

MFAH *The Museum of Fine Arts, Houston*

THE GLASSELL SCHOOL OF ART

STUDIO SCHOOL

mfah.org/studioschool

SPRING 2023
COURSE CATALOG



Physical Address

(Do not mail registrations to this address.)

5101 Montrose Blvd.
Houston, Texas 77006

Mailing Address

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

Send registration forms to

registration@mfah.org

or

Glassell Studio School

Attn: Registrar

P.O. Box 6826 Houston, TX 77265-6826

**Registration Appointments &
General Information**

glassell@mfah.org

713-639-7500

WELCOME

I welcome you to the spring semester. Having been at the Glassell School of Art for only two months, I'd like to share some initial reflections. I've been endlessly impressed by our faculty; their dedication to teaching and their creativity are wonderful to witness. The staff at the Glassell are exceptionally committed and future focused. As I've spoken with students in the hallway, I am touched by how many talk about the importance of this place.

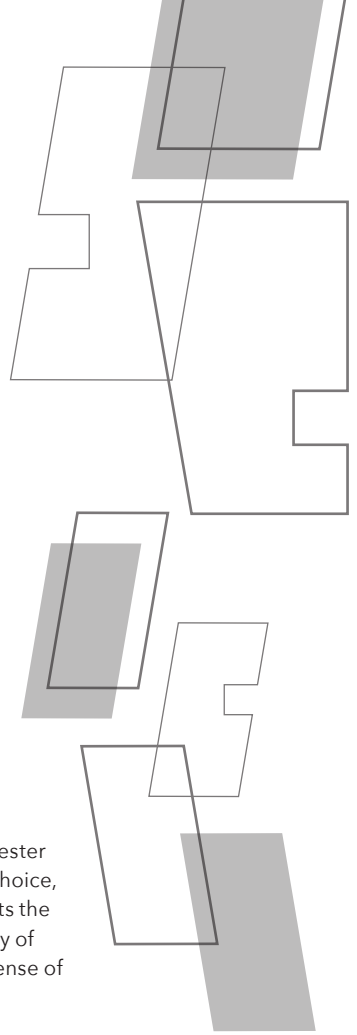
If you can't find me in my office, I'm probably stealing away for a moment in the Museum. As I turn the corners in the galleries, I am always excited to see what is awaiting me. We are so fortunate to have this world-class encyclopedic collection at our fingertips.

We aspire as a school to be one Glassell, where we are a synthesized whole, where artists are respected at every level—whether junior or senior, whether driven by professional or personal goals. We are one community. One Glassell is open to all, where we are measured by who we include instead of who we exclude.

With this in mind, we are offering more workshops this semester for people to have immediate access to the media of their choice, while maintaining our departmental curriculum that respects the history of art making. We are excited to offer this wider array of classes that are conceived to challenge you, engage your sense of play, and come together as a community.

As the new director of the Glassell School of Art, I want to celebrate the rich histories of this school and in turn, look toward an exciting future. Please stop me in the hallways, schedule an appointment in my office, or find me in the café. I look forward to meeting you all.

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



Contents

3	Academic Calendar	12	Programs of Note
4	General Information	15	Course Schedule
4	Admissions and Counseling	41	Workshop Schedule
6	Tuition and Fees	48	Student Events
6	Payment and Refund Policy	49	Enrollment Form
8	Tuition Discounts	51	Faculty and Staff
8	Grading Information	59	Annual Fund Drive
9	Student Policies and Information		

Beginning Painting



Academic Calendar

Monday, November 14- Wednesday, January 18

Spring 2023 registration open. Forms will be accepted by mail, email, and in person to a drop box. Academic counseling by appointment. *Forms sent between December 9 and January 2 will be processed after January 3.*

Thursday, December 8- Sunday, December 11

Glassell Student Sale

Thursday, January 5, 5:30-7:30 p.m.

Glassell School Open House

Tuesday, January 10

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

Monday, January 16

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

Thursday, January 19

Spring 2023 semester begins

Monday, March 6

Scholarship portfolios due for fall 2023 semester

Monday, March 13-Sunday, March 19

Spring break, *no classes held*

Monday, March 27-Friday, May 19

Registration period for summer 2023 open to *new and continuing students*. Forms will be accepted by mail, email, and in person to a drop box.

Monday, April 3-Friday, May 5

Registration period for fall 2023 open to *continuing students only*. Forms will be accepted by mail, email, in person to a drop box.

Thursday, April 6-Sunday, April 9

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

Saturday, May 6

Spring semester ends

Friday, May 12

Final grades released

Studio Hours

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

Saturday-Sunday, 9:00 a.m.-6:00 p.m.

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

GENERAL INFORMATION

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

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

ADMISSIONS AND COUNSELING

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

Academic counseling is held prior to the start of each semester to place students into courses commensurate with their experience and skills. Counseling appointments allow each student to discuss goals with the dean or a faculty

member, who also evaluates the student's experience based on portfolio review, Glassell School of Art academic records, or a transcript from another institution.

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

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

REGISTRATION

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

ACADEMIC POLICIES

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

any prerequisite courses in which they received grades of **W**, **DR**, or **F**.

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

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

GENERAL POLICIES

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

exhibitions of the school or the MFAH or any other person authorized to use such images by the school or MFAH without the need of additional permission from or consideration to the student.

NEW STUDENTS

New students are welcome to enroll in any course or workshop that does not require prerequisites. 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@mfaah.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 studio courses or 3 studio courses and an art history course) are eligible for a 20% discount off their total cost of tuition (class fees included).

Tuition

Studio Courses (3 hours)
\$750 tuition, plus \$25 fee: **\$775 each**

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

Studio Courses (3 hours)
\$750 tuition, plus \$150 fee: **\$900 each**

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

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

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

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

PAYMENT AND REFUND POLICY

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

Add/Drop Policy

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

Students wishing to add a course or workshop must complete an add/drop form, available at mfah.org/glassell and in the administrative office. 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 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 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 refund will be issued for the student, minus any parking and studio fees. The registrar will process the student out as appropriate, including initiating any refund, and notify the student's instructor(s). Instructors cannot initiate or complete the withdrawal process on behalf of a student, nor initiate any refund processes.

