

# THE GLASSELL SCHOOL OF ART STUDIO SCHOOL

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



SPRING 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](mailto:registration@mfah.org)

or

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

**Registration Appointments &  
General Information**

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

## WELCOME

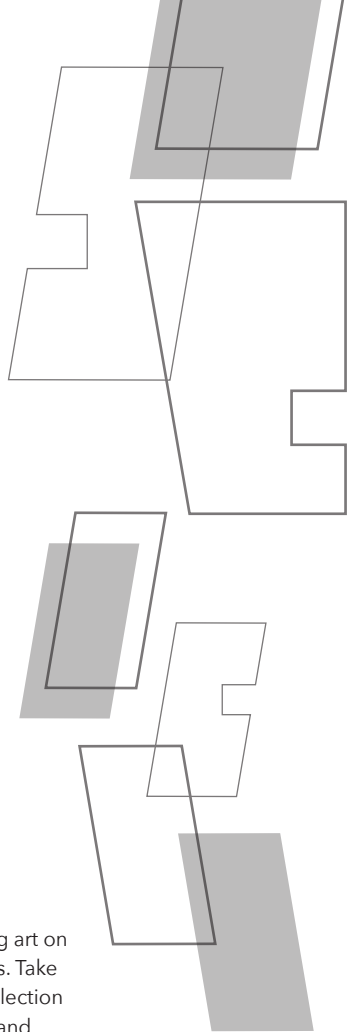
We are excited to present the spring semester catalog for the Glassell School of Art Studio School. We are offering a full range of classes, from beginning to advanced studies, covering two-dimensional and three-dimensional design, drawing, painting, watercolor, printmaking, photography, sculpture, foundry, ceramics, jewelry, digital art, and art history.

We are also offering some unique workshops, including two five-week sessions that tour the magnificent contemporary collection at the Museum's new Nancy and Rich Kinder Building for modern and contemporary art. One of these workshops will focus on the Latin American collection and feature faculty from Houston's Latinx art community. Glassell Tours the MFAH Kinder Building with the 3-D Department focuses on the collection's three-dimensional work with instructors from the Glassell faculty. Other exciting workshops include portrait painting, wheel-thrown ceramics, and screenprinting with digital imagery.

We end the spring semester preparing for our annual juried student exhibition and certificate of achievement graduates exhibition, both which open this summer and celebrate the fabulous work produced during the past school year.

Please join us this spring and discover the richness of learning art on the campus of one of the major museums in the United States. Take this opportunity to immerse yourself in the Museum's vast collection while on your creative journey. Spring is a season of renewal and richness—join us and flourish at the Glassell School of Art.

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



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## Academic Calendar

### **Monday, November 15- Friday, December 17**

Registration period for spring 2022 open to *new and continuing students*. Forms will be accepted by mail, email, and in person to a drop box. Academic counseling by appointment only. \*Forms sent in over Thanksgiving and winter break will be processed the following week.\*

### **Thursday, December 9- Sunday, December 12** Glassell Student Sale

### **Monday, January 3-Friday, January 14**

Registration period for spring 2022 open to *new and continuing students*. Forms will be accepted by mail, email, and in person to a drop box. Academic counseling by appointment only.

### **Thursday, January 13**

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

### **Monday, January 17**

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

### **Thursday, January 20**

Spring semester begins

### **Monday, March 7**

Scholarship portfolios due for fall 2022 semester

### **Monday, March 14-Sunday, March 20**

Spring semester break, *no classes held*

### **Monday, March 28-Friday, April 29**

Registration period for summer 2022 open to *new and continuing students*. Forms will be accepted by mail, email, and in person to a drop box.

### **Monday, April 11-Friday, April 29**

Registration period for fall 2022 open to *continuing students* only. Forms will be accepted by mail, email, and in person to a drop box.

### **Thursday, April 14-Sunday, April 17**

Easter break, *no classes held*

### **Saturday, May 7**

Spring 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@mfa.org](mailto:glassell@mfa.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 43 or go to [mfa.org/glassell](http://mfa.org/glassell) to download a form. **Forms should be filled out in their entirety and either emailed to [registration@mfa.org](mailto:registration@mfa.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@mfa.org](mailto:glassell@mfa.org) or call 713-639-7500 for more information or to set up an appointment for academic counseling.**

## ACADEMIC POLICIES

Each level of a studio course consists of two semesters. Students are expected to enroll in each semester in numerical sequence without skipping semesters, unless the student's record file contains either 1) a transcript showing completion of similar course work at another institution or 2) faculty approval. 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.org](mailto:glassell@mfa.org) or call 713-639-7500.**

## INTERNATIONAL STUDENTS

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

## ONLINE STUDENTS

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

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

# TUITION AND FEES

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

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

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

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

## Tuition for Full-Time Students

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

## Tuition

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

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

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

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

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

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

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

## PAYMENT AND REFUND POLICY

The school requires a minimum number of students in order to hold a class. Students enrolled in classes that are canceled because of low enrollment will be notified by the registrar 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](http://mfah.org/glassell) and in Student Information Corner. All courses are considered closed after the first class meeting, and permission of the instructor is required to add into a course. Additional tuition charges and refunds are processed as appropriate.

