

MFA **H** *The Museum of Fine Arts, Houston*

THE GLASSELL SCHOOL OF ART

SPRING 2025
COURSE CATALOG
ADULT CLASSES

3-D • Art History • Ceramics • Digital Art
Drawing • Jewelry • Mixed Media • Painting
Photography • Printmaking • Sculpture
Study Abroad & More

mfah.org/studioschool



Physical Address

(Do not mail registrations to this address.)

5101 Montrose Blvd.
Houston, Texas 77006

Mailing Address

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

Registration Appointments & General Information

glassell@mfah.org
713-639-7500



WELCOME

On behalf of the entire Glassell faculty and administration, I would like to extend a warm and heartfelt welcome. This spring, we are excited to provide courses designed to inspire and challenge you. Our curriculum, built on a foundation of coauthored excellence, offers the tools and guidance necessary to help you develop your skills and express your unique vision. Our dedicated faculty are here to support your growth and help you push the boundaries of your practice.

In reaching forward this semester, we are bringing on new, innovative courses, while at the same time acknowledging the use of historic media that has informed our education. We are pleased to now offer foundational courses in all media, providing you with the opportunity to build a solid base in your chosen discipline. If you're looking to broaden your perspective, consider an art history class to deepen your understanding of the cultural contexts that have shaped the art world. Whether you're drawn to Film Salon, Stitching on Canvas, or any of the myriad of dynamic and expansive courses we offer, there is something here to inspire your creative journey.

We continue to enrich the student experience in many ways. Our galleries will feature the work of Margaret O'Brien-Nelson in our inaugural Director's Choice exhibition, followed by the dynamic Core, Certificate of Achievement, and Student exhibitions. We're proud to welcome the Jubilee Quilt Circle in residence at Glassell, continuing the collaborative spirit of One Glassell and our commitment to the Houston community. Through partnerships like this, we share knowledge, embrace new perspectives, and strengthen our role as a civic institution. We hope you will join us on one—or all—of our spring study trips to Athens, New York, and Marfa for an in-depth look into the particular cultures that make these places unique!

As we move through the semester, we remain committed to nurturing a supportive environment where every student can thrive and reach their fullest potential. As always, my door is open to anyone wanting to stop by and say hello.

Best,

Paul Coffey

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

CONTENTS

- | | | | |
|----|-------------------|----|------------------------|
| 3 | Academic Calendar | 50 | Student Policies |
| 5 | About | 55 | Programs and Galleries |
| 7 | Course Schedule | 56 | Faculty and Staff |
| 38 | Workshops | 59 | Annual Fund Drive |



ACADEMIC CALENDAR

Monday, November 11

Spring 2025 registration opens. Register online or in person to the drop box. Academic counseling by appointment.

Thursday, January 16, 5:30-7:30 p.m.

Glassell School Open House

Thursday, January 16

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

Monday, January 20

MLK holiday, *no classes held, Glassell offices closed*

Thursday, January 23

Spring 2025 semester begins

Monday, March 3

Scholarship portfolios due for fall 2025 semester

Monday, March 3

Summer 2025 registration opens. Register online or in person to the drop box. Academic counseling by appointment.

Monday, March 10-Sunday, March 16

Spring break, *no classes held*

Thursday, April 17-Sunday, April 20

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

Monday, April 21

Fall 2025 registration opens. Register online or in person to the drop box. Academic counseling by appointment.

Saturday, May 10

Spring semester ends

EARLY BIRD WEEK

November 11-15, 2024

Register during early bird week to unlock a 5% discount on spring semester classes and workshops. Use the code "EB5" at checkout.

STUDIO HOURS

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

Saturday-Sunday, 8:00 a.m.-6:00 p.m.

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



What I Know and When I Knew It

ABOUT

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

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

OUR INTENTION

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

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

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



STUDY TRIPS

Greek Art from Cycladic to Contemporary Study Abroad

ABR 401

Tuition \$3,700

| | | |
|----------------------|---------------------------|----------------|
| A Study Abroad Trip: | May 19-23 | Tahinci |
| Class Sessions: | Wednesday, April 16-May 7 | 5:00-7:00 p.m. |
| B Study Abroad Trip: | May 26-30 | Tahinci |
| Class Sessions: | Wednesday, April 16-May 7 | 5:00-7:00 p.m. |

In this study-abroad program, four preparatory lectures in the Glassell School's auditorium offer a panoramic overview of Greek art and museums in Athens. Then, students visit a curated selection of museums and sites in Greece for a five-day trip, with 20 hours of instruction, Sunday to Thursday. On-site visits are structured chronologically and thematically. The first two days, students explore ancient Greek art, with visits to the Museum of Cycladic Art, the Acropolis Museum, and the National Archaeological Museum, Athens. On the third day, a day cruise to the artsy and cosmopolitan island of Hydra allows an in-depth exploration of Greek art and design. The last two days focus on museums and spaces of modern and contemporary art in Athens. Please note: This class will have four (4) preparatory lectures on Wednesdays, April 16, 23, 30, and May 7, 5:00-7:00 p.m., in the Glassell School's Favrot Auditorium. Most of the instruction takes place in Greece during the five-day field trip in May 2025. **Airfare and accommodations are not included in the tuition.**

New York City: Museum Study Trip

ABR 540

No prerequisite

Tuition \$1,200

| | | |
|--------|-----------------------------------|---------------|
| Dates: | Thursday, April 3-Sunday, April 6 | Coffey/Palmer |
|--------|-----------------------------------|---------------|

Embark on an enriching four-day journey through New York City's most celebrated museums and art sites. This study trip is designed for art enthusiasts eager to immerse themselves in the world of fine art, guided tours, and cultural landmarks. Day 1: Begin your adventure with a travel day from Houston to New York City, with an evening to explore the city at your leisure. Day 2: Dive into the elegance of the Frick Collection with a curated lecture from a Frick curator, followed by a visit to the Metropolitan Museum of Art to explore its Impressionist masterpieces. Enjoy a guided stroll through Central Park, ending with a rooftop pizza party on the Upper West Side. Day 3: Take a scenic train ride along the Hudson River to Beacon, New York, to visit the world-renowned Dia Art Foundation. After a guided tour and lunch with a Glassell alumni, you will have time to explore the galleries and grounds before returning to New York City for a farewell dinner in Chinatown. Day 4: Spend your final day at your own pace, exploring additional museums and galleries with curated suggestions. **Airfare and accommodations are not include in tuition.**



