Georges Pompidou, the Musée Picasso) and hidden gems (the Musée Rodin in Paris and the Musée Rodin in Meudon, the Musée Bourdelle, the Musée Zadkine, the Musée de la Vie Romantique), we will analyze architecture, painting, sculpture, decorative arts, and photography and trace the history and culture of France in Paris. By combining methods of analyzing visual arts and architecture, we will hone our skills in interpretation across disciplines. This course will also address the historical, financial, administrative, and political challenges Parisian museums are facing in the 21st century: globalization and export of French art and culture, the necessity of being profitable due to less governmental support, Relational Aesthetics, and the requirements for introducing contemporary art in the context of a rich cultural heritage. This online course will be taught on a video conferencing app on the given date and time. Instructions on how to access this platform as well as the handouts and other class information will be distributed to students prior to the first class meeting. Lectures are not recorded for later viewing.



Art History: Learning from the Masters 1

ARH 332

Tuition \$500

A Wednesday 2:00–4:00 p.m. Tahinci

This course surveys the lives and works of art of fourteen great Masters from the Renaissance to modern times. Arranged chronologically, the course will examine the innovations and legacies of Leonardo da Vinci, Albrecht Dürer, Artemisia Gentileschi, Diego Velázquez, Rembrandt van Rijn, Johannes Vermeer, Francisco de Goya, Auguste Rodin, Pierre-Auguste Renoir, Vincent van Gogh, Vasily Kandinsky, Pablo Picasso, Frida Kahlo, and Andy Warhol. Content and context will be explored with an emphasis on visual and verbal analysis and synthesis.

Art History Survey I: Caveman to Medieval

ARH 307

Tuition \$500

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

One of two art history survey courses, this course explores the development of Western art from prehistory to the 14th century. The class is structured chronologically and is designed to encourage a critical understanding of the meaning and function of selected art objects, architecture, and design artifacts within their original historical contexts. Emphasis is placed on a visual and verbal examination and analysis, as well as discussion of societal and historical 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 \$500

A	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.

2-D COURSES

2-D Design

2DD 1303

Tuition & Fees: \$775

A	Monday	9:30 a.m.-12:30 p.m.	Bise
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N	Monday	6:30-9:30 p.m.	Ponder
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B	Tuesday	9:30 a.m.-12:30 p.m.	Johnson
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D	Wednesday	1:00-4:00 p.m.	Bise
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E	Thursday	1:00-4:00 p.m.	Ruello
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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.

Drawing Fundamentals I

DRF 1301

Tuition & Fees: \$775

E	Monday	9:30 a.m.-12:30 p.m.	Ponder
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
D	Thursday	9:30 a.m.-12:30 p.m.	Johnson
F	Thursday	1:00-4:00 p.m.	Masson

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.

Drawing Fundamentals II

DRF 1302

Prerequisite: DRF 1301

Tuition & Fees: \$775

C	Tuesday	9:30 a.m.-12:30 p.m.	Cosgrove
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: \$775

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.

Beginning Life Drawing I & II

DRL 2310, DRL 2311

Prerequisites: DRF 1301 and 2DD 1303

Tuition & Fees: \$900

C	Monday	9:30 a.m.-12:30 p.m.	Gray
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A	Wednesday	1:00-4:00 p.m.	Kerl
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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 & Painting I & II

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

Prerequisites: DRF 1301 and 2DD 1303

Tuition & Fees: \$900

NA	Thursday	6:30-9:30 p.m.	Greenwalt
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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: \$900

A	Tuesday	9:30 a.m.-12:30 p.m.	Palmer
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B	Tuesday	1:00-4:00 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: \$775

B	Thursday	9:30 a.m.-12:30 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.

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: \$775

A	Friday	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 materials such as paper, fabric, cardboard, wood, printed images, metal, and trash. Assemblage refers to three-dimensional artwork created by combining various objects—the old and the new, found, mass-produced, natural, or invented. Students will explore concepts, collect things, experiment with construction methods, and arrange materials and objects to create meaningful collages, reliefs, box environments, and assemblages.