Credits

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

SCHOLARSHIPS, FINANCIAL AID, AND DISCOUNTS

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

Studio School Scholarships

A limited number of scholarships are available each fall and spring semester for studio courses. These merit-based

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

TUITION DISCOUNTS

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

MFAH MEMBERS

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

MFAH Docents

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

MFAH Staff

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

GRADING INFORMATION

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

Incomplete

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

Withdrawal

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

Workshops

Students enrolled in workshops will receive grades of **S** (Satisfactory) or **U**

(Unsatisfactory). Satisfactory completion of workshops earns one elective credit hour. Workshop credit hours do not apply toward the Certificate of Achievement program.

STUDENT POLICIES AND INFORMATION

Attendance

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

Building Hours/Classroom Access

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

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

During the breaks between semesters, students may access studios only if

preregistered for the next semester. Studio access during breaks is not guaranteed, as that time is used for maintenance, cleaning, and equipment upgrades.

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

Discipline/Dismissal

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

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

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

Students may also be dismissed for inappropriate and disruptive behavior toward Museum staff, for nonpayment of

any tuition and fees past or present, and for unlawful possession or use of drugs and/or alcohol.

Free Museum Admission

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

Homework

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

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

Participation

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

Lockers

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

Personal Property

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

Parking

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

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

Street parking is available in the surrounding neighborhood. Students are reminded that street parking is at their own risk.

Release of Information

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

Health and Safety

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

Waiver and Release of Liability

Although the MFAH hopes that no student is ever injured or hurt, injuries are a possibility of participation in the Studio School. The risk of injuries is a risk that the students voluntarily agree to assume in exchange for the privilege of participating in the Studio School. The students understand and agree that this

risk is not a risk that the MFAH assumes and that the MFAH is not responsible for any injuries to the students. Accordingly, the student voluntarily releases, discharges, and waives the right to sue the MFAH and its directors, trustees, officers, employees, volunteers, agents, and all persons acting by, through, under, or in concert with the MFAH for any and all losses, demands, claims, suits, causes of action, liability, costs, expenses, and judgments whether arising in equity, at common law, or by statute, under the law of contracts, torts, or property, for personal injury (including without limitation emotional distress), arising in favor of the student, or anyone claiming through us based upon, in connection with, relating to or arising out of, directly or indirectly, the student's participation in the Studio School EVEN IF ANY SUCH CLAIMS ARE DUE TO THE RELEASED PARTIES' OWN NEGLIGENCE, STRICT LIABILITY WITHOUT REGARD TO FAULT, VIOLATION OF STATUTE, OR OTHER FAULT, INCLUDING ANY NEGLIGENT ACT, OMISSION, OR INTENTIONAL ACT INTENDED TO PROMOTE SAFETY OR WELL-BEING. The student hereby grants permission to the MFAH to obtain emergency medical treatment for the student if the MFAH deems in its discretion that such emergency medical treatment is necessary.

Student ID Cards

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

Official Transcripts

Students requesting transcripts must submit a written request and appropriate

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

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

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

Orbund

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

PROGRAMS OF NOTE

Certificate of Achievement

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

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

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

Certificate of Achievement Requirements

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

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

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

Students may transfer 12 foundation-level credits, 6 art history credits, and 6 life drawing credits from another post-secondary institution, with the approval of the dean and the registrar. Students with 24 or more credit hours interested in the Certificate of Achievement program should call 713-639-7500 to schedule an appointment with the dean.

University of St. Thomas

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

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

ish, 1746-1828), Still Life with
2. Oil on canvas, 17 5/8 x 24 5/8 in.
Houston.



SPRING 2023 COURSE SCHEDULE

ART HISTORY

Online Art History: Global Art Appreciation: Formal Elements of Art, Principles of Design, and Arts Media

ARH 321

Tuition	\$380		
Online	Wednesday	10:00 a.m.-12:00 noon	Tahinci

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. This online course will be taught via the BlueJeans video conferencing app, with handouts emailed to students. Students will be able to interact with the instructor during class time over the BlueJeans conferencing app's chat function.

Art History: Learning from the Masters 2

ARH 333

Tuition	\$500		
C	Wednesday	2:00-4:00 p.m.	Tahinci

This course surveys the lives and artwork of 14 great Masters from the Renaissance to modern times. Arranged chronologically, the course will examine the innovations and legacy of Sandro Botticelli, Michelangelo, Caravaggio, William Turner, Gustave Courbet, Édouard Manet, Edgar Degas, Claude Monet, Berthe Morisot, Paul Cézanne, Henri Matisse, Georgia O'Keeffe, René Magritte, and Jackson Pollock. Content and context will be explored with an emphasis on visual and verbal analysis and synthesis.

Art History Survey II: Renaissance to Contemporary

ARH 307-2

Tuition \$500

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

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

Museums in Paris

ARH 336

Tuition \$3,000 April 13, 20, 27, & May 4

A Thursday 5:00-7:00 p.m. Tahinci/Masson

This course takes students on an artistic journey to Paris, its arts scenes and museums. By studying and visiting both well-known Parisian museums and "hidden gems," we will analyze architecture, painting, sculpture, decorative arts, and photography, and we will trace the history and culture of France in Paris. By combining methods of analyzing visual arts and architecture, we will hone our skills in interpretation across disciplines. This course will also address the historical, financial, administrative, and political challenges Parisian museums are facing in the 21st century: globalization and the export of French art and culture, the necessity of being profitable due to less governmental support, Relational Aesthetics, and the requirements for introducing contemporary art in the context of a rich cultural heritage.

Four preparatory lectures will be held in the Glassell School's auditorium on April 13, 20, 27, and May 4. A week-long field trip to Paris either the week of May 15, 2023, or the week of May 22, 2023, to visit museums in Paris will be an integral part of the class. (Travel and accommodation arrangements will be made by each student individually.)