Students wishing to drop a 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](http://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 \$100 are not tuition and therefore are not discounted. Discount is valid for studio course tuition (\$700), art history course tuition (\$500), online course tuition (\$600/\$380), and/or workshops (pricing will vary). 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.

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

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

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

### **Free Museum Admission**

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

### **Homework**

#### **Each studio course requires a minimum of three hours of homework per week.**

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

### **Participation**

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

### **Lockers**

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

### **Personal Property**

All artwork and personal property left at the school between semesters or after the stated retrieval dates will be discarded. This includes artwork from exhibitions both at the school and other venues, as well as work left in the classrooms and studios. The school will contact students via email with final notice for artwork and personal

property pickup each semester. After the deadline date, the school will dispose of any unclaimed items. The school, the MFAH, and their agents or designees are not liable for damage to or loss of personal property left unattended.

### **Parking**

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

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

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

### **Release of Information**

The school maintains records for all current and past students. Student information is released only to the student or designated representative. Designation forms are

available at [mfah.org/glassell](http://mfah.org/glassell) and from the registrar and must be on file for information to be released to anyone other than the student. Exceptions may be made for health and safety emergencies or to comply with legally issued subpoenas.

### **Safety**

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

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

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

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

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

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

### **Student ID Cards**

Each semester, students will receive a Glassell student ID card for the current semester. The Glassell student ID card should be kept with students at all times

when in the building. The student ID card should be used at the MFAH guest services desks to access free Museum admission.

### 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](http://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](mailto: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.

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

Students may transfer 12 foundation-level credits, 6 art history credits, and 6 life drawing credits from another post-secondary institution, with the approval of the dean and the registrar. Students

interested in the Certificate of Achievement program should call 713-639-7500 to schedule an appointment with the dean.

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

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

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





## SPRING 2022 COURSE SCHEDULE

### ART HISTORY

#### **Art History: The Art of Portraiture and Self-Portraiture**

ARH 405

Tuition                      Online: \$380

Online	Wednesday	10:00 a.m.-12:00 noon	Tahinci
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This course offers a panoramic overview of portraits and self-portraits in art history from antiquity to the present day. Students will study concepts representing individualized features in the visual arts across time. Issues of likeness, status, identity, storytelling, and narcissism will be examined from the viewpoints of the artist, the sitter, and the viewer. Iconic examples of drawn, painted, sculpted, and photographed portraits and self-portraits, as well as examples from the permanent collection at the Museum of Fine Arts, Houston, will be part of the course. 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: Global Art Appreciation: Formal Elements of Art, Principles of Design, and Arts Media**

ARH 321

Tuition                      In-Person: \$500

A	Wednesday	2:00-4:00 p.m.	Tahinci
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This introduction to art history is a global investigation of artistic styles, methods of artistic production, media, and techniques. A variety of artwork (including a selection from the permanent collection of the Museum of Fine Arts, Houston) is analyzed and defined in relation to formal elements (line, space, light and color, form, texture, and pattern), principles of design (balance, scale, proportion, rhythm, unity, and variety), and arts media (drawing, painting, printmaking, photography, sculpture, craft media, and architecture). Universal themes are studied within historical, political, economic, sociological, conceptual, and aesthetic contexts. Students develop observational skills and critical thinking through visual and verbal analysis and synthesis. Slide presentations and case studies of individual museum objects are incorporated in the course.