From Minimalism to Marfa: Study Trip

ABR 541

No prerequisite

Tuition \$2,200

Dates: Thursday, May 1-Sunday, May 4

Tolleson

In this four-day immersive field trip students will accompany Core fellow Max Tolleson to Marfa, Texas, to explore the artistic activities of Donald Judd. Judd is often associated with the world of Minimalism, his practice ranging from object making to museum building to architectural interventions in Marfa. Judd’s museum, the Chinati Foundation, was designed as a place where art could be experienced as an ordinary component of daily life, in situ with the high desert grasslands, wide open skies, and local architectural traditions of Marfa. In this way, the Chinati Foundation extended Minimalism’s interest in “actual space” to the “actual place” of Marfa. Over the course of this field trip, students will examine art installations at the Chinati Foundation and within the wider context of Marfa and discuss how they incorporate local history; how the curatorial tactics Judd and other artists deployed evoke direct bodily engagement; and how Judd’s architectural interventions blur boundaries between art and daily life in ways that have transformed Marfa into an art-tourism destination. This field trip will require significant amounts of time outdoors and in high desert conditions. **Round-trip transportation via luxury coach bus is included in tuition. Students are responsible for their own lodging.**

ART HISTORY

Contemporary Painting: Methods of Abstraction

ARH 330

Tuition \$530

A Tuesday 10:00 a.m.–12:00 noon Bise

This survey course focuses exclusively on painting, starting from the 1950s to the present day, and will acquaint the intermediate and advanced studio artist with the histories, processes, and personalities of a wide variety of painting movements. It will provide a firm historical and conceptual foundation from which the students may build and develop their own individual painting practices.

Women in Art

ARH 312

Tuition \$530

A Wednesday 2:00–4:00 p.m. Tahinci

This course examines women artists from the Renaissance until the present. Emphasis includes not only stylistic developments, but also the way women artists interacted with the ideas and values of their times and cultures. Artists studied and interpreted include Marina Abramović, Rosa Bonheur, Louise Bourgeois, Sophie Calle, Mary Cassatt, Judy Chicago, Camille Claudel, Artemisia Gentileschi, Frida Kahlo, Angelica Kauffmann, Adélaïde Labille-Guiard, Berthe Morisot, Georgia O’Keeffe, Cindy Sherman, Elisabeth Louise Vigée-LeBrun, and Kara Walker, plus their relationships to society will be examined: patrons, viewers, and the cultural and artistic contexts of their works. Issues such as feminism and gender are also examined.



Art History

Film Salon: Cold-War Film as History

ARH 402

Tuition \$575 10 sessions: January 27-April 7

N Monday 6:30-9:30 p.m. Ballou

What if movies were our only historical records? How is an era like the Cold War to be understood from a medium of entertainment, documentary, and propaganda? With screenings and lively discussion each week, Film Salon will examine the Cold War as conceived by filmmakers from both sides of the Iron Curtain including the Coen brothers, John Frankenheimer, Patricio Guzmán, Mike Nichols, and Andrzej Wajda.

Learning from the Masters 2

ARH 333

Tuition \$530

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

This course surveys the lives and artwork of 14 great Masters from the Renaissance to the modern times. Arranged chronologically, the course will examine the innovations and legacy of Sandro Botticelli, Michelangelo, Caravaggio, Joseph Mallord William Turner, Gustave Courbet, Édouard Manet, Edgar Degas, Claude Monet, Berthe Morisot, Paul Cezanne, 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 2

ARH 307-2

Tuition \$530

C Wednesday 10:00 a.m.-12:00 noon Tahinci

This course explores the development of Western art from the Renaissance to the present. The class is structured chronologically and is designed to encourage a critical understanding of the meaning and function of selected art objects, architecture, and design artifacts within their original historical contexts. Emphasis is placed on a visual and verbal examination and analysis, as well as discussion of societal and historical contexts of all the major stylistic and thematic trends in Western artistic tradition. Slide presentations and case studies of individual museum objects are incorporated in the survey.

FOUNDATION

Design Fundamentals: 3-D

3DD 1304

No prerequisite

Tuition \$825

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

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

Design Fundamentals: 2-D

2DD 1303

No prerequisite

Tuition \$825

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

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



Drawing Fundamentals I

DRF 1301

No prerequisite

Tuition \$825

| | | | |
|----|-----------|----------------------|---------|
| A | Monday | 1:00-4:00 p.m. | Bise |
| B | Tuesday | 9:30 a.m.-12:30 p.m. | Kerl |
| N | Tuesday | 6:30-9:30 p.m. | Dela |
| NA | Wednesday | 6:30-9:30 p.m. | Dela |
| C | Wednesday | 9:30 a.m.-12:30 p.m. | Stephan |
| D | Thursday | 1:00-4:00 p.m. | Masson |

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

Drawing Fundamentals II

DRF 1302

Prerequisite: DRF 1301

Tuition \$825

| | | | |
|---|-----------|----------------------|------------|
| A | Monday | 9:30 a.m.-12:30 p.m. | Tseng-Hill |
| B | Wednesday | 9:30 a.m.-12:30 p.m. | Masson |

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

DRAWING

Drawing and Painting the Human Head I & II

DRL 2312, DRL 2313

No prerequisites

Tuition \$950

| | | | |
|---|-----------|----------------|---------|
| A | Wednesday | 1:00-4:00 p.m. | Stephan |
|---|-----------|----------------|---------|

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 that 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 Life Drawing I & II

DRL 2310, DRL 2311

Prerequisites: DRF 1301 and 2DD 1303 or DRF 2313

Tuition \$950

| | | | |
|----|----------|----------------------|-----------|
| A | Monday | 9:30 a.m.-12:30 p.m. | Pye |
| B | Thursday | 1:00-4:00 p.m. | Stephan |
| NA | Thursday | 6:30-9:30 p.m. | Greenwalt |

In this course 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.





Intermediate/Advanced Life Drawing & Painting I & II

DRL 3310, DRL 3311, DRL 4310, DRL 4311

Prerequisite: DRL 2311

Tuition \$950

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

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

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

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

PAINTING

Color Theory

CLR 2306

Prerequisites: DRF 1301 and 2DD 1303

Tuition \$825

| | | | |
|---|---------|----------------------|--------|
| A | Tuesday | 9:30 a.m.-12:30 p.m. | Ruello |
|---|---------|----------------------|--------|

In this course students will learn how to use color and how colors work together. 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.