Beginning Painting I & II

PAI 2320, PAI 2321

Prerequisites: DRF 1301 and 2DD 1303

Tuition & Fees: \$775

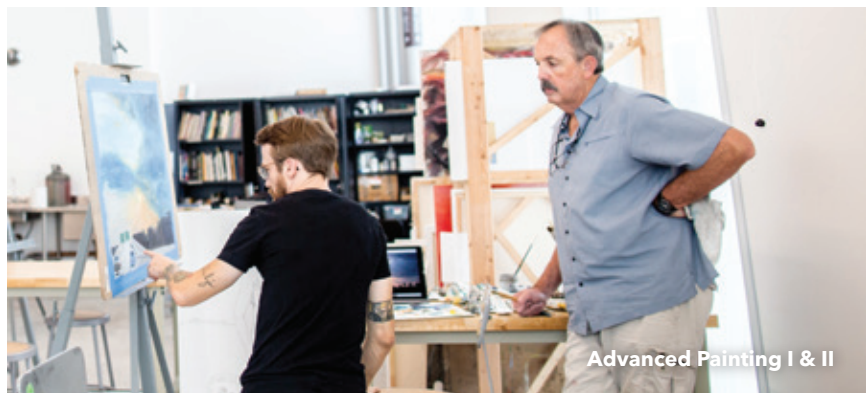
C	Monday	9:30 a.m.-12:30 p.m.	Ruello
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D	Tuesday	1:00-4:00 p.m.	Ruello
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N	Tuesday	6:30-9:30 p.m.	Bise
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A	Thursday	9:30 a.m.-12:30 p.m.	Masson
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This course is designed to familiarize students with the formal elements of painting and to build technical proficiency. Section I students will learn to paint in acrylic, while section II students will choose to paint in either oil or acrylic. 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.



Advanced Painting I & II

Intermediate Life Painting: Portrait Painting I & II

PAI 3333

Prerequisites: PAI 2320 and DRL 2310

Tuition & Fees: \$900

A	Saturday	1:00-4:00 p.m.	Filer
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This intermediate course teaches realistic 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 in both oil and slow-drying acrylics 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 is a slower approach to painting, but is effective nonetheless.

Intermediate Painting I & II

PAI 3320, PAI 3321

Prerequisite: PAI 2321

Tuition & Fees: \$775

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.

Online Intermediate/Advanced Painting I & II

PAI 3320, PAI 3321, PAI 4320, PAI 4321

Prerequisite: PAI 2321

Tuition & Fees: \$600

Online	Wednesday	1:00-4:00 p.m.	Portman
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Intermediate Painting challenges the idea of what painting can be with several projects designed to stretch each student's technical ability and vision. Formal critiques at the end of each project help determine how well the paintings work, and emphasis is placed on personal development. Advanced-level students are encouraged to develop their own projects and visions through a combination of intensive, independent studio work and ongoing guidance from the instructor. This course will be taught via the Zoom video conferencing app on the given date and time. Instructions on how to access this platform as well as the handouts and other class information will be distributed to students prior to the first class meeting.

Intermediate/Advanced Abstract Painting I & II

PAI 3322, PAI 3323, PAI 4322, PAI 4323

Prerequisite: PAI 2321 or permission of the instructor

Tuition & Fees: \$775

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 at least one semester of intermediate painting, which is recommended for those who have not practiced abstract painting before. The students work in class, focusing attention on a personal strategy to develop their own voices through abstract painting.

Advanced Painting I & II

PAI 4320, PAI 4321

Prerequisite: PAI 3321

Tuition & Fees: \$775

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: \$775

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: \$775

B	Tuesday	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: \$900

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. Intermediate and advanced students work toward a further refinement of technical procedures with a focus on personal practice and the development of visual content. Critiques and discussions are an important part of the class format. Students are encouraged to have some ideas in mind prior to the start of the semester. **Wait List Only**

Beginning/Intermediate/Advanced Printmaking: Relief Printing I & II

PRI 2305, PRI 2306, PRI 3305, PRI 3306, PRI 4305, PRI 4306

Prerequisites: DRF 1301 and 2DD 1303

Tuition & Fees: \$900

A	Monday	9:30 a.m.-12:30 p.m.	Johnson
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This course introduces students to the fundamentals of relief printmaking while exploring material possibilities and the expressive mark-making unique to relief carving. While the course will focus on linocuts and woodcuts, students will also experiment with alternative surfaces that can be printed in the relief style. Demonstrations will include the preparation and carving of blocks, inking techniques, registration of multiple colors, and printing both on presses and by hand. Students will create pieces that explore color, installation, Western styles, and the traditional Japanese techniques of *mokuhanga*. Relief printmaking has a long history rich in expressionist imagery and social and political commentary. Students will learn about these roots as well as contemporary examples of artists exploring both traditional and innovative techniques.