## Art History Survey II: Renaissance to Contemporary

ARH 307-2

Tuition In-Person: \$500

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

This course explores the development of Western art from the Renaissance to the present. Structured chronologically, the class 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: Paris in Literature and the Visual Arts

ARH 328

Tuition In-Person: \$500

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

In this interdisciplinary course students travel back in time and space to explore how French and expatriate artists were inspired both verbally and visually by the City of Light from the beginning of the 19th century until the present. Using the city of Paris as a unique text, students study its monuments and buildings and interpret works devoted to the French capital. By combining methods of reading excerpts from literature and analyzing visual arts and architecture, students hone interpretation skills across disciplines. Authors and artists include Honoré de Balzac, Eugène Delacroix, Charles Baudelaire, Edouard Manet, Émile Zola, Auguste Rodin, Impressionist and Post-Impressionist painters, and Pablo Picasso; and art movements include Cubism, readymades, and Surrealism all the way to French Expressionism, New Realism, and Relational Aesthetics. Analyzing a curated selection of works of art from the permanent collection of the Museum of Fine Arts, Houston, will be an integral part of the class.

## 2-D COURSES

### 2-D Design

2DD 1303

Tuition & Fees In-Person: \$725

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

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 In-Person: \$725

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
N	Wednesday	6:30-9:30 p.m.	Ponder
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   In-Person: \$725

C	Tuesday	9:30 a.m.–12:30 p.m.	Cosgrove
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D	Wednesday	9:30 a.m.–12:30 p.m.	Masson
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The second semester of Drawing Fundamentals continues to develop the student's visual and technical skills in various black-and-white media as initiated in the first semester. In addition, basic color theory is introduced as color concepts are applied to the drawing process. Broader approaches to a more complex range of subject matter are explored. Critiques and demonstrations occur throughout the semester.

## Intermediate/Advanced Drawing: Monumental I & II

DRA 3301, DRA 3302, DRA 4301, DRA 4302

*Prerequisites: DRF 1302 and 2DD 1303*

Tuition & Fees   In-Person: \$725

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

## Beginning Life Drawing I & II

DRL 2310, DRL 2311

*Prerequisites: DRF 1301 and 2DD 1303*

Tuition & Fees   In-Person: \$800

C	Monday	9:30 a.m.–12:30 p.m.	Vance
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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.

## Drawing and Painting the Human Head I & II

DRL 2312, DRL 2313

*Prerequisites: DRF 1301 and 2DD 1303*

Tuition & Fees In-Person: \$800

A	Tuesday	9:30 a.m.-12:30 p.m.	Palmer
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This course offers an intensive exploration of the possibilities presented by portraiture. Students may choose to work with a range of media: graphite, charcoal, watercolor, acrylic, or oil. Emphasis is placed on individual interpretation. Demonstrations, museum visits, and critiques support the course goals.

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

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

*Prerequisites: DRF 1301 and 2DD 1303*

Tuition & Fees In-Person: \$800

NA	Thursday	6:30-9:30 p.m.	Greenwalt
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Beginning students concentrate on representing an anatomically convincing account of the human figure while focusing on balance, movement, proportion, volume, and space. Short poses build an understanding of anatomy; long poses permit the exploration of media and the development of technique. Intermediate and advanced students work toward greater control in a variety of wet and dry media. The class includes slide lectures, weekly demonstrations, and ongoing critiques. Advanced students begin to concentrate within one primary medium. Two labs on Fridays and Saturdays, 9:30 a.m.-12:30 p.m. provide additional time to work from the model.



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

DRL 3310, DRL 3311, DRL 4310, DRL 4311

*Prerequisite: DRL 2311*

Tuition & Fees In-Person: \$800

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 In-Person: \$725

B	Thursday	9:30 a.m.–12:30 p.m.	Ruello
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C	Thursday	1:00-4:00 p.m.	TBA
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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 In-Person: \$725

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    In-Person: \$725

C	Monday	9:30 a.m.-12:30 p.m.	Ruello
D	Tuesday	1:00-4:00 p.m.	Ruello
N	Tuesday	6:30-9:30 p.m.	Bise
A	Thursday	9:30 a.m.-12:30 p.m.	Masson

Students learn to paint in oil and/or acrylic paint. The course is designed to familiarize students with the formal elements of painting and to build technical proficiency. Students paint in the studio, mostly from observed situations and still-life setups. Critical dialogue and frequent critiques figure largely in the learning process and encourage each student's personal vision.