Painting Fundamentals I

PAI 2220

No prerequisites

Tuition \$825

| | | | |
|----|-----------|----------------------|---------|
| NA | Monday | 6:30-9:30 p.m. | Griffin |
| A | Tuesday | 9:30 a.m.-12:30 p.m. | Pye |
| N | Tuesday | 6:30-9:30 p.m. | Bise |
| B | Wednesday | 1:00-4:00 p.m. | Kerl |
| C | Thursday | 9:30 a.m.-12:30 p.m. | Masson |

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

Painting Fundamentals II

PAI 2221

Prerequisites: PAI 2220 or PAI 2320

Tuition \$825

| | | | |
|---|-----------|----------------------|--------|
| A | Wednesday | 9:30 a.m.-12:30 p.m. | Pye |
| B | Tuesday | 1:00-4:00 p.m. | Ruello |
| N | Wednesday | 6:30-9:30 p.m. | Kerl |

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

Intermediate Painting I & II

PAI 3320, PAI 3321

Prerequisite: PAI 2321 or PAI 2221

Tuition \$825

| | | | |
|---|-----------|----------------------|---------|
| A | Monday | 9:30 a.m.-12:30 p.m. | Portman |
| B | Tuesday | 9:30 a.m.-12:30 p.m. | Fuchs |
| C | Tuesday | 1:00-4:00 p.m. | Masson |
| N | Wednesday | 6:30-9:30 p.m. | Pye |

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

Intermediate Portrait Painting I & II

PAI 3333, PAI 3334

Prerequisites: PAI 2320 and DRL 2310

Tuition \$950

C Saturday 1:00-4:00 p.m. Filer

This course teaches realistic modeling of the human head from life models and photo references. The instructor will demonstrate techniques each class using oil paints or slow-drying acrylic paints. This class will also focus on the use of quality materials such as brushes, paints, panels, or canvas. The course emphasizes observing from life, learning to perceive shapes from large to small, and employing a blocking-in technique, with an emphasis on starting from dark to light. Students will learn to work from the general to the particular, achieving solidity in the portrayal of the head. Techniques such as comparing negative to positive spaces, mapping points, plumb lines, and edges will be explored to capture the likeness of the model. Additionally, the instructor will demonstrate how to achieve accurate local skin tones by comparing color values and mixing colors to achieve optimal chroma in portrait painting. Notably, this is not an alla prima class; instead, it focuses on a slower approach through the creation of studies, which proves effective in honing your skills throughout the course.

Online Intermediate/Advanced Painting I & II

PAI 3320, PAI 3321, PAI 4320, PAI 4321

Prerequisite: PAI 2321 or PAI 2221

Tuition Online: \$640

Online Wednesday 1:00-4:00 p.m. Portman

This online class will be taught via the Zoom video conferencing app and is designed for intermediate and advanced painting students who work off campus. Intermediate Painting challenges students with several projects designed to stretch each student's technical ability and vision. A review of fundamental procedures is included when necessary, but emphasis is placed on personal development. Advanced-level students are encouraged to develop their own projects and visions through a combination of intensive, independent studio work and ongoing guidance from the instructor. Formal critiques at the end of each project help determine the paintings' aesthetic qualities and the students' technical skill. Instructions on how to access this platform as well as the handouts and other class information will be distributed to students prior to the first class meeting.

Intermediate/Advanced Abstract Painting I & II

PAI 3322, PAI 3323, PAI 4322, PAI 4323

Prerequisites: PAI 3320 or permission of the instructor

Tuition \$825

| | | | |
|---|-----------|----------------|--------|
| A | Wednesday | 1:00-4:00 p.m. | Masson |
|---|-----------|----------------|--------|

This abstract painting course is designed 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 \$825

| | | | |
|---|---------|----------------|---------|
| 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 |
|---|----------|----------------|---------|

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

Advanced Painting: Four Faculty Perspectives

Multifaculty Instruction

PAI 4330

Prerequisites: PAI 4320 and PAI 4321

Tuition \$825

| | | | |
|---|--------|----------------------|-----------------------------------|
| A | Friday | 9:30 a.m.-12:30 p.m. | Fuchs, Ruello, Masson, Portman |
|---|--------|----------------------|-----------------------------------|

This studio course is for painters working at an advanced level with an ongoing studio practice who feel ready to work independently and be exposed to differing viewpoints. The class will be mentored by four members of the Studio School's painting faculty who will visit in rotation, three times for ongoing studio work, and

once for either midterm or final critique (2/2). Faculty members will bring their unique perspective and insights, allowing each student to grow more certain in their own voices over the course of the semester. The course is formulated to refine and focus each student's work while broadening the framework of their practice through ongoing conversations with faculty and peers. Some field trips and group discussions may be integrated.

Beginning Watercolor I & II

WAT 2380, WAT 2381

Prerequisites: DRF 1301 and 2DD 1303

Tuition \$825

A Thursday 9:30 a.m.–12:30 p.m. Kerl

In this beginning watercolor course 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. Ongoing class critiques and guidance are provided. Critiques and demonstrations occur throughout the semester.

Intermediate/Advanced Watercolor: Open Studio I & II

WAT 3380, WAT 3381, WAT 4380, WAT 4381

Prerequisite: WAT 2381

Tuition \$825

B Thursday 1:00–4:00 p.m. Kerl

This open-studio watercolor class is designed for the intermediate- and advanced-level student continuing their studies in watercolor. Intermediate students review the concepts of composition and color, learn new technical approaches, and are encouraged to develop a disciplined studio practice, with personally expressive images as the goal. Advanced-level watercolor students will develop conceptualization skills and media control. Students are encouraged to develop their own projects. Critiques and demonstrations occur throughout the semester



Painting

PRINTMAKING

Printmaking Fundamentals I

PRI 2203

No prerequisites

Tuition \$950

N Monday 6:30-9:30 p.m. Doyle

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

Printmaking Fundamentals II

PRI 2204

Prerequisite: PRI 2203

Tuition \$950

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

Fundamentals II continues the exploration of common forms of printmaking by introducing new techniques in linocut, monotype, screenprinting, and etching. Students will gain confidence in these methods while becoming more familiar with tools and material options. Guided projects will include technical demonstrations, discussions on contemporary and historical printmakers, and critiques that focus on both print methods and formal design.