Beginning Digital Photography I & II

COM 2316, COM 2317

Tuition & Fees: \$900

N	Tuesday	6:30-9:30 p.m.	Ponder
A	Wednesday	9:30 a.m.-12:30 p.m.	Ponder

This two-semester course offers a practical introduction to the process and workflow of digital photography, emphasizing the competence of a DSLR camera. Section I explores black-and-white photography, while section II explores color throughout multiple portfolios. Students in both sections continue to refine their skills while improving creativity in composition and developing personal viewpoints. Instruction covers manual technical skills, framing/composition, lighting, importing/organization, software editing, printing/presentation, white balance, color design, and color calibration. **Bring your SLR digital camera to the first class meeting.**



Beginning/Intermediate Watercolor

Intermediate/Advanced Digital Photography I & II

COM 3316, COM 3317, COM 4316, COM 4317

Prerequisite: COM 2317 or permission of the instructor

Tuition & Fees: \$900

N	Wednesday	6:30-9:30 p.m.	Castillo
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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.

Photography: Basic Camera and Darkroom Techniques

PHO 1305

Tuition & Fees: \$900

A	Tuesday	9:30 a.m.-12:30 p.m.	Blakemore
N	Tuesday	6:30-9:30 p.m.	Blakemore

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

Beginning Photography I & II

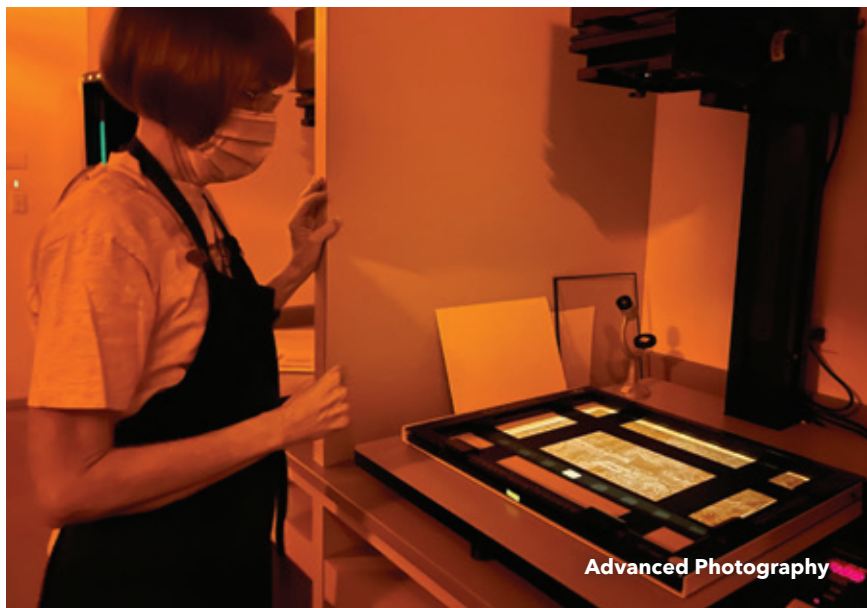
PHO 2305, PHO 2308

Prerequisite: PHO 1305

Tuition & Fees: \$900

C	Tuesday	1:00-4:00 p.m.	Blakemore
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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: \$900

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. Emphasis is placed on developing personal viewpoints and becoming proficient with the technical aspects of exposures, processing, and printing.

Intermediate Photography I & II

PHO 3305, PHO 3308

Prerequisite: PHO 2308

Tuition & Fees: \$900

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.

Intermediate Photography: Non-silver Processes

PHO 3302

Prerequisites: PHO 1305 and COM 2316 or permission of the instructor

Tuition & Fees: \$900

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.

Advanced Photography I & II

PHO 4305, PHO 4306

Prerequisite: PHO 3308

Tuition & Fees: \$900

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.