2-D Design

2-D COURSES

2-D Design

2DD 1303

No prerequisites

Tuition & Fees \$775

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

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

Drawing Fundamentals I

DRF 1301

No prerequisites

Tuition & Fees \$775

A	Monday	1:00-4:00 p.m.	Bise
NA	Wednesday	6:30-9:30 p.m.	Ponder
B	Tuesday	9:30 a.m.-12:30 p.m.	Kerl
C	Wednesday	9:30 a.m.-12:30 p.m.	Cosgrove
F	Thursday	1:00-4:00 p.m.	Masson

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



Drawing Fundamentals II

DRF 1302

Prerequisite: DRF 1301

Tuition & Fees \$775

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: Ideas and Images I & II

DRA 3318, DRA 3319, DRA 4318, DRA 4319

Prerequisites: DRF 1302 and 2DD 1303

Tuition & Fees \$775

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

Intermediate/Advanced Drawing: Survey of Techniques & Materials

DRA 3326, DRA 3327, DRA 4326, DRA 4327

Prerequisites: DRF 1302 and 2DD 1303

Tuition & Fees \$775

A	Thursday	9:30 a.m.-12:30 p.m.	Portman
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In this class students will have the opportunity to explore different materials and techniques (stencils, transfers, working with ink and charcoal, experimenting with bleach, and rubbing alcohol). There will also be the opportunity to explore different kinds of paper and to work at different scales including working on oversize pieces. Weekly critiques and demonstrations are a large part of the curriculum.

Beginning Life Drawing I & II

DRL 2310, DRL 2311

Prerequisites: DRF 1301 and 2DD 1303

Tuition & Fees \$900

A	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 \$900

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. Two labs on Fridays and Saturdays, 9:30 a.m.-12:30 p.m., provide additional time to work from the model.

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

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

Prerequisites: DRF 1301 and 2DD 1303

Tuition & Fees \$900

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

Intermediate/Advanced Life Drawing & Painting I & II

DRL 3310, DRL 3311, DRL 4310, DRL 4311

Prerequisite: DRL 2311

Tuition & Fees \$900

B	Tuesday	1:00-4:00 p.m.	Palmer
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This sequence of courses is designed for students who have completed at least two semesters of Beginning Life Drawing and wish to continue working with figurative imagery. Studio time allows for longer, more complex poses. Students work toward greater control in a variety of wet and dry media. The class includes slide lectures, weekly demonstrations, and ongoing critiques. Advanced students begin to concentrate within one primary medium. Two labs on Fridays and Saturdays, 9:30 a.m.-12:30 p.m., provide additional time to work from the model.

Color

CLR 2306

Prerequisites: DRF 1301 and 2DD 1303

Tuition & Fees \$775 Online: \$600

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





Advanced Painting I & II

Beginning/Intermediate/Advanced Collage and Assemblage I & II

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

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

Tuition & Fees \$775

A	Friday	9:30 a.m.-12:30 p.m.	Cosgrove
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Collage and assemblage revolutionized the nature of art and how it is made, infiltrating painting, sculpture, and drawing. Collage and assemblage are provocative and challenging disciplines offering a wide range of expression using both traditional art media and common everyday materials. Collage is basically two dimensional, referring to visual and tactile compositions or reliefs made of materials such as paper, fabric, cardboard, wood, printed images, metal, and trash. Assemblage refers to three-dimensional artwork created by combining various objects—the old and the new, found, mass-produced, natural, or invented. Students will explore concepts, collect things, experiment with construction methods, and arrange materials and objects to create meaningful collages, reliefs, box environments, and assemblages.

Beginning Painting I & II

PAI 2320, PAI 2321

Prerequisites: DRF 1301 and 2DD 1303

Tuition & Fees \$775

C	Monday	9:30 a.m.-12:30 p.m.	Ruello
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D	Tuesday	1:00-4:00 p.m.	Ruello
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N	Tuesday	6:30-9:30 p.m.	Bise
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A	Thursday	9:30 a.m.-12:30 p.m.	Masson
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This course is designed to teach students the formal elements of painting and to build technical proficiency. Students paint in the studio, mostly from observed situations and still-life setups. Students can choose to work in either oil or acrylic. Critical dialogue and frequent critiques figure largely in the learning process and encourage each student's personal vision.

Intermediate Life Painting: Portrait Painting I & II

PAI 3333, PAI 3334

Prerequisites: PAI 2320 and DRL 2310

Tuition & Fees \$900

A	Saturday	1:00-4:00 p.m.	Filer
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This intermediate course teaches realistic modeling of the human head from live models, as well as from photo references. This will be achieved through demonstrations in oil by the instructor with a focus on observing, learning to see big and small shapes, and comparing spaces using mapping lines and other tools. Students will work in both oil and slow-drying acrylics from the general to the particular, using a blocking technique and working the whole head to achieve solidity and a good likeness of the model. This is not an *alla prima* class. It is a slower approach to painting, but is effective nonetheless. Two labs on Fridays and Saturdays, 9:30 a.m.-12:30 p.m., provide additional time to work from the model.

Intermediate Painting I & II

PAI 3320, PAI 3321

Prerequisite: PAI 2321

Tuition & Fees \$775

B	Monday	9:30 a.m.-12:30 p.m.	Portman
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C	Tuesday	9:30 a.m.-12:30 p.m.	Fuchs
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A	Tuesday	1:00-4:00 p.m.	Masson
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Intermediate Painting challenges the idea of what painting can be with several projects designed to stretch each student's technical ability and vision. Formal critiques at the end of each project help determine how well the paintings work. 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	\$775	Online: \$600	
NA	Monday	6:30-9:30 p.m.	Ruello
Online	Wednesday	1:00-4:00 p.m.	Portman

Intermediate Painting challenges the idea of what painting can be with several projects designed to stretch each student's technical ability and vision. Formal critiques at the end of each project help determine how well the paintings work, and emphasis is placed on personal development. Advanced-level students are encouraged to develop their own projects and visions through a combination of intensive, independent studio work and ongoing guidance from the instructor. 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 3320 or permission of the instructor

Tuition & Fees	\$775		
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 \$775

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

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

Beginning/Intermediate Watercolor I & II

WAT 2380, WAT 2381, WAT 3380, WAT 3381

Prerequisites: DRF 1301 and 2DD 1303

Tuition & Fees \$775

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

Intermediate/Advanced Watercolor I & II: Open Studio

WAT 3380, WAT 3381, WAT 4380, WAT 4381

Prerequisite: WAT 2381

Tuition & Fees \$775

B	Tuesday	1:00-4:00 p.m.	Kerl
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This open-studio course is designed for students with decent-to-strong painting foundations who are eager to develop and define their own semester-long project goals with the guidance and aid of an instructor. Students enrolling in this course are expected to arrive with relatively clear ideas and goals in mind to focus on throughout the semester. Each student’s individual projects will be complemented by demonstrations of advanced techniques, optional prompts and occasional slide presentations of relevant artists and their work. Watercolor is the medium this course is loosely structured around; however, students working in mixed media, collage, works on paper, and more experimental modes are also encouraged to join. As always, critiques and impromptu discussions will be a critical part of the course structure.