Intermediate/Advanced Monoprint I & II

PRM 3301, PRM 3302, PRM 4301, PRI 4302

Prerequisite: PRI 2204

Tuition \$950

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

Monoprinting is a process that utilizes a broad variety of techniques to create unique prints from easily manipulated materials. The variety of media and immediate styles of mark making make this an ideal printmaking method for those who enjoy drawing and painting. Over the course of the semester, the class covers printing by hand and with the etching press, as well as screenprinting monoprint methods. Students will learn techniques such as trace monotypes, stencils, additive and reductive monotypes, watercolor monotypes, and watercolor screenprints.



Intermediate/Advanced Printmaking: Intaglio I & II

PRI 3309, PRI 3310, PRI 4309, PRI 4310

Prerequisite: PRI 2204 or permission of instructor

Tuition \$950

A Thursday 9:30 a.m.–12:30 p.m. Johnson

This course will focus on etching processes and introduce students to a greater range of techniques that emphasizes safe and nontoxic materials. Students will create prints that can utilize fine linework, painterly marks, a variety of textures, collage, and multiple rich colors. Methods learned will include a range of aquatinting techniques, unique ground resists, and multicolor printing.

Intermediate/Advanced Printmaking: Open Studio I & II

PRI 3303, PRI 3304, PRI 4303, PRI 4304

Prerequisites: DRF 1301 and 2DD 1303 or PRI 2203

Tuition \$950

N Wednesday 6:30–9:30 p.m. Doyle

This open-studio course provides students with the opportunity to define personal project goals and to execute them with the help of the instructor. In addition to independent projects, the course will be supplemented with technical demonstrations on a variety of printmaking methods, opportunities for collaboration, and an optional themed print exchange. Students are expected to work toward a further refinement of technical procedures with a focus on personal practice and the development of visual content. Critiques and discussions are an important part of the class format.

DIGITAL

Digital Photography Fundamentals I & II

COM 2316, COM 2317

No prerequisite

Tuition \$950

| | | | |
|---|---------|----------------------|-------|
| A | Monday | 9:30 a.m.-12:30 p.m. | Boncy |
| N | Tuesday | 6:30-9:30 p.m. | TBA |

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.**

Digital Media Fundamentals: I & II

COM 2314, COM 2315

No prerequisite

Tuition \$950

| | | | |
|---|----------|----------------------|--------|
| A | Thursday | 9:30 a.m.-12:30 p.m. | Miller |
|---|----------|----------------------|--------|

This course introduces students to the core concepts and tools used in digital artmaking. Through prompted projects and exercises, students will practice three workflows using the Adobe Creative Cloud: pixel-based image editing in Adobe Photoshop, vector creation in Adobe Illustrator, and basic video production in Adobe Premiere. Students will explore fundamental digital concepts, including size and color in the digital space, layering, nondestructive editing, use of found materials and AI tools, and media preparation for print and online output. Students coming from other media will be encouraged to consider how these digital tools can be used to support and expand their existing art practice. In the first semester, students will focus on gaining necessary technical skills. Second-semester students will continue to gain fluency in digital tools while developing their own personal viewpoints. No Adobe Creative Cloud experience required; basic computer skills recommended.

Fundamentals of Illustrator and Graphic Design I & II

COM 2329, COM 2330

No prerequisite

Tuition \$950

| | | | |
|---|-----------|----------------|----------|
| A | Wednesday | 1:00-4:00 p.m. | Beckmann |
|---|-----------|----------------|----------|

Explore the presence of graphic design in our daily lives, from products we reach for at breakfast to highway billboards and memes we casually scroll through in bed. This course equips students with the essential skills of Adobe Illustrator, delving into the creative and practical applications of graphic design. Over the semester, students will explore the creation and utilities of vector files within the art field, and master the principles of icon design, typography, and document layout.

Intermediate/Advanced Digital Photography I & II

COM 3316, COM 3317, COM 4316, COM 4317

Prerequisite: COM 2317 or permission of the instructor

Tuition \$950

| | | | |
|---|-----------|----------------------|--------|
| A | Wednesday | 9:30 a.m.-12:30 p.m. | TBA |
| N | Wednesday | 6:30-9:30 p.m. | Miller |

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.



FILM PHOTOGRAPHY

Film Photography: Darkroom Fundamentals

PHO 1305

No prerequisites

Tuition \$950

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

N Tuesday 6:30–9:30 p.m. Blakemore

Through this introductory course, students expand their knowledge and understanding of the technical and aesthetic fundamentals of photography, providing a strong foundation for further study of both film and digital photography. Students receive extensive instruction on camera operation, black-and-white film processing techniques, and traditional darkroom printing skills. In-depth class discussions include composition and image making, F-stop and aperture settings, depth of field, lighting, and optics.

Beginners are required to use an adjustable 35mm film camera (no pocket or point-and-shoot cameras), but use of other film camera formats, such as the Holga, are also encouraged later in the semester. **Please bring your camera to the first class meeting.**

Beginning Photography I & II

PHO 2305, PHO 2308

Prerequisite: PHO 1305

Tuition \$950

C Tuesday 1:00–4:00 p.m. Blakemore

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

Beginning/Intermediate Photography I & II

PHO 2305, PHO 2308, PHO 3305, PHO 3308

Prerequisite: PHO 1305

Tuition \$950

N Wednesday 6:30–9:30 p.m. Blakemore

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

Intermediate Photography I & II

PHO 3305, PHO 3308

Prerequisite: PHO 2308

Tuition \$950

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

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

Intermediate Photography: Nonsilver Processes

PHO 3302

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

Tuition \$950

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

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

Advanced Photography I & II

PHO 4305, PHO 4306

Prerequisite: permission of the instructor

Tuition \$950

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

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

This course emphasizes the use of photography as a vehicle for personal vision and expression through technical, conceptual, and perceptual approaches. Individual and group critiques are conducted. Emphasis is on analog processing film and darkroom photography.