Intermediate/Advanced Sculpture: Mixed Media I & II

3-D COURSES

3-D Design

3DD 1304

Tuition & Fees: \$775

A	Tuesday	9:30 a.m.-12:30 p.m.	Dennard
B	Wednesday	1:00-4:00 p.m.	Beckmann
N	Wednesday	6:30-9:30 p.m.	Garcia

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: \$900

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/Advanced Sculpture: Metalworking for Sculptors I & II

Intermediate/Advanced Sculpture: Mixed Media I & II

SCU 3333, SCU 3334, SCU 4333, SCU 4334

Prerequisite: SCU 2331

Tuition & Fees: \$900

A	Tuesday	9:30 a.m.-12:30 p.m.	Hill
N	Tuesday	6:30-9:30 p.m.	Hill

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

Intermediate/Advanced Sculpture: Metalworking for Sculptors I & II

SCU 3350, SCU 3351, SCU 4350, SCU 4351

Prerequisite: SCU 2331

Tuition & Fees: \$900

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 and advanced 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.

Beginning/Intermediate/Advanced Foundry I & II

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

Prerequisites: SCU 2330 and permission of the instructor

Tuition & Fees: \$900

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

A	Thursday	9:30 a.m.-12:30 p.m.	Forster
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N	Thursday	6:30-9:30 p.m.	Dennard
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This course introduces students to the tools, techniques, and vocabulary of clay through lectures, demonstrations, and studio participation. Emphasis is placed on problem solving, with clay as the design medium, using the traditional techniques of hand-building and wheel-throwing.

Beginning/Intermediate Ceramics: Hand-Building I & II

CER 2346, CER 2347, CER 3346, CER 3347

Prerequisite: 3DD 1304

Tuition & Fees: \$900

N	Monday	6:30-9:30 p.m.	Dennard
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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 ceramics study for the beginning student and further expansion of skills and techniques for the intermediate student.

Intermediate Ceramics: Hand-Building I & II

CER 3346, CER 3347

Prerequisite: CER 2341 or equivalent

Tuition & Fees: \$900

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.

Intermediate Ceramics: Wheel Throwing I & II

CER 3348, CER 3349

Prerequisite: CER 2341 or equivalent

Tuition & Fees: \$900

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: \$900

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.

Intermediate/Advanced Ceramics I & II

CER 3340, CER 3341, CER 4340, CER 4341

Prerequisite: CER 2341 or equivalent

Tuition & Fees: \$900

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

CER 3342, CER 3343, CER 4342, CER 4343

Prerequisite: CER 2341 or equivalent

Tuition & Fees: \$900

A	Wednesday	1:00-4:00 p.m.	Forster
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At the intermediate and advanced levels, students focus on alternative firing processes including sagger, pit, raku, wood, and other experimental methods. In addition to firing processes, clay bodies, glazes, and other surface treatments are addressed. The instructor requires students to meet at a location in Huffman, Texas, for several of the classes. Advanced students are expected to have a better understanding of kilns and firing, and therefore be able to address different finishing applications, including slips, glazes, and terra sigillata.

Wait List Only



Intermediate/Advanced Ceramics I & II

Intermediate Ceramics I & II

CER 3340, CER 3341

Prerequisite: CER 2341 or equivalent

Tuition & Fees: \$900

N	Wednesday	6:30-9:30 p.m.	Peterson
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Students learn to refine ideas while studying glaze materials, glaze formulations, and the procedures of kiln loading and firing. More complex techniques like repetitive and extended wheel-throwing, mold making, and constructing on a large scale are included. This course offers an opportunity to meld creative abilities with the ceramics process.

Advanced Ceramics I & II

CER 4340, CER 4341

Prerequisite: CER 3341 or equivalent

Tuition & Fees: \$900

N	Tuesday	6:30-9:30 p.m.	Forster
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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 Jewelry I & II

JWL 2360, JWL 2361

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

Tuition & Fees: \$900

A	Tuesday	9:30 a.m.-12:30 p.m.	Quinn
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This two-semester course is the basis for any further jewelry explorations. In the first semester, students acquire the basic skills needed to fabricate jewelry out of nonferrous metals (copper, brass, nickel, sterling, and gold). A progression of techniques—from sawing, riveting, and soldering to bezel-stone setting—is combined with the refinement of design sensibilities and aesthetic considerations. The second semester continues the development of fabrication skills; examines the possibilities of content; and introduces additional techniques that explore texture, volume, and alternative methods of setting stones.