Beginning/Intermediate/Advanced Printmaking: Open Studio

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

Prerequisites: DRF 1301 and 2DD 1303

Tuition & Fees \$900

N	Monday	6:30-9:30 p.m.	Johnson
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C	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: Intaglio I & II

PRI 2309, PRI 2310, PRI 3309, PRI 3310, PRI 4309, PRI 4310

Prerequisites: DRF 1301 and 2DD 1303

Tuition & Fees \$900

A	Monday	9:30 a.m.-12:30 p.m.	Johnson
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This course introduces students to the fundamentals of intaglio printmaking while exploring a wide range of expressive mark-making methods unique to intaglio. The course will focus on etching copper plates in a manner that emphasizes safe and nontoxic techniques and materials. Students will create prints that can utilize fine linework, painterly marks, a variety of textures, collage, and multiple rich colors. Intaglio printmaking has a unique appearance that has long been utilized by artists with backgrounds in drawing and painting. Students will learn about these roots as well as contemporary examples by artists and studios exploring both traditional and innovative techniques. Open to all levels.

Beginning Digital Photography I & II

COM 2316, COM 2317

No prerequisite

Tuition & Fees \$900

A	Monday	9:30 a.m.-12:30 p.m.	Ponder
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N	Tuesday	6:30-9:30 p.m.	Ponder
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This two-semester course offers a practical introduction to the process and workflow of digital photography, emphasizing the competence of a DSLR camera. Section I explores black-and-white photography, while section II explores color throughout multiple portfolios. Students in both sections continue to refine their skills while improving creativity in composition and developing personal viewpoints. Instruction covers manual technical skills, framing/composition, lighting, importing/organization, software editing, printing/presentation, white balance, color design, and color calibration. **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 \$900

A	Thursday	9:30 a.m.–12:30 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

No prerequisite

Tuition & Fees \$900

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 \$900

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

Beginning/Intermediate Photography I & II

PHO 2305, PHO 2308, PHO 3305, PHO 3308

Prerequisite: PHO 1305

Tuition & Fees \$900

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

Intermediate Photography I & II

PHO 3305, PHO 3308

Prerequisite: PHO 2308

Tuition & Fees \$900

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

Intermediate Photography: Non-silver Processes

PHO 3302

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

Tuition & Fees \$900

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



3-D Design

Advanced Photography I & II

PHO 4305, PHO 4306

Prerequisite: permission of the instructor

Tuition & Fees \$900

A	Thursday	9:30 a.m.–12:30 p.m.	Blakemore
N	Thursday	6:30–9:30 p.m.	Blakemore

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

3-D COURSES

3-D Design

3DD 1304

No prerequisite

Tuition & Fees \$775

A	Tuesday	9:30 a.m.-12:30 p.m.	Dennard
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N	Wednesday	6:30-9:30 p.m.	Beckmann
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This fundamental course prepares the student for further study in three-dimensional studio classes. Introduction of the components and elements of three-dimensional design are presented along with exploration of a variety of materials and techniques used by the three-dimensional artist. The course is composed of in-class discussion and critiques, exercises done in class, and larger and more involved projects that are primarily done outside of class. The emphasis on developing vocabulary, awareness of form, and experimentation with new materials and concepts will offer the student a solid foundation to pursue three-dimensional courses.

Beginning Sculpture I & II

SCU 2330, SCU 2331

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

Tuition & Fees \$900

A	Monday	9:30 a.m.-12:30 p.m.	Hill
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N	Monday	6:30-9:30 p.m.	Hill
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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 \$900

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

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

Beginning/Intermediate/Advanced Foundry I & II

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

Prerequisites: SCU 2330 and permission of the instructor

Tuition & Fees \$900

A	Friday	9:30 a.m.-12:30 p.m.	Garcia
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Students are introduced to lost-wax casting using aluminum and bronze; learn to work with wax; discover techniques of investment and procedures for pouring molten metal; and gain experience with mold making, welding, chasing, and patina applications. The course also examines the history of metal casting in industry and the fine arts. Projects are executed on a small scale to allow students to complete their work within the semester.



Beginning Ceramics I & II

CER 2340, CER 2341

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

Tuition & Fees \$900

A	Thursday	9:30 a.m.-12:30 p.m.	Forster
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/Advanced Ceramics I & II: Open Studio

CER 2341, CER 3340, CER 3341, CER 4340, CER 4341

Prerequisite: CER 2340 or equivalent

Tuition & Fees \$900

N	Monday	6:30-9:30 p.m.	Dennard
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In this course students pursue an individual path of study. This could be wheel-throwing, hand-building, or firing and finishing techniques. Demonstrations, lectures, and presentations will be built around student interest as determined the first day of class. Glaze making and/or application will be addressed as needed.