## **Intermediate Painting I & II**

PAI 3320, PAI 3321

*Prerequisite: PAI 2321*

Tuition & Fees    In-Person: \$725

B	Monday	9:30 a.m.-12:30 p.m.	Portman
C	Tuesday	9:30 a.m.-12:30 p.m.	Fuchs
A	Tuesday	1:00-4:00 p.m.	Masson

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



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

PAI 3320, PAI 3321, PAI 4320, PAI 4321

*Prerequisite:* PAI 2321

Tuition & Fees	In-Person: \$725	Online: \$600	
Online	Wednesday	1:00-4:00 p.m.	Portman
NA	Thursday	6:30-9:30 p.m.	Ruello

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

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

PAI 3322, PAI 3323, PAI 4322, PAI 4323

*Prerequisite:* PAI 2321 or permission of the instructor

Tuition & Fees	In-Person: \$725		
A	Wednesday	1:00-4:00 p.m.	Masson

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   In-Person: \$725

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

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

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

WAT 2380, WAT 2381, WAT 3380, WAT 3381

*Prerequisites:* DRF 1301 and 2DD 1303

Tuition & Fees   In-Person: \$725

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

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

WAT 3380, WAT 3381, WAT 4380, WAT 4381

*Prerequisite:* WAT 2381

Tuition & Fees   In-Person: \$725

B	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   In-Person: \$800

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

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

PRI 2307, PRI 2308, PRI 3307, PRI 3308, PRI 4307, PRI 4308

*Prerequisites: DRF 1301 and 2DD 1303*

Tuition & Fees   In-Person: \$800

A	Monday	9:30 a.m.–12:30 p.m.	Johnson
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This course introduces students to fundamental analog and photo-based silkscreen techniques, while focusing on developing and executing personal projects. Students prepare screens and learn to expose stencils on the first day. Demonstrations include using hand-drawn or -painted cut-out paper photo-stencils, plus drawing fluid and reductive color printing and using digitally developed photographic imagery. Demonstrations focus on developing proper printing techniques and registration, and are supplemented with presentations introducing students to historical and contemporary examples of artists redefining silkscreen as a fine-art medium. Students are expected to have some project ideas in mind for this class.

## Beginning Digital Photography I & II

COM 2316, COM 2317

Tuition & Fees In-Person: \$800

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

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

## Intermediate/Advanced Digital Photography I & II

COM 3316, COM 3317, COM 4316, COM 4317

*Prerequisite: COM 2317 or permission of the instructor*

Tuition & Fees In-Person: \$800

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 In-Person: \$800

A	Tuesday	9:30 a.m.-12:30 p.m.	Blakemore
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N	Tuesday	6:30-9:30 p.m.	Blakemore
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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 In-Person: \$800

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

### Beginning/Intermediate Photography I & II

PHO 2305, PHO 2308, PHO 3305, PHO 3308

*Prerequisite: PHO 1305*

Tuition & Fees In-Person: \$800

N	Wednesday	6:30-9:30 p.m.	Blakemore
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In this course, beginning students refine the black-and-white processing, printing, and conceptual skills learned in Basic Camera and Darkroom Techniques. Emphasis is placed on developing personal viewpoints and becoming confident with the technical aspects of exposures, processing, and printing. Only black-and-white film will be used. Intermediate students continue to refine their processing, printing, and conceptual skills. 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    In-Person: \$800

B

Wednesday

1:00-4:00 p.m.

Blakemore

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

### **Intermediate Photography: Non-silver Processes**

PHO 3302

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

Tuition & Fees    In-Person: \$800

A

Thursday

1:00-4:00 p.m.

Michels

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

# Advanced Photography I & II

PHO 4305, PHO 4306

*Prerequisite: permission of the instructor*

Tuition & Fees    In-Person: \$800

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

## 3-D COURSES

### 3-D Design

3DD 1304

Tuition & Fees    In-Person: \$725

A	Tuesday	9:30 a.m.-12:30 p.m.	Dennard
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N	Wednesday	6:30-9:30 p.m.	Garcia
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This course explores how to make decisions about form; how to affect the way form is seen using color, scale, mass, line, plane, texture, and balance; how to apply the elements of design to different materials; and how to express emotions, attitudes, and ideas with form. These elements are taught within the context of 3-D objects, along with the practical application of the elements of design.



## Beginning Sculpture I & II

SCU 2330, SCU 2331

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

Tuition & Fees In-Person: \$800

N	Monday	6:30–9:30 p.m.	Hill
B	Wednesday	9:30 a.m.–12:30 p.m.	Hill

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

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

SCU 3333, SCU 3334, SCU 4333, SCU 4334

*Prerequisite: SCU 2331*

Tuition & Fees In-Person: \$800

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 In-Person: \$800

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

### **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 In-Person: \$800

N	Thursday	6:30-9:30 p.m.	Garcia
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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    In-Person: \$800