Intermediate Jewelry I & II

JWL 3360, JWL 3361

Prerequisite: JWL 2361

Tuition & Fees: \$900

A	Wednesday	9:30 a.m.-12:30 p.m.	Zilker
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The first semester of this two-semester course explores the lost-wax casting process with an emphasis on matrix development. The second semester, which focuses on fabrication techniques applied to containers, covers a variety of forms, including lids and hinging mechanisms.

Advanced Jewelry: Special Topics I & II

JWL 4360, JWL 4361

Prerequisite: JWL 3361 or permission of the instructor

Tuition & Fees: \$900

N	Tuesday	6:30-9:30 p.m.	Falkenhagen
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A	Thursday	9:30 a.m.-12:30 p.m.	Zilker
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This advanced-level course introduces students to more complex forming processes and surface treatments such as forging, raising, patinas, and plastics. Independent development is emphasized as students combine process with concepts and content.

Beginning/Intermediate/Advanced Jewelry: Enameling I & II

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

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

Tuition & Fees: \$900

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



Intermediate Jewelry I & II

Advanced Jewelry: Enameling I & II

ENM 4362, ENM 4363

Prerequisite: ENM 3363 or permission of the instructor

Tuition & Fees: \$900

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 are required.

CRITIQUE AND SEMINAR COURSES

Advanced Works on Paper Critique I & II

CRT 4396, CRT 4397

Prerequisite: admission by portfolio review

Tuition & Fees: \$775	Online: \$600
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A	Tuesday	9:30 a.m.-12:30 p.m.	Ruello
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Online	Tuesday	9:30 a.m.-12:30 p.m.	Ruello
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This critique course is designed for the serious, advanced student working in drawing or water-based media on paper. The course provides an arena for constructive criticism within a nurturing environment. As this is primarily a critique course, most work discussed will be on art that was created outside of the classroom. The amount of time with each student will be divided based on class size. Online courses will be taught on a video conferencing app on the given date and time. Instructions on how to access the platform as well as the handouts and other class information will be distributed to students prior to the first class meeting.

Advanced Studio Critique I & II

CRT 4394, CRT 4395

Prerequisite: permission of the instructor

Tuition & Fees: \$775

B	Tuesday	1:00-4:00 p.m.	Fuchs
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This critique course is designed for advanced students in any area trying to develop a fuller understanding of their work through ongoing feedback, discussion, and critique. Students will learn as much by acutely observing and discussing the work of peers as from their own. As in any critique class, work discussed is made independently outside the classroom. The 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.

ADVANCED STUDIO BLOCK

CRT 4400 BLOCK Seminar / CRT 4401 BLOCK Critique

Prerequisite: admission by application

Tuition & Fees: \$2,000

A	Friday	9:30 a.m.-12:30 p.m.	August
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B	Friday	1:00-5:00 p.m.	Fuchs
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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 \$2,000 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 2023.

WORKSHOPS

Ceramics: Wheel-Throwing Workshop Session I

AW 347-1

No prerequisite

7 Sessions: August 27–October 8

Saturday 9:30 a.m.–12:30 p.m.

Oloshove

Tuition: \$500

Ceramics: Wheel-Throwing Workshop Session II

AW 347-2

No prerequisite

7 Sessions: October 15–December 3 (No class Nov. 26)

Saturday 9:30 a.m.–12:30 p.m.

Oloshove

Tuition: \$500

Cost to enroll in both (2) wheel-throwing workshops: \$900

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

Ceramics: Glaze Intensive

AW 427

Prerequisite: beginning ceramics or equivalent

7 Sessions: October 14–December 2 (No class Nov. 25)

Friday 1:00–4:00 p.m.

Oloshove

Tuition: \$500

Ceramics: Glaze Intensive will explore the vibrant life of glaze. Students will learn about different types of glazes from celadons, atmospheric, and experimental crawling surfaces. The course will use glaze books and the dry room to create fresh glazes from scratch. This is an intermediate workshop. Students will need an intermediate level of knowledge to create their own ceramic forms for the glaze testing.