Intermediate Ceramics I & II

CER 3340, CER 3341

Prerequisite: CER 2341 or equivalent

Tuition & Fees \$900

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

Intermediate Ceramics: Hand-Building I & II

CER 3346, CER 3347

Prerequisite: CER 2341 or equivalent

Tuition & Fees \$900

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

Intermediate Ceramics: Wheel Throwing I & II

CER 3348, CER 3349

Prerequisite: CER 2341 or equivalent

Tuition & Fees \$900

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

Intermediate Ceramics: Narrative Sculpture I & II

CER 3350, CER 3351

Prerequisite: CER 2341 or equivalent

Tuition & Fees \$900

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

Intermediate/Advanced Ceramics I & II

CER 3340, CER 3341, CER 4340, CER 4341

Prerequisite: CER 2341 or equivalent

Tuition & Fees \$900

A	Monday	9:30 a.m.-12:30 p.m.	Dennard
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Intermediate students are encouraged to begin to refine ideas while studying basic glaze information and techniques. Kiln loading and firing techniques and information will be part of the class. Students will learn more complex building and throwing techniques to further develop as a ceramics artist. Extended and repetitive throwing is part of the curriculum. Larger hand-building will also be covered. Students will develop individual, unique work to prepare for more advanced study. Advanced students will work individually and in conjunction with instructor assistance in developing a proposal for refining ideas and technical abilities. Developing a personal approach to express themselves in the ceramic medium is the goal of this class. Frequent evaluation with the instructor and interaction with the other class members will assist students in developing these skills.

Intermediate/Advanced Ceramics: Multiplicity I & II

CER 3352, CER 3353, CER 4352, CER 4353

Prerequisite: CER 2341 or equivalent

Tuition & Fees \$900

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.

Advanced Ceramics I & II

CER 4340, CER 4341

Prerequisite: CER 3341 or equivalent

Tuition & Fees \$900

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

Beginning Jewelry I & II

JWL 2360, JWL 2361

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

Tuition & Fees \$900

A	Tuesday	9:30 a.m.–12:30 p.m.	Zilker
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N	Tuesday	6:30–9:30 p.m.	Zilker
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This two-semester course is the basis for any further jewelry explorations. In the first semester, students acquire the basic skills needed to fabricate jewelry out of nonferrous metals (copper, brass, nickel, sterling, and gold). A progression of techniques—from sawing, riveting, and soldering to bezel-stone setting—is combined with the refinement of design sensibilities and aesthetic considerations. The second semester continues the development of fabrication skills; examines the possibilities of content; and introduces additional techniques that explore texture, volume, and alternative methods of setting stones.

Intermediate Jewelry I & II

JWL 3360, JWL 3361

Prerequisite: JWL 2361

Tuition & Fees \$900

N	Tuesday	6:30–9:30 p.m.	Zilker
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A	Wednesday	9:30 a.m.–12:30 p.m.	Falkenhagen
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The first semester builds on basic fabrication techniques with additional surface and forming processes including diet forming, stone setting, and containers. The second semester includes hinges, clasps, and construction. Projects focus on idea and concept development.

Advanced Jewelry: Special Topics I & II

JWL 4360, JWL 4361

Prerequisite: JWL 3361 or permission of the instructor

Tuition & Fees \$900

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

Beginning/Intermediate/Advanced Jewelry: Enameling I & II

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

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

Tuition & Fees \$900

A	Monday	9:30 a.m.-12:30 p.m.	Harrell
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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 Jewelry: Enameling I & II

ENM 4362, ENM 4363

Prerequisite: ENM 3363 or permission of the instructor

Tuition & Fees \$900

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



CRITIQUE AND SEMINAR COURSES

Reading, Writing, and Visual Art Seminar

SEM 3308

Prerequisite: PAI 3320 or DRF 1302

Tuition & Fees \$775

A	Tuesday	9:30 a.m.-12:30 p.m.	Bise
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This intermediate- and advanced-level course is divided between in-studio work in mixed-media of the student's choice and close readings of short, key historical art texts. Through discussion among the instructor and their studio peers, students will develop individual projects based on the ideas presented and discussed in the writings. Along with some short writing projects, the student will gain a knowledge of and a facility for the ideas and media of several key artistic movements while gaining the opportunity to create unusual projects that may be "outside the box" of their usual methods or styles.

Advanced Works on Paper Critique I & II

CRT 4396, CRT 4397

Prerequisite: admission by portfolio review

Tuition & Fees \$775 Online: \$600

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

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

SEM 4398

Prerequisite: permission of the instructor

Tuition & Fees	\$775	Online: \$600	
A	Monday	1:00-4:00 p.m.	Hill
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Online	Monday	1:00-4:00 p.m.	Hill
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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. The online section of this course will be taught via the Zoom video conferencing app on the given date and time. Instructions on how to access this platform as well as the handouts and other class information will be distributed to students prior to the first class meeting.

Advanced Studio Critique I & II

CRT 4394, CRT 4395

Prerequisite: permission of the instructor

Tuition & Fees	\$775		
B	Tuesday	1:00-4:00 p.m.	Fuchs
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This critique course is for students working in any media/area. It is designed for advanced students to help develop a fuller understanding of their work through ongoing feedback, discussion, some writing exercises, and critique. Students will learn as much by acutely observing and discussing the work of their peers as their own. 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.

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

CRT 4326, CRT 4327

Prerequisite: permission of the instructor

Tuition & Fees	\$775		
N	Monday	6:30-9:30 p.m.	Fuchs
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This course is for the advanced-level student, artist, or alumni, working in any media/area. In each class, part of our time we will visit one of the Core Fellows in their studios on the third floor to hear about their work and practice. We then invite them to look at work brought in by class participants. Ensuing discussions will open new perspectives on contemporary art practices, content, and context, enabling all participants to gain new and critical perspectives on their own work.

ADVANCED STUDIO BLOCK

CRT 4400 BLOCK Seminar / CRT 4401 BLOCK Critique

Prerequisite: admission by application

Tuition & Fees \$2,200

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

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

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





WORKSHOPS

Sculpture: Explore 3-D Art: Make a Jewelry Box

AW 431

No prerequisite

4 Sessions: February 15–March 8

Wednesday 9:30 a.m.–12:30 p.m.

Hill

Tuition \$350

In this workshop students will make a finished, fully functional wooden jewelry box. In the course of working through this project, students will gain an understanding of planning, cutting, joining, and finishing functional woodworking objects. At the end of the workshop students will not only have the jewelry box as a finished object, but will also have the basic skills to move forward planning and realizing objects of their own design.

Jewelry: Creating a Pendant from Pieces and Parts

AW 432

No prerequisite

4 Sessions: March 22–April 12

Wednesday 1:00–4:00 p.m.