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

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

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

CER 2346, CER 2347, CER 3346, CER 3347

*Prerequisite: 3DD 1304*

Tuition & Fees    In-Person: \$800

N	Monday	6:30-9:30 p.m.	Dennard
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This course will concentrate on the multiple techniques ceramics artists use to build forms. The student will explore forms and molds and slab and coil construction. It is an excellent place for the student new to ceramics to develop basic skills and learn about clay, building techniques, and firing and glazing. Intermediate students will be challenged by more sophisticated projects using multiple building techniques to make larger and sculptural pieces. All students will be asked to participate in technical lectures, glazing and firing processes, and in-class critiques. It is an opportunity for a sound foundation for further 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    In-Person: \$800

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

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

CER 3348, CER 3349

*Prerequisite: CER 2341 or equivalent*

Tuition & Fees In-Person: \$800

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

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

CER 3350, CER 3351

*Prerequisite: CER 2341 or equivalent*

Tuition & Fees In-Person: \$800

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

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

CER 3340, CER 3341, CER 4340, CER 4341

*Prerequisite: CER 2341 or equivalent*

Tuition & Fees In-Person: \$800

A	Monday	9:30 a.m.-12:30 p.m.	Dennard
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Intermediate students are encouraged to begin to refine ideas while studying basic glaze information and techniques. Kiln loading and firing techniques and information will be part of the class. Students will learn more complex building and throwing techniques to further develop as a 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: Multiplicity I & II**

CER 3352, CER 3353, CER 4352, CER 4353

*Prerequisite: CER 2341 or equivalent*

Tuition & Fees    In-Person: \$800

A	Wednesday	1:00-4:00 p.m.	Forster
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In this course students will propose a topic of study for the semester to be approved by the instructor. While most of the semester students will be working independently, demonstrations and technical support will be available upon request. In addition to writing a strong proposal, exhibition installation will be addressed. The course terminates in an exhibition to be announced.

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

CER 3356, CER 3357, CER 4356, CER 4357

*Prerequisite: CER 2341 or equivalent*

Tuition & Fees    In-Person: \$800

N	Wednesday	6:30-9:30 p.m.	Forster
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This course is everything glaze! Through guided experiments, lectures, and demonstrations, students will go through a series of projects examining glaze materials. While there will be a heavy focus on working with glaze recipes and developing a personal surface palette, students will also learn how to implement some of these same materials in decorative manners. Students will learn how to make and/or adjust a glaze recipe and will learn decorating processes, plus will hone their glaze applications. Students should come with some bisqueware ready to glaze.





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

CER 4340, CER 4341

*Prerequisite: CER 3341 or equivalent*

Tuition & Fees In-Person: \$800

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

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

JWL 2360, JWL 2361, JWL 3360, JWL 3361

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

Tuition & Fees In-Person: \$800

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

Beginning students acquire the basic skills needed to fabricate jewelry out of nonferrous metals (copper, brass, nickel, sterling, and gold). A progression of techniques—from sawing, riveting, and soldering to bezel-stone setting—is combined with the refinement of design sensibilities and aesthetic considerations. The second semester continues the development of fabrication skills; examines the possibilities of content; and introduces additional techniques that explore texture, volume, and alternative methods of setting stones. The intermediate section explores the lost-wax casting process with an emphasis on matrix development. The second semester focuses on mechanisms as they apply to both jewelry and containers. Techniques included are hinges, clasps, and stone setting.

## Advanced Jewelry: Special Topics I & II

JWL 4360, JWL 4361

*Prerequisite: JWL 3361 or permission of the instructor*

Tuition & Fees In-Person: \$800

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

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

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

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

Tuition & Fees In-Person: \$800

A	Monday	9:30 a.m.-12:30 p.m.	Harrell
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N	Monday	6:30-9:30 p.m.	Harrell
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The first semester focuses on the techniques of stencil, graffiti, and cloisonné, exposing the beginning student to a wide range of approaches. The second semester introduces etching techniques for two projects, one on silver and one on copper, using the *champlevé* technique. A third project includes enameling on a chased or etched surface, or *basse-taille*. The intermediate student explores sawed *plique-à-jour* (backless enameling), enameling on a hydraulically pressed form, and silkscreening enamels. Students at the advanced level make decals and steel-cut dies for limited-edition production pieces. More advanced classes may include electroforming, painting, spraying enamels, and other combinations of techniques.

## Advanced Enameling I & II

ENM 4362, ENM 4363

*Prerequisite: ENM 3363 or permission of the instructor*

Tuition & Fees In-Person: \$800

B	Monday	1:00-4:00 p.m.	Harrell
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At the advanced level, the student is ready to use the technical information of the first four semesters to create a more personal direction. Each semester begins with several samples that will explore specific techniques. There will be demonstrations of each sample and group critique, discussion, and sharing. The final project of the semester is more complex and can involve enamel and metal techniques. There will be discussion and direction each week to help facilitate that design. Instructor approval and completion of all projects assigned in the first four levels of the course are required.