SCULPTURE

Sculpture Fundamentals I

SCU 2230

No prerequisite (DRF 1301 is highly recommended)

Tuition \$950

| | | | |
|---|----------|----------------------|------|
| A | Monday | 9:30 a.m.–12:30 p.m. | Hill |
| N | Thursday | 6:30–9:30 p.m. | TBA |

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

Sculpture Fundamentals II

SCU 2231

Prerequisite: SCU 2230

Tuition \$950

| | | | |
|---|----------|----------------------|------|
| N | Monday | 6:30–9:30 p.m. | Hill |
| A | Thursday | 9:30 a.m.–12:30 p.m. | TBA |

The second semester of Sculpture Fundamentals is designed so students can develop a deeper focus on content while continuing to build composition skills in three dimensions. This course is designed so students can develop a deeper focus on content while continuing to build composition skills in three dimensions. There is an expectation for work begun during class to be completed outside of class time in order to finish assignments. Dialogue, frequent critiques, and art-historical references are a large part of the learning process, with emphasis placed on encouraging each student in their personal vision and skill.

Intermediate/Advanced Sculpture: Mixed Media I & II

SCU 3333, SCU 3334, SCU 4333, SCU 4334

Prerequisite: SCU 2331 or equivalent

Tuition \$950

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, both of which are tailored to particular interests. Group and individual critiques, as well as slide presentations, are incorporated.



Ceramics

CERAMICS

Ceramics Fundamentals I

CER 2240

No prerequisite

Tuition \$950

| | | | |
|---|----------|----------------------|---------|
| A | Thursday | 9:30 a.m.-12:30 p.m. | Forster |
| N | Thursday | 6:30-9:30 p.m. | Dennard |
| B | Thursday | 1:00-4:00 p.m. | Dennard |

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



Wheel-Throwing Fundamentals I & II

CER 2248, CER 2249

No prerequisite

| | | | |
|---------|--------|----------------|----------|
| Tuition | \$950 | | |
| A | Friday | 1:00-4:00 p.m. | Oloshove |

In this course students will develop technical abilities with clay and become familiar with the potter's wheel. Students will learn about wheel throwing, glazing, and workflow through demonstrations, instruction, and critiques. The course will focus on traditional ceramic forms made on the wheel. Students in this class will focus on creating multiples in order to build a strong wheel-throwing foundation. Get comfortable at the wheel and take your pottery skills to the next level!

Ceramic Fundamentals II

CER 2241

Prerequisite: CER 2240 or equivalent

| | | | |
|---------|----------|----------------------|---------|
| Tuition | \$950 | | |
| N | Monday | 6:30-9:30 p.m. | Dennard |
| A | Thursday | 9:30 a.m.-12:30 p.m. | Forster |
| B | Thursday | 1:00-4:00 p.m. | Dennard |

In this class, students will continue to develop their ceramic skills and ceramic knowledge. More technical information will be covered in this class and a greater concentration on wheel throwing will be required. Students will be expected to improve hand-building skills along with throwing. Demonstrations will be provided and individual assistance will be part of the curriculum. Individualized dialogue and critique at all levels are integral to the instruction in this class.

Intermediate Ceramics I & II

CER 3340, CER 3341

Prerequisite: CER 2341 or equivalent

| | | | |
|---------|-----------|----------------|---------|
| Tuition | \$950 | | |
| N | Monday | 6:30-9:30 p.m. | Dennard |
| NA | Wednesday | 6:30-9:30 p.m. | Forster |

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.

Intermediate/Advanced Ceramics I & II

CER 3340, CER 3341, CER 4340, CER 4341

Prerequisite: CER 2341 or equivalent

| | | | |
|---------|--------|----------------------|------------|
| Tuition | \$950 | | |
| A | Monday | 9:30 a.m.-12:30 p.m. | Dennard |
| B | Monday | 1:00-4:00 p.m. | Warrington |

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

Intermediate/Advanced Ceramics: Narrative Sculpture I & II

CER 3350, CER 3351, CER 4350, CER 4351

Prerequisite: CER 2341 or equivalent

| | | | |
|---------|--------|----------------------|---------|
| Tuition | \$950 | | |
| A | Friday | 9:30 a.m.-12:30 p.m. | Dennard |

Using images and materials to create personal stories, students are encouraged to write, draw, think, and craft. Topics explored include how to use images to create symbolic meaning and how to sculpt stories that allude to universal themes, fantasy, or allegory. While clay is a basis, the work is not limited solely to the ceramic process. A broad range of materials and techniques will be covered.

Intermediate/Advanced Ceramics: Hand Building I & II

CER 3346, CER 3347, CER 4346, CER 4347

Prerequisite: CER 2341 or equivalent

| | | | |
|---------|-----------|----------------------|---------|
| Tuition | \$950 | | |
| A | Wednesday | 9:30 a.m.-12:30 p.m. | Forster |

In this course students will continue to develop technical ability with clay and ceramic processes with a focus on hand building. Intermediate students will go through a series of projects intended to enhance their working proficiency with the material, while advanced students will propose a focused topic of research for the term. In addition, students will be asked to assist in at least one bisque kiln loading/unloading as well as to continue developing an individual vocabulary of glazes.

Intermediate/Advanced Ceramics: Wheel Throwing I & II

CER 3348, CER 3349, CER 4348, CER 4349

Prerequisite: CER 2341 or equivalent

Tuition \$950

| | | | |
|---|---------|----------------------|-------|
| A | Tuesday | 9:30 a.m.-12:30 p.m. | Traub |
|---|---------|----------------------|-------|

In this course students will continue to develop technical ability with clay and ceramic processes on the wheel. There will be a focus on design elements and craftsmanship. In addition, students will be asked to assist in at least one bisque kiln loading/unloading as well as to continue developing an individual vocabulary of glazes. Intermediate students will work through a series of projects, while advanced students propose a series of projects/problems to work through.

Intermediate/Advanced Ceramics: Alchemy to Art I & II

CER 3356, CER 3357, CER 4356, CER 4357

Prerequisite: CER 2341 or equivalent

Tuition \$950

| | | | |
|---|-----------|----------------|---------|
| A | Wednesday | 1:00-4:00 p.m. | Forster |
|---|-----------|----------------|---------|

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

Advanced Ceramics I & II

CER 4340, CER 4341

Prerequisite: CER 3341 or equivalent

Tuition \$950

| | | | |
|---|---------|----------------|---------|
| N | Tuesday | 6:30-9:30 p.m. | Forster |
|---|---------|----------------|---------|

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

Intermediate/Advanced Ceramics Multiplicity I & II

CER 3352, CER 3353, CER 4352, CER 4353

Prerequisite: permission of the instructor

Tuition \$950

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

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 concludes with an exhibition to be announced.