Falkenhagen

Tuition \$365

Make a contemporary pendant using metalworking processes! In this workshop pieces and parts of copper and brass will be cut into shapes using a jeweler's saw and shear. Textures will be created with hammering, stamps, and roll printing. Forming will be done by hammering and shaping with tools. You will learn how to combine and collage the pieces and parts using rivets and to add a soldered loop. All supplies and tools will be provided.

Drawing: Perspective Is Easy

AW 433

No prerequisite

5 Sessions: February 21–March 7

Tuesday/
Thursday 1:00–4:00 p.m.

Johnson

Tuition \$300

This workshop will cover how to create geometric shapes in space with accurate proportions using organizational lines and basic linear perspective. After becoming familiar with these methods, students will be able to utilize them in a natural way in order to create drawings that describe manmade objects and structures as well as landscapes that convincingly recede into space. This workshop is meant for students who wish to learn or review the basics of perspective to supplement their drawing skills.

Art History: Interpreting Photographic Portraits

AW 435

No prerequisite

6 Sessions: February 1–March 8

Wednesday 7:00–9:00 p.m.

Bossen

Tuition \$275

Portraits are about more than just the person depicted. This workshop relies heavily upon the photography collection of the MFAH. It will explore the art, science, and politics of representation, misrepresentation, and self-representation from the invention of the medium in the late 1830s to the present day. Through the work of photographers such as Richard Avedon, Dawoud Bey, Marcus Lyon, Nicholas Nixon, August Sander, Cindy Sherman, and Carrie Mae Weems, we will see how portraits expand our understanding of society. We will consider how, as the technology of photography changed and the delivery systems for imagery evolved, image-making possibilities expanded exponentially, exploring the idea of how agency, or lack thereof, shapes the portrait. Students will consider how the addition of the subject's words and DNA mapping broaden the boundaries of what is considered a portrait.

500-Year Look at Judith and Holofernes Imagery

AW 440

No prerequisite

3 Sessions: February 2–16

Thursday 6:00–8:00 p.m.

Tamber-Rosenau

Tuition \$200

The ancient Book of Judith tells the story of a beautiful and pious widow who, faced with an Assyrian general besieging her town and male leaders who want to surrender, takes matters into her own hands. Judith decks herself out, sashays into the enemy camp, flirts her way into the general's affections, then beheads him with his own sword. Even though the story of Judith ultimately failed to achieve canonical status for Jews, it was adopted into the Christian canon and subsequently captured the imagination of generations of artists and writers. In this course, we will discuss the story and history of the Book of Judith, the role of gender and sexuality in the text, and the history of its reception—including Judith's 21st-century status as an It Girl of feminist rage..



Mixed Media: 500-Year Look at Judith and Holofernes Imagery

AW 441

Prerequisite: permission of the instructor

3 Sessions: February 24–March 10

Thursday 1:00–4:00 p.m.

Palmer

Tuition \$300

This three-session workshop will focus on past and present interpretations of the biblical tale of Judith and Holofernes. Through the catch-all media term of “mixed media,” we will be working with painting, drawing, and collaging, as well as discussing the importance of value and color systems, the use of patterns, and of course, storytelling! We will be staging a model (Judith) for one of the three sessions. In addition, fabric- and paper-collaging demonstrations and projected images will be discussed as tools to enhance your work.

Ceramics: Kaleidoscope Colorful Glaze Workshop

AW 434

Prerequisite: Beginning Ceramics or equivalent

7 Sessions: March 3–April 28

Friday 1:00–4:00 p.m.

Oloshove

Tuition \$500

This workshop will explore the vibrant colors of glaze. Students will learn about fun new glazes with a variety of surfaces and popping color. We will unlock the mysteries of the glaze room together, learn how to read a glaze recipe, and create fresh glaze from scratch. This course is sure to inspire and empower you on your glazing journey in ceramics.

Ceramics: Wheel-Throwing Workshop Session I

AW 347-1

No prerequisite

7 Sessions: January 21–March 4

Saturday 9:30 a.m.–12:30 p.m.

Oloshove

Tuition \$500

Ceramics: Wheel-Throwing Workshop Session II

AW 347-2

No prerequisite

7 Sessions: March 11–May 6 (*No class on March 18 and April 8*)

Saturday 9:30 a.m.–12:30 p.m.

Oloshove

Tuition \$500

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

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

Enamel: Exploring Enamel for Two-Dimensional Artists

AW 436

No prerequisite

6 Sessions: January 30–March 6

Monday 6:30–9:30 p.m.

Harrell

Tuition \$450

Enamel, the marriage of finely ground glass and metal, provides artists with an immense new palate of color, texture, and effect. Multiple brief hot firings produce unmatched depth and visual interest. In this seven-week class, we will explore how the principles of drawing, painting, and mark making can be expressed in this time-honored medium as we create two-dimensional wall art. Starting from scratch and using mainly studio supplies, students will quickly achieve vibrant results. Demonstrations include stencil making, sgraffito, embellishments, and screenprinting, to name but a few. There will be the opportunity to create two projects: one 6 x 6 panel and one 10 x 10 panel. Bring the skill set from your favorite discipline and explore what you can do with this enticing medium that has attracted artists the world over for millennia.

Enamel: Exploring Enamel for Three-Dimensional Artists

AW 437

No prerequisite

6 Sessions: March 20–April 24

Monday 6:30–9:30 p.m.

Harrell

Tuition \$450

Enamel, the marriage of finely ground glass and metal, provides artists with an immense new palate of color, texture, and effect. Multiple brief hot firings produce unmatched depth and visual interest. In this seven-week class, we will explore how the principles of sculpture, ceramics, and assemblage can be expressed in this time-honored medium as we create three-dimensional art. Starting from scratch and using mainly studio supplies, students will quickly achieve vibrant results. Demonstrations include the forming of copper sheet, the use of commercially spun forms, techniques for applying enamel on a curve surface, and kiln-firing fundamentals. There will be the opportunity to create two projects: one small curved commercial bowl form and one larger copper form that students will create with a hammer and stakes. Bring the skill set from your favorite discipline and explore what you can do with this enticing medium that has attracted artists the world over for millennia.