## CRITIQUE AND SEMINAR COURSES

### Advanced Works on Paper Critique I & II

CRT 4396, CRT 4397

*Prerequisite: admission by portfolio review*

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

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

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

SEM 4398

*Prerequisite: permission of the instructor*

Tuition & Fees	In-Person: \$725	Online: \$600	
A	Monday	1:00–4:00 p.m.	Hill
Online	Monday	1:00–4:00 p.m.	Hill

This professional-practice seminar for advanced students focuses on skills involved with exhibiting artwork, such as selecting and documenting work, approaching gallery directors, and writing proposals or artist's statements. This course also examines the range of options available for exhibition venues and funding sources, as well as how to arrange and handle studio visits and talk about one's artwork. Online courses will be taught via the Zoom video conferencing app on the given date and time. Instructions on how to access this platform as well as the handouts and other class information will be distributed to students prior to the first class meeting.

**Advanced Studio Critique I & II**

CRT 4394, CRT 4395

*Prerequisite: permission of the instructor*

Tuition & Fees    In-Person: \$725			
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.

**WORKSHOPS**

**Glassell Tours the MFAH Kinder Building with the Glassell 3-D Department**

AW 344

Tuition                      In-Person: \$200	
Friday	10:30 a.m.-12:30 p.m.
<b>5 Sessions:</b>	<b>January 21-February 18</b>

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For each session of this workshop, a different faculty member of the Glassell School of Art will lead participants on a unique, personal tour of the collection at the new Nancy and Rich Kinder Building at the Museum of Fine Arts, Houston. The faculty lecturing in this workshop will represent all three of our 3-D areas: jewelry, ceramics, and sculpture. Five faculty will discuss not only the art in the Kinder Building that is directly related to their areas, but will also choose artwork from the collection that they personally feel is important to their own aesthetics. Classes are limited to 15 students. Come see and learn more about the works chosen by Sharon Dennard (ceramics), Jeff Forster (ceramics), Jan Harrell (enameling), J Hill (sculpture), and Sandie Zilker (jewelry). Workshop participants will meet in the Favrot Auditorium at Glassell, then walk to the Kinder Building.

## **Glassell Tours the MFAH Kinder Building with Glassell Instructors and Members of Houston's Latinx Community**

AW 360

Tuition	In-Person: \$200
Friday	10:30 a.m.-12:30 p.m.

**5 Sessions: February 25-April 1 (No class on March 18)**

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For each session of this workshop, a different faculty member of the Glassell School of Art and significant members of Houston's Latinx community will lead participants on a unique, personal tour of the collection at the new Nancy and Rich Kinder Building at the Museum of Fine Arts, Houston. The experts in this workshop will lecture about and discuss objects in the Kinder Building that directly relate to their areas of expertise. They will also choose artwork from the collection that they personally feel is important to their own aesthetics. Classes are limited to 15 students. Come see and learn more about the works chosen by Carlos Garcia (Glassell foundry instructor), Arielle Masson (Glassell instructor of painting and drawing), Rosa Ana Orlando (curator and museum specialist in Latin American art), Alexander Squier (Glassell instructor of printmaking), and Geraldina Wise (Rice Architecture and Glassell alumna as well as artist-in-residence at University of Houston Cullen College of Engineering). Workshop participants will meet in the Favrot Auditorium at Glassell, then walk over to the Kinder Building.

## **Ceramics: Wheel-Throwing Workshop Session I & II**

AW 347 & AW 347-2

Tuition per session:	In-Person: \$425	
Tuition to enroll in both sessions:	In-Person: \$800	
Saturday	9:30 a.m.-12:30 p.m.	Oloshove
<b>Session I</b>	<b>7 Sessions: January 22-March 5</b>	

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**Session II**      **7 Sessions: March 12-May 7**  
**(No class March 19 and April 16)**

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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 work flow, and glazing applications. This course was created to develop a strong throwing foundation with practical tips and advice to enhance the success of each student. Become comfortable to take the wheel!





## **Printmaking: Influence of Mexican Printmakers: 1900-2022**

AW 416

Tuition                      In-Person: \$375

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

Squier

**6 Sessions:              February 3-March 10**

This workshop focuses on the modern history of printmaking in Mexico from the late 19th century and the Mexican Revolution through present day. The class will visit the prints collection of the Museum of Fine Arts, Houston, to look at woodcuts, linocuts, lithographs, and screenprints by Mexican printers such as Leopoldo Méndez, Jose Guadalupe Posada, and Rufino Tamayo. Each session will focus on a small selection of printmakers, delving into their methods, as well as the political and narrative subjects of their works.