JEWELRY

Jewelry Fundamentals I & II

JWL 2260, JWL 2261

No prerequisite

Tuition \$950

A Tuesday 9:30 a.m.–12:30 p.m. Zilker

N Tuesday 6:30–9:30 p.m. Zilker

This two-semester course is the basis for any further jewelry explorations. In the first semester, students acquire the basic technical skills required to fabricate jewelry out of copper, brass, bronze, nickel, and sterling. By incorporating three-dimensional design principles students are introduced to making aesthetic decisions. A progression of techniques (sawing, soldering, and bezel-stone setting) is presented by demonstrations and instructor assistance and discussion. The second semester continues the development of fabrication skills with additional processes and more challenging combinations. Techniques include riveting, roll printing, embossing, etching, and stone setting. Possibilities of design and content are explored through projects and discussions.

Intermediate Jewelry I & II

JWL 3360, JWL 3361

Prerequisite: JWL 2361

Tuition \$950

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

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

Intermediate/Advanced Jewelry I & II

JWL 3360, JWL 3361, JWL 4360, JWL 4361

Prerequisite: JWL 2361

Tuition \$950

NA Wednesday 6:30–9:30 p.m. Zilker

The first semester of this two-semester course explores the lost-wax casting process with an emphasis on learning to use the matrix materials. The complete casting process is introduced including spruing, investing, mold making, burnout, casting, and refinement. The second semester focuses on mechanisms including clasps, hinges, and catches. The goal is to increase technical proficiency in using mechanisms in jewelry and object formats while exploring more fabrication processes. Advanced-level students are introduced to more complex technical and aesthetic challenges. Independent personal development is emphasized as students combine process with concepts and content. Class interaction is stressed as part of the curriculum.

Advanced Jewelry: Special Topics I & II

JWL 4360, JWL 4361

Prerequisite: JWL 3361 or permission of the instructor

Tuition \$950

A Thursday 9:30 a.m.–12:30 p.m. Zilker

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

Beginning/Intermediate/Advanced Jewelry: Enameling I & II

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

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

Tuition \$950

A Monday 9:30 a.m.–12:30 p.m. Harrell

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

Advanced Jewelry: Enameling I & II

ENM 4362, ENM 4363

Prerequisite: ENM 3363 or permission of the instructor

Tuition \$950

C Monday 1:00-4:00 p.m. Harrell

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



Glassell Student Art Sale

CRITIQUE AND SEMINAR COURSES

Professional Practices

SEM 4349

No prerequisite

Tuition \$640

Online Wednesday 1:00-4:00 p.m. Hill

This professional-practice seminar courses is offered every spring semester for the advanced studio-arts student. This course 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.

Advanced Works on Paper Critique I & II

CRT 4396, CRT 4397

Prerequisite: admission by portfolio review

Tuition \$825

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

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.

Advanced Studio Critique I & II

CRT 4394, CRT 4395

Prerequisite: permission of the instructor

Tuition \$825

C Tuesday 1:00-4:00 p.m. Fuchs

This critique course is designed for advanced students in any medium 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 well as their own work. Work discussed is made independently outside of class time. The intense and nurturing focus of this course allows students to grow their work substantially.



Block Program

Advanced Studio Block

CRT 4400 Block Seminar

CRT 4401 Block Critique

Prerequisite: admission by application

Tuition \$2,200

A Friday 9:30 a.m.–12:30 p.m. Hughes

B Friday 1:00–5:00 p.m. Fuchs

This intensely focused program meets every Friday for the entire day and is comprised of weekly morning seminars and afternoon critiques with area artists, critics, and curators. Weekly seminars require advance preparation and focus on contemporary artists’ practices, combining lecture, discussion, field trips, and research. The program is designed for advanced students with their own studios and ongoing studio practices. Block encourages the development of a peer group of artists, allowing for lasting interactions and shared learning. Admission is by application. Application information and FAQs can be found at mfah.org/block. 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

Creative Visible Mending: Textile Workshop

AW 487 A

No prerequisite

| | | | |
|---------|------------|----------------------|---------|
| Tuition | \$420 | | |
| A | 7 sessions | January 23–March 6 | |
| | Thursday | 9:30 a.m.–12:30 p.m. | McMahon |
| N | 7 sessions | March 24–May 5 | |
| | Monday | 6:30–9:30 p.m. | McMahon |

Understand the importance of textile repair and the environmental and economic benefits of extending the life of your textiles. Learn the art of visible mending as a way to transform damaged textiles into unique and visually striking pieces. Explore decorative stitches, embroidery, appliqué, and *sashiko* and *boro* techniques to enhance and reimagine mended textiles.

Historia del Arte Contemporáneo Latinoamericano: Orgullo Latinx

AW 527

Ningún requisito previo. Esta clase se enseña en Español.

| | | | |
|-------------|------------------------|----------------|--------|
| Costo | \$265 | | |
| 7 Sesiones: | 23 de enero–6 de marzo | | |
| | Jueves | 4:30–6:30 p.m. | Chevez |

Este curso de siete sesiones nos permitirá abrir una mirada atenta, apreciativa y valorativa de la obra de artistas latinos, con un énfasis en las obras de la creciente colección del Museum of Fine Arts, Houston. Contemplaremos y disfrutaremos las obras de arte que fueron visionarias, disruptivas, audaces y capaces de desafiar los cánones para formar nuevos lenguajes expresivos. Hoy, este diverso y cada vez más valorado movimiento artístico se abre paso a una nueva concepción del arte contemporáneo, altamente apreciada por grandes colecciones en museos de arte y colecciones privadas en el mundo. Este curso se impartirá completamente en español.

MFAH Private Photography Tours

AW 494

No prerequisite

Tuition \$250

3 Sessions: January 23-February 6

Thursday

6:00-9:30 p.m.