Printmaking/Digital: Screenprinting with Digital Imagery

AW 415

No prerequisite

6 Sessions: February 1–March 8

Wednesday 1:00–4:00 p.m.

Johnson/Ponder

Tuition \$450

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 halftones 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.

Digital: iPhone for Artists and Designers

AW 438

No prerequisite

2 Sessions: February 3 & 10

Friday 1:00-4:00 p.m.

Ponder

Tuition \$200

This workshop introduces students to unique features that are included with their personal phones in order to help record strong images for their own studio art practices. Lectures will be given regarding proper photography exposures, lighting and design, and basic cropping and editing tools to assist their personal artwork. In addition, the workshop connects students with free apps that they may use on their phones if they need further options for editing purposes.

Digital: Beginners Guide to Photoshop and Image Editing

AW 388

No prerequisite

2 Sessions: February 17 & 24

Friday 1:00-4:00 p.m.

Ponder

Tuition \$200

Whether it is just resizing a photo from your phone, or removing a background from a photo, or wanting to merge two photos into a single design, this workshop will allow students to explore basic techniques and tools to do them all. This workshop teaches students how to use the software Adobe Photoshop, a powerful tool that will allow artists to change anything in a photo. Classes will be used to step through the process of editing any image from your phone in a variety of unique ways.

Digital: Photo Collage and Photo-Realistic Drawing

AW 439

No prerequisite

2 Sessions: March 3 & 10

Friday 1:00-4:00 p.m.

Ponder

Tuition \$200

Printing and collaging images from multiple sources is very common. For artists who draw, however, there are techniques that can easily transform their work into something realistic as well. This workshop teaches students how using computers and tracing can help render light and shadow and balance them among multiple images in a realistic way. The course teaches tone and value and how they relate to pencils and erasers.

Photography: Exploring Cyanotypes

AW 408

No prerequisite

6 Sessions: February 2–March 9

Thursday 6:30–9:30 p.m.

Michels

Tuition \$450

Whether you are experienced in making cyanotypes or are new to the medium, this seven-week workshop is for you. One of the earliest photographic processes, cyanotypes produce distinctive, dark bluish-green prints that are rich and full of detail. In this workshop students will learn how to use basic Photoshop, make a digital negative, mix the chemicals, and coat and expose a print. By the end of the workshop, students will have the knowledge to continue to pursue this old and beautiful process. Students must have existing film negatives or a digital camera.



STUDENT EVENTS

Annual Gala

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

Lectures

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

Levant Foundation Gallery

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

Leslie and Brad Bucher Gallery

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

Orton Gallery

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

Kinder Morgan Exhibition Program

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

Leadership Circle

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

SPRING 2023 ENROLLMENT FORM

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

Student Information

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

No Yes, last enrolled _____

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). 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 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

By mail:

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

FACULTY AND STAFF

Staff

Paul Coffey
Director

Jennifer Cronin
Associate Director

Patrick Palmer
Faculty Chair and Dean

Sandra Zilker
Associate Dean of Student Activities

Mathilde Bowen
Registrar

Shelby O'Dell
Studio School Program Coordinator
& Communications Liaison

Aryel Montalvo
Assistant to the Director

Faculty



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

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

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



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

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



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

Michael Bise has taught painting at the Glassell School since 2013. He received a BFA in drawing and painting from the University of North Texas in 2001 and an MFA in drawing and painting from the University of Houston in 2005. His work has been shown at the Contemporary Arts Museum Houston, the Art Museum of Southeast Texas, the McKinney Avenue Contemporary in Dallas, and Fort Worth Contemporary Arts at TCU. He was the recipient of a

Houston Arts Alliance Individual Artist Grant and the Hunting Art Prize, a finalist for *Artadia* in 2014, and a nominee for the Texas Contemporary Award in 2012. His work is in the collections of the Museum of Fine Arts, Houston; the Houston Airport System; the City of Houston; and the Art Museum of Southeast Texas, Beaumont. He regularly contributes criticism and reviews for the online art journal *Glasstire* and is represented by the Moody Gallery in Houston. mbise@mfa.h.org



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

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



Howard Bossen, MA, PhD, Ohio State University; BFA, Philadelphia College of the Arts (now the University of the Arts)

Howard Bossen is professor emeritus of photography and visual communication in the School of Journalism at Michigan State University. He was the adjunct curator of photography for the Kresge Art Museum (now the Broad Art Museum) and the MSU Museum for many years as well as guest curator at the Carnegie Museum of Art for the exhibition *Luke Swank: Modernist Photographer*. He is a fellow of the Royal Photographic Society (FRPS). He has been a reviewer at FotoFest since 2008 and co-curated two exhibitions for FotoFest's Participating Spaces: *Libuše JarcovjÁková: The Photographer as Dissident in 2022* and *Now is the Time: Leonard Freed's Photographs of South Africa's 1994 Election* in 2020.



Bryan Castro MFA, Virginia Commonwealth University; BA, Rutgers University

Bryan Castro's work blends writing; drawing and painting; painting and installation; and performance, demonstration, and lecture to create meaning out of difference. He uses language in both oral and written form to visualize and perform dysfluency, challenge the stigma around stuttering, and advocate for acceptance and pride. Castro received his BFA in visual arts from the Mason Gross School of the Arts at Rutgers University-New Brunswick and his MFA from the painting and printmaking department at Virginia Commonwealth University in Richmond, Virginia.



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

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



Sharon Dennard BA, University of Houston

Sharon Dennard has taught ceramics at the Glassell School since 2003. Her relationship with visual art began in the fashion industry. The forms, patterns, and colors used in clothing sparked a creativity and interest in design that led her to a degree in photojournalism from the University of Houston. She continued her studies at the Glassell School of Art and expanded her interest from photography to sculpture, working primarily in clay and wood. She has exhibited in galleries and

museums throughout the United States. Her work has been featured in *Southwest Art*, *Texas Monthly*, the *Houston Chronicle*, *500 Cups: Ceramic Explorations of Utility & Grace*, and *PaperCity Magazine*. Outside of the studio, Dennard frequently juries exhibitions and lectures on subjects such as ceramic sculpture and design. She also teaches at the High School for Performing and Visual Arts. sdennard@mfa.org



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

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



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

Eddie Filer is a native of Galveston, residing in Texas City, Texas. He earned his bachelor of arts degree and masters of art degree from the University of Houston - Clear Lake. He has won numerous awards in art, including

two Certificates of Excellence from the Portrait Society of America's Annual International Portrait Competition. He has also taught art in public schools, as well as at Galveston College.