Esta clase se centra en la historia moderna del grabado en México desde finales del siglo XIX y la Revolución Mexicana hasta nuestros días. La clase visitará la colección de grabados del Museo de Bellas Artes para ver xilografías, linograbados, litografías y serigrafías de impresores Mexicanos como José Guadalupe Posada, Leopoldo Méndez y Rufino Tamayo. Cada sesión se centrará en una pequeña selección de grabadores, profundizando en sus métodos, así como en los temas políticos y narrativos de sus obras.

## **Printmaking/Digital: Screenprinting with Digital Imagery**

AW 415

Tuition            In-Person: \$375

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

Johnson / Ponder

**6 Sessions:      January 21–February 25**

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This workshop combines the digital lab and printmaking studio for creating editions of hand-pulled screenprints. Students will begin by learning how to create unique graphic shapes and lines, as well as photographic half-tones and dot patterns using Adobe Photoshop and Adobe Illustrator. These prepared files are then adapted to stencils in screenprinting that can be printed on paper and other surfaces. Multiple-color layers of digital and hand-drawn imagery can be combined to create prints rich in texture, color, and mark-making. This is an excellent opportunity to explore the combination of digital and handmade methods without any previous knowledge needed in either digital or printmaking practices.

## **Introduction to Portrait Painting**

AW 397

Tuition            In-Person: \$500

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

Filer

**7 Sessions:      January 22–March 5**

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



## **STUDENT EVENTS**

### **Annual Gala**

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

### **Lectures**

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

### **Levant Foundation Gallery**

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

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

The second-floor gallery shows the work of the Core fellows program and related artists, as well as the Certificate of Achievement program's graduate exhibition at the end of the spring semester.

### **Orton Gallery**

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

### **Kinder Morgan Exhibition Program**

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

## **Leadership Circle**

For those who wish to contribute \$2,500 or more and receive benefits that reach throughout the Museum, the Leadership Circle offers exclusive access to the MFAH. Leadership Circle members who designate a portion of or their entire gift to the Glassell School will also receive Student Alumni Organization benefits at the level of their Glassell donation

# ENROLLMENT FORM

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

## Student Information

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

☐ No      ☐ Yes, last enrolled \_\_\_\_\_

\_\_\_\_\_  
Name

\_\_\_\_\_  
Address

\_\_\_\_\_  
Date

\_\_\_\_\_  
City

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

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

\_\_\_\_\_  
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 \_\_\_\_\_

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

\_\_\_\_\_  
Signature

## MFAH Patron-Level Membership

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

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

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

☐ \$200 Patron

☐ \$350 Supporting

☐ \$800 Sponsor

☐ \$1,500 Benefactor

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

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

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

(located under the bar code on your membership card)

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

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

## Tuition and Fees

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

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

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

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

## Payment

☐ My check is enclosed.

☐ Charge payment to my credit card:

☐ Visa

☐ MasterCard

☐ American Express

☐ Discover

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

\_\_\_\_\_  
CVC

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

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

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

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

**By mail:**

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

## FACULTY AND STAFF

### Staff

**Joseph Havel**  
Director

**Jennifer Cronin**  
Associate Director

**Patrick Palmer**  
Faculty Chair and Dean

**Sandra Zilker**  
Associate Dean of Student Activities

**Mathilde Bowen**  
Registrar

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

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

### Faculty



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

Laura August, 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 is an inaugural Mellon Arts + Practitioner Fellow at the Yale Center for the Study of Race, Indigeneity, and Transnational Migration.



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

Michael Bise has taught painting

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



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

Amy Blakemore has been teaching photography at the Glassell School since 1985 and is the head of the photography department. She received a BS in psychology and a BA in art from Drury College (now Drury University) in Springfield, Missouri, and an MFA from the University

of Texas at Austin. She was also a Core Program Artist in Residence at the Glassell School. Blakemore's photographs have been exhibited at the Whitney Museum of American Art 2006 Biennial, *Day for Night*. Her twenty-year retrospective (2009) at the Museum of Fine Arts, Houston, traveled to the Seattle Art Museum and the Oklahoma City Museum of Art. 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@mfah.org](mailto:ablakemore@mfah.org)