Michels

Join photographer Will Michels as he discusses photographs that are in view at the Museum of Fine Arts, Houston. In session 1 students will immerse themselves in the photographs on view throughout the Museum campus. Session 2 promises an insightful look into the pieces in a rotating exhibition. Finally, session 3 invites participants to visit the Museum's Anne Wilkes Tucker Photography Study Center, where they will have the opportunity to view 20 important works from the Museum's permanent collection. This workshop promises an engaging study of both the temporary and permanent photographic works within the Museum's walls. **Please note the third class meeting will be held in the afternoon, as the print room closes at 5:00 p.m.**

Procreate 101

AW 465

No prerequisite

Tuition \$500

N 7 sessions January 23-March 6

Thursday

6:30-9:30 p.m.

Hemingway

NA 7 sessions March 20-May 8

Thursday

6:30-9:30 p.m.

Hemingway

Learn the foundations of Procreate with hands-on projects designed to help you understand and master what Procreate has to offer. We will be covering all the basics and progressing to the intermediate/advanced tools, thus giving you this powerful medium to add to your repertoire. Procreate will allow you to bring your studio with you wherever you are, giving you more options, freedom, and creativity. Ipad and Apple pencils provided, but students are welcome to bring their own.

Narrative Mixed Media

AW 532

No prerequisite

Tuition \$420

7 Sessions: January 24–March 7

Friday 9:30 a.m.–12:30 p.m. Sampy

Explore the art of storytelling through collage in this immersive seven-week workshop. Students will delve into personal narratives by experimenting with materials and techniques, emphasizing process over product. As we work we will question our relationship to specific images and explore how we can communicate through images ourselves. Students will investigate themes of self-exploration, place, world-building, language, and mood.

Experimental Clay Sculpture

AW 473

No prerequisite

Tuition \$530

7 Sessions: January 25–March 8

Saturday 1:00–4:00 p.m. Matthews

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

Exploring Ancient Painting Techniques and Media

AW 520

No prerequisite

Tuition \$210

3 Sessions: January 25–February 8

Saturday 9:00 a.m.–12:30 p.m. Dela

This class delves into the history of painting through the use of ancient materials. We will look at artwork made by past cultures and learn to make the materials and use them for contemporary painting. We will explore egg tempera and fresco painting, among others. The materials list will be available in the online class listing.

Introduction to Collagraph Printmaking

AW 533

No prerequisite

Tuition \$500

7 Sessions: January 25-March 8

Saturday

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

Doyle

This workshop will introduce the basics of collagraph printing on paper, using distinct textures and mark making on Sintra plates. We will focus on gaining a sense of image building through texture and line in order to create an edition of prints. Students should come with a collection of texture and mark-making materials, drawings, and a readiness to experiment. The goal of this workshop will be to explore and learn how to make intaglio prints with heightened textures, traditional intaglio printing, and drypoint methods using nontraditional materials. Color and multiplate registration will be introduced in the latter half of this workshop. This workshop is open to beginners, lapsed artists, and artists who just want to spend time in the studio with a community exploring some new techniques.

Please have all materials ready for day one of the workshop! The materials list will be available in the online class listing.



Stitching on Canvas

AW 458 N

No prerequisite

| | | | |
|---------|------------|----------------------|---------|
| Tuition | \$420 | | |
| N | 7 sessions | January 27–March 17 | |
| | Monday | 6:30–9:30 pm | McMahon |
| A | 7 sessions | March 20–May 8 | |
| | Thursday | 9:30 a.m.–12:30 p.m. | McMahon |

In this seven-week workshop, students will learn to incorporate stitching with different techniques on canvas, including, but not limited to painting, collage, drawing, etc.

Mixed-Media Workshop: Exploring Narrative with Found Objects

AW 519

No prerequisite

| | | | |
|-------------|------------------------|----------------------|------------|
| Tuition | \$210 | | |
| 3 Sessions: | January 28–February 11 | | |
| | Tuesday | 9:00 a.m.–12:30 p.m. | Tseng-Hill |

Embracing experimentation and innovation, this workshop will go beyond the confines of a single artistic approach. Working at the intersection of two and three dimensions and employing various craft techniques, students will explore the process of recontextualizing found objects that are ordinary, discarded, or unassuming and see the beauty and potential in the mundane to reimagine the meaning and significance of everyday objects. The workshop encourages creativity, promotes sustainability, and conveys social and political commentaries into multidimensional narratives. Students will bring their own materials: 1) 10 found objects from everyday life, such as twigs, rocks, books, and photos, that have symbolic significance to the student, 2) a structural underlay like paper or board, and 3) drawing and painting materials.

Happiness: Earring Basics

AW 534 N

No prerequisite

| | | | |
|---------|------------|------------------------|------------|
| Tuition | \$275 | | |
| N | 3 sessions | January 30–February 13 | |
| | Thursday | 6:00–9:30 p.m. | Gerstacker |
| A | 3 sessions | April 23–May 7 | |
| | Wednesday | 1:00–4:30 p.m. | Gerstacker |

Earrings frame the face! Learn simple metalsmithing techniques to create three pairs of earrings. See how stud, button, and dangle earrings can work in different ways. Get a taste of the earring-design process! All levels are welcome.

Relief Textile Printing

AW 390

No prerequisite

| | | | |
|-------------|---------------------|----------------|---------|
| Tuition | \$500 | | |
| 7 Sessions: | January 29–March 19 | | |
| | Wednesday | 1:00–4:00 p.m. | Johnson |

In this workshop, students create their own patterns by designing a repeating motif and carving it into a relief block. Instruction will cover preparing and treating fabrics, printing blocks by hand, and discussing how printed fabrics can be applied to a larger studio practice. Students will learn how to create these patterns using stand-alone motifs as well as seamless repeating blocks. This workshop is open to all levels of experience.

Three-Ring Circus

AW 493

No prerequisite

Tuition \$275

3 Sessions: January 29–February 12

Wednesday

1:00–4:30 p.m.

Falkenhagen

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

Watercolor: A Contemporary Narrative

AW 479

No prerequisite

Tuition \$210

3 Sessions: February 10, 12, 14

M/W/F

9:00 a.m.–12:30 p.m.

Liebl

The workshop will explore color combinations, techniques, and pattern while experimenting with the unpredictability of watercolor. Students will find new ways to express their personal narratives.

Photography: Exploring Cyanotypes

AW 408

No prerequisite

Tuition \$500

7 Sessions: February 13–April 3

Thursday

6:30–9:30 p.m.

Michels

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.

Flower Power, Get Groovy

AW 535

No prerequisite; basic jewelry skills helpful

Tuition \$275

3 Sessions: February 19-March 5

Wednesday

1:00-4:30 p.m.