Bookmaking: Methods of Folding and Binding

AW 428

No prerequisite

7 Sessions:	October 12–November 30 (No class Nov. 23)	
Wednesday	1:00–4:00 p.m.	Johnson
Tuition:	\$500	

In this workshop students will explore a variety of techniques in basic bookmaking. Projects will begin with folding and gluing methods and conclude with sewn volumes. Discussions will include proper use of tools, materials options, and the range of papers and their qualities. Demonstrations will also cover both softcover and hardcover formats. Whether students are looking to create their own sketchbooks or begin a series of artist's books, this workshop will provide the foundations with which to create those volumes. Open to all levels.

Digital: Drawing Basics

AW 429

No prerequisite

3 Sessions:	September 12, 19, 26	
Monday	1:00–4:00 p.m.	Hill
Tuition:	\$195	

This workshop will give students with a desire to use digital equipment (laser cutters, vinyl cutters, CNC machines, 3-D printers) a basic understanding of how to produce the drawings necessary to drive the hardware.

Digital: Hardware Basics for Artists

AW 430

No prerequisite

4 Sessions:	October 3, 17, 24, 31	
Monday	1:00–4:00 p.m.	Hill
Tuition:	\$250	

This workshop will give artists a fundamental understanding of the operation of digital equipment such as laser cutters, vinyl cutters, CNC machines, 3-D printers and how they can expand the skill sets of an artist.

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

FALL 2022 ENROLLMENT FORM

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

Student Information

Have you attended the Glassell Studio School at any time in the past?

☐ No ☐ Yes, last enrolled _____

Today's date

Name

Date of birth

Address

City/State

Zip code

Email address

Phone

Emergency contact name

Emergency contact phone

Course number Day Time Instructor

Course number Day Time Instructor

Course number Day Time Instructor

How did you hear about the Glassell School?

☐ MFAH ☐ *Houston Chronicle* ☐ Web ☐ Social Media ☐ Other _____

Return completed form and full payment:

Complete form on reverse.

By email: registration@mfah.org

By mail:

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

MFAH Patron-Level Membership

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

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

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

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

☐ \$200 Patron ☐ \$350 Supporting ☐ \$800 Sponsor ☐ \$1,500 Benefactor

☐ I am an MFAH Patron + member:

Name of member, as it appears on your membership card

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

Expiration date

Tuition and Fees

\$ _____ Tuition*

\$ _____ Donation to Glassell School

\$ _____ **Total amount**

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

Payment

☐ My check is enclosed.

☐ Charge payment to my credit card:

Card number

CVC

Expiration date

Name as appears on card (please print)

Name (signature)

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

Signature

FACULTY AND STAFF

Staff

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
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, PhD, is a curator and writer who has been working in Texas since 2003 and curating international exhibitions since 2014. A recipient of The Creative Capital | Andy Warhol Foundation Arts Writers Grant, her essays, reviews, and interviews have been published in international magazines, exhibition catalogues, and monographs. August was a Core Critical Studies Fellow at the Museum of Fine Arts, Houston, and her projects *Mud & Blue* and *Studio Houston* have been supported by an IDEA Fund Grant and a City of Houston Support for Artists and Creative Individuals Grant, respectively. Her 2020 exhibition *To Weave Blue* was the first exhibition

in the United States to center contemporary art and conceptual practice by Maya artists. In 2021, she was an inaugural Mellon Arts + Practitioner Fellow at the Yale Center for the Study of Race, Indigeneity, and Transnational Migration.



Victor M. Beckmann
MFA, New Mexico
State University;
BFA, University of
Texas at El Paso

Victor Beckmann is a metal artist from the El Paso/Juarez border region holding an MFA degree in studio art from New Mexico State University. He received his BFA from the University of Texas at El Paso where he studied metalsmithing and graphic design. His work has been featured in regional, national, and multinational exhibitions as well as published in the *Jewelry and Metals Survey* (vols. 2 and 3). Beckmann's work utilizes a multitude of media and his approach is typically related to the body. His current work explores contemporary digital trends and the way they affect our physical experience and our transactions of the self.