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

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



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

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

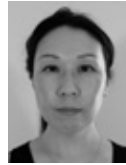
Francesca Fuchs has taught at the Glassell School since 1997, where

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



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

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



Mayuko Ono Gray, BFA,
University of
Houston

Mayuko Ono Gray is a visual

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



Mark Greenwalt
MFA, Pratt
Institute,
Brooklyn, NY;
MA, 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.h.org



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

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



Saúl Hernández-Vargas
PhD, University of Houston;
MFA, University of California, San Diego

Saúl Hernández-Vargas is an interdisciplinary artist. His work is a forensic poetry that invokes the specters haunting the margins, cracks, and fissures of the nation-state's official narratives. Individually, he has exhibited in spaces such as the Blaffer Art Museum (Houston), the Lawndale Art Center (Houston), Casa Amano (Guatemala City, Guatemala), and Ediciones Plan B (Oaxaca, Mexico). He has been an artist in residency at the Center for Imagination in

the Borderlands (ASU), the Dust Program (Marfa, Texas), the Nagoya University of the Arts (Japan), and the Universitat Politècnica de València (Spain). His first collection of essays, *Te preparé humo*, was published in 2019 by UNAM (Mexico). He has also been the founding editor of the collective publishing projects *Yagular Magazine* and *Sur+ Ediciones*. Hernández-Vargas holds an MFA in visual arts from University of California, San Diego and a PhD in studio art and Hispanic studies from University of Houston.



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.h.org



Yifan Jiang
MFA, Columbia
University;
BA, Emily Carr
University of Art
and Design

Yifan Jiang was born in Tianjin, China. The artist received an MFA from Columbia

University in New York City and a BFA from Emily Carr University of Art and Design in Vancouver, Canada. Jiang's work has been shown internationally at galleries, museums, and film festivals, including a two-part exhibition at Meliksetian | Briggs in Los Angeles, California in 2021. The exhibition featured both Jiang's painting and an installation of the artist's video animation. Jiang's work was featured in the Public Art Fund's Art on the Grid project across New York City in the summer of 2020. The artist's performance work was included in the exhibition *In Response: We Fight to Build a Free World* at the Jewish Museum in New York City. Jiang's animations have been shown at the London International Animation Festival in London, UK, and the media art festival Commiserate Chicago, among others.



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

Born and raised in Paho, 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.h.org



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* (vol. 7). He is represented in Houston by Jonathan Hopson Gallery. bkerl@mfa.org



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

Arielle Masson joined the Glassell School faculty in 1990 and teaches painting and drawing. She first studied fine art drawing at L'École d'Art d'Uccle Brussels, Belgium. She earned an MA in Latin American literature and did postgraduate studies in linguistics at La Sorbonne. She received an MFAH in fine arts/painting from the University of Houston. She was awarded a residency with the Core Residency Program of the Glassell School and with the Brown Foundation Fellows Program at the Dora Maar House, Ménerbes, France. She has extensively exhibited in museums and galleries throughout Texas, France, and Mexico, including a solo exhibition at the Museum of Anthropology of Xalapa, Veracruz, Mexico. Her studio practice includes all painting

media and wall installations, with a specialization in the fabrication and use of egg tempera and gouache paint. She has designed major public artwork for the City of Houston, including the MetroRail Transit. amasson@mfa.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 Kraszna-Krausz Award for Best Photography Book in 2013. His work was included in the traveling exhibition and catalogue *Who Shot Sports: A Photographic History, 1843 to the Present*, organized by the Brooklyn Museum. Michels has received grants from the Cultural Arts Council of Houston, the Summerlee Foundation, Houston Endowment Inc., and Artadia. He is also a collection photographer at the Museum of Fine Arts, Houston. wmichels@mfa.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 editioned artist book with *Adventures 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 its 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



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

Naomi Peterson

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



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

Mark Ponder

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



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

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

Honors include a painting fellowship from the National Endowment for the Arts and a Gottlieb Foundation grant, plus Ruello was a selected artist for the publication *New American Paintings* (Issue 102). Ruello has worked collaboratively on both Transforma Projects with Rick Lowe, Sam Durant, Jessica Cusick, and Jess Garz and Snack Projects with artist/curator Michael Guidry. He is represented in Houston by Inman Gallery. ruello@mfa.org



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

Dr. Anna

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



Caryn Tamber-Rosenau
PhD, Vanderbilt University;
MA, Towson University; BA, University of Pennsylvania

Caryn Tamber-Rosenau is an instructional associate professor of Jewish Studies and Religious Studies at the University of Houston, where she has taught since 2016. She holds an MA in Jewish Studies from Towson University and a PhD in Hebrew Bible and Ancient Israel from Vanderbilt University. Her work focuses on women, gender, and sexuality in the Hebrew Bible and Second Temple-period Jewish literature. She has written extensively on the Book of Judith. She is the author of *Women in Drag: Gender and Performance in the Hebrew Bible and Early Jewish Literature* (Gorgias, 2018). Her work has also been published in the *Journal for the Study of the Old Testament*, the *Journal of Feminist Studies in Religion*, *Biblical Interpretation*, and in several edited volumes. She is the book review editor of *The Bible & Critical Theory*.



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

Sandie Zilker joined Glassell in 1974 and is now department head of jewelry/enamel and the associate dean of student activities. She earned a BFA from the University of Houston and an MFA from Cranbrook Academy of Art. Zilker's wild and colorful work has been exhibited worldwide. Several collections include her work: the Museum of Fine Arts, Houston; the Racine Art Museum; Designmuseo, Finland; and Norden Felske Kundi Industrimuseum, Norway. Her work

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



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

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