**Jimmy Castillo**  
MFA, BFA,  
University of Houston

Jimmy Castillo is an artist and independent

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



**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-hou.org](mailto:ccosgrove@mfa-hou.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-hou.org](mailto:sdennard@mfa-hou.org)



**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-hou.org](mailto:jforster@mfa-hou.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.org](mailto:ffuchs@mfa-hou.org)



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

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





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

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



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

Jan Harrell is  
a metalsmith,

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



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

J Hill has  
been teaching  
sculpture at

the Glassell School since 1995. He is a sculptor who has had multiple one-person and group exhibitions in galleries, nonprofits, and museum spaces. Hill's works and social projects have been executed in venues throughout Texas, in cities such as Chicago and Baltimore, and countries including France and Kenya, to name a few. He has received awards such as the Artadia Houston Grand Prize and an Idea Fund Award, plus grants from Houston Arts Alliance (HAATX). Hill continues to explore media as wide ranging as traditional materials such as wood and steel to innovative uses of sound to create sculptural environments. He also employs the use of many digital tools. Hill received a BA in political theory, followed by an MFA in sculpture from Stephen F. Austin State University. [jhill@mfa.hou](mailto:jhill@mfa.hou)



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

Born and raised  
in Pahoa, Hawaii,

Liv Johnson earned her BA at the University of Hawaii at Hilo 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](mailto:ljohnson@mfa.hou)



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

Bradley Kerl is  
a painter based

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



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

Arielle Masson

joined the Glassell School faculty in 1990 and teaches painting and drawing. She first studied fine art drawing at L'École d'Art d'Uccle Brussels, Belgium. She earned an MA in Latin American literature and did postgraduate studies in linguistics at La Sorbonne. She received an MFA 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.org](mailto:amasson@mfa.org)



**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 cocurated the landmark exhibition *WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath*. The accompanying catalogue won the Kraszyna-Krausz Award for Best Photography Book in 2013. His work was included in the traveling exhibition and catalogue *Who Shot Sports: A Photographic History, 1843 to the Present*, organized by the Brooklyn Museum. Michels has received grants from the Cultural Arts Council of Houston, the Summerlee Foundation, Houston Endowment Inc., and Artadia. He is also a collection photographer at the Museum of Fine Arts, Houston. [wmichels@mfa.org](mailto:wmichels@mfa.org)



**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 edited 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.org](mailto:ppalmer@mfa.org)



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

Mark Ponder joined the Glassell School faculty in 2014 and teaches digital photography and design. He received a BFA in graphic design from Lamar University in 2005

and an MFA in drawing and painting from Southern Illinois University, Carbondale in 2009. His work has shown at 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.org](mailto:mponder@mfa.org)



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

Brian Portman has been an instructor at the Glassell

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



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

Robert Ruello joined the Glassell School faculty in 2008. He is a visual artist working in both digital and traditional media. Ruello received an MFA from Columbia University in New York City, a BFA from the School of the Art Institute of Chicago, and a BA in

psychology from Loyola University in New Orleans. Artist residencies include the Core Residency Program of the Glassell School, the Skowhegan School of Painting and Sculpture, and the Brown Foundation Fellows Program at the Dora Maar House. Honors include a painting fellowship from the National Endowment for the Arts and a Gottlieb Foundation grant, plus Ruello was a selected artist for the publication *New American Paintings* (Issue 102). Ruello has worked collaboratively on both Transforma Projects with Rick Lowe, Sam Durant, Jessica Cusick, and Jess Garz and Snack Projects with artist/curator Michael Guidry. He is represented in Houston by Inman Gallery. [rruello@mfa.hou](mailto:rruello@mfa.hou)



**Alexander Squier**  
MFA, Tufts  
University of the  
Museum of Fine  
Arts, Boston;  
BFA, University of  
Rochester

Alexander Squier has taught printmaking at the Glassell School since 2017. He is an artist working across printmaking, drawing, photography, and installation. Squier earned a BFA from the University of Rochester, and an MFA from the School of the Museum of Fine Arts in Boston (Tufts University) in 2013, where he also taught before returning to his hometown of Houston. Currently, Squier works out of his home and studio at Box 13 in Houston's East End. In addition to pursuing installation opportunities in non-art spaces throughout the city, he works as the exhibitions coordinator at Houston Community College Central Art Gallery and also teaches printmaking at the University of Houston.



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

Dr. Anna  
Tahinci joined

the Glassell School faculty in 2013. A native of Greece, she studied history and archaeology in Athens and art history and comparative literature at the

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



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

Kelli Vance is an  
artist working

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



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

Sandra 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@mfa.hou](mailto:szilker@mfa.hou)



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