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

Michael Bise has
taught painting

at the Glassell School since 2013. He received a BFA in drawing and painting from the University of North Texas in 2001 and an MFA in drawing and painting from the University of Houston in 2005. His work has been shown at the Contemporary Arts Museum Houston, the Art Museum of Southeast Texas, the McKinney Avenue Contemporary in Dallas, and Fort Worth Contemporary Arts at TCU. He was the recipient of a Houston Arts Alliance Individual Artist Grant and the Hunting Art Prize, a finalist for *Artadia* in 2014, and a nominee for the Texas Contemporary Award

in 2012. His work is in the collections of the Museum of Fine Arts, Houston; the Houston Airport System; the City of Houston; and the Art Museum of Southeast Texas, Beaumont. He regularly contributes criticism and reviews for the online art journal *Glasstire* and is represented by the Moody Gallery in Houston.

mbise@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



Jimmy Castillo
MFA, BFA,
University of
Houston

Jimmy Castillo
is an artist and
independent

curator in Houston. A native Houstonian, Castillo is a graduate of the Kinder High School for Performing and Visual Arts in Houston. He received his BFA (2000) and MFA (2019) from the University of Houston. His work has been exhibited

nationally, and is represented in the collections at the Museum of Fine Arts, Houston, and the Harry Ransom Center at the University of Texas in Austin. Castillo's work often uses photography to examine the endurance of the powerless against the powerful, and his current projects include a photographic series about the changes and memories of Northside, the Houston neighborhood where he was born, and where he still lives with his family.



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



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@mfa.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@mfa.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@mfa.hou



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 Wallinger. Now working in Houston, he has exhibited both in the U.K. and Texas. cdgarcia@mfa.hou



Mayuko Ono Gray
MFA, University
of Houston;
BFA, University of
Houston

Mayuko Ono Gray is a visual artist whose main medium is graphite drawing. Born in Japan, she was trained in traditional Japanese calligraphy in her young childhood and classical Western drawing as a teenager. After graduating from high school in Japan, she moved to the United States, earning her MFA from the University of Houston in 2007. Ono Gray combines East and West, reflecting a life that is both culturally Japanese and American, in her artwork. Her works have been exhibited nationally and internationally in solo and group exhibitions in the United States, Japan, Mexico, Germany, Italy, and the United Kingdom. She is represented by Hooks-Epstein Galleries in Houston and Galeria 910 in Oaxaca, Mexico.



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



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



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



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

Born and raised in Pahoa, Hawaii,

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



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



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. wmmichels@mfa.hou



Angel Oloshove
California College of the Arts

Angel Oloshove studied painting at California College of the

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



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



Naomi Peterson
MFA, University of North Texas;
BFA, University of Wyoming

Naomi Peterson received an MFA

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



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



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 Cuernavaca, 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. Anson's book, *Texas Artists Today*. He is represented by Meredith Long & Company, Houston. bportman@mfa.hou



Nash Quinn
MFA, Edinboro University of Pennsylvania;
BFA, University of Wyoming

Nash Quinn

is a metalsmith who specializes in pattern-formed enamel vessels and small-scale mechanisms. Originally from Wyoming, he received his BFA from the University of Wyoming and his MFA from Edinboro University of Pennsylvania. He teaches, lectures, and exhibits his work at craft schools, jewelry academies, and universities nationwide. His work has been featured in exhibitions including *40 Under 40: The Next Generation* at the National Ornamental Metal Museum and *Rings!*, a traveling exhibition curated by Helen Drutt. He is currently an artist-in-residence at the Houston Center for Contemporary Craft.



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. ruello@mfa.hou



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@mfah.org

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; Designmuseo, Finland; and Norden Felske Kundi Industrimuseum, Norway. Her work has been published in numerous books, including *500 Brooches*, *500 Bracelets*, and *500 Plastic and Resin Objects*, as well as *The Art of Enameling* by Linda Darty. She is on the exhibition committee and has served on the board of the Society of North American Goldsmiths. Zilker also serves on the board of Houston Center for Contemporary Craft and is past president of Houston Metal Arts Guild. The Houston Center for Contemporary Craft named her Texas Master Artist in 2014. szilker@mfah.org





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

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