Gerstacker

Make a simple flower-inspired brooch with a handcrafted pin back with this introduction to basic metal jewelry-making techniques, including riveting, surface treatments, and soldering. All levels welcome.

Enamel Cover for a Small Journal

AW 536

No prerequisite

Tuition \$150

1 Session: February 21

Friday

12:00 noon-5:15 p.m.

Harrell

As a way to note major life happenings of the day, journaling has become a wonderful way to reflect. Using enameled steel, you will learn the basics of enameling—the process of firing ground glass onto a metal surface to create colorful designs. In this five-hour class, create enameled front and back covers for a 5 x 7-inch coiled-hinge notebook. Many firings can produce designs that have depth and several layers. Supplies include the two metal plates and enamel needed, plus the final journal on which the covers will be glued.

From Minimalism to Marfa: Part One

AW 484

No prerequisite

Tuition \$250

7 Sessions: February 28–April 25

Friday

10:00 a.m.–12:00 noon

Tolleson

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

Watercolor: Open Studio

AW 537

No prerequisite

Tuition \$210

3 Sessions: March 3, 5, 7

M/W/F

9:00 a.m.–12:30 p.m.

Liebl

Join us for an engaging and creative Watercolor: Open Studio workshop designed for artists of all skill levels to connect. Whether you are a beginner looking to explore the basics of watercolor painting or an experienced artist seeking to refine your techniques, this workshop offers a supportive environment to unleash your creativity and find out how other watercolorists get inspired.

Baubles & Beads Workshop

AW 538

No prerequisite

Tuition \$275

3 Sessions: March 19–April 2

Wednesday

1:00–4:30 p.m.

Falkenhagen

Beads are considered the oldest form of adornment; their importance and popularity cross all cultures, ancient and modern. Come explore the fascinating world of beads by creating your own collection of metal beads in copper, brass and silver, using basic metalworking techniques such as sawing, forming, texturing, and soldering. Supplies and materials for making beads will be provided, along with a cord to string your beads on. All levels are welcome.

Fearless Perspectives: Houston Women Artists

AW 531

No prerequisite

Tuition \$475

7 Sessions: March 20–May 8

Thursday

6:00–8:00 p.m.

MaryRoss Taylor

Led by longtime Houston activist and art administrator MaryRoss Taylor, this course offers an unprecedented seven-week experience delving into the legacy and perspectives of Houston women artists. The class will be presented by five distinguished Houstonians with very diverse artistic practices who will talk about their own work, work by other women of Houston, and work on view at the Glassell School of Art and the Museum of Fine Arts, Houston. This workshop will explore the idiosyncratic histories of Houston and take a look at upcoming exhibitions by local artists. The first and last sessions will add relevant Houston history and take a peek at upcoming exhibitions by Taylor.

Taste of Enameling

AW 401

No prerequisite

Tuition \$150

1 Session: March 28

Friday

12:00 noon-5:15 p.m.

Harrell

Have you ever wondered how glass becomes one with metal? In this expanded workshop day, explore the art of fusing ground glass to copper in a hot kiln—enameling! Participants will experiment with several easy enameling techniques to get a taste of this exciting medium. Everything will be provided to create two 4 x 4-inch panels and a small pendant disc. Come ready to fire beautiful, durable color on metal. No metal or enamel experience necessary.



Arielle Masson: Chaotic Nodes Exhibition

STUDENT POLICIES

ADMISSIONS AND COUNSELING

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

New students are welcome to enroll in any course or workshop that does not require prerequisites. Fundamental courses do not require prerequisites and as such, new students are welcome to enroll in the courses without having academic counseling or a transcript. Art history courses and most workshops do not have any prerequisites, unless specifically noted in the description.

Academic counseling is available to all students and is recommended for those who have previous art experience. Academic counseling is held prior to the start of each semester. Counseling appointments allow each student to discuss goals with the dean or a faculty member, who also evaluates the student's experience based on portfolio review, Glassell School of Art academic records, or a transcript from another institution. Appointments can be made by emailing glassell@mfa.org or calling 713-639-7500.

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

REGISTRATION

Early Bird Registration for the spring semester takes place November 11-15, 2024.

Early Bird Registration gives new and continuing students the opportunity to enroll in classes one week early and receive a 5% discount off of tuition. Discounts cannot be combined. Registration for the spring 2025 semester opens on November 11, 2024. Registration takes place online and is available in person. **If you have questions regarding registration, please email glassell@mfa.org or call 713-639-7500 for more information.**

The school uses English as the medium of instruction, and all students are assumed to have proficiency in English, particularly with regard to understanding statements and instructions about safety and equipment operation.

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

TUITION AND FEES

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

Tuition does not cover the cost of materials used for the students' own production. Supplies such as paints, canvas, brushes, clay, tools, photographic paper, lenses, cameras, and other materials are not provided to students, and will need to be purchased by students individually. Supply lists are provided by instructors during the first class.

Add/Drop Policy

Add: Students are able to add courses and workshops throughout the online registration period. After the first class, students must contact the registrar to enroll. Students cannot add a course after the second class meeting except with permission of the instructor. Students may adjust their schedules once, after which \$50 will be charged for each change.

Drop (Courses): Students must complete a drop form to drop a course. Students are able to drop a class and receive a refund minus a \$100 processing fee before the final drop date, Thursday, January 16, 2025. After January 16, all registrations for courses are considered final and no refunds will be issued.

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

BUILDING ACCESS

Studio Access

Currently enrolled students have access to studios outside of scheduled classes as each semester's open studio listings permit. Room schedules are posted at the start of each semester, with the school's priority usage given to Glassell-related classes and programming. Enrolled students may only access and use studios and equipment for their areas of enrollment and may not access other studios without faculty permission. Open studio access and use is only during the regularly scheduled building hours. Students may not access or use a studio while another class is in session. Workshop

enrollment only gives access while the workshop is in session, and does not include access for the full semester. Glassell building hours are Monday through Friday, 8:00 a.m. to 10:00 p.m., and Saturday and Sunday, 8:00 a.m. to 6:00 p.m. Additional closures or changes to hours will be posted to the Glassell webpages.

REFUND POLICY AND CANCELLATIONS

Refunds are processed through the original method of payment. Refunds by check are sent via U.S. mail and may take up to three (3) weeks to process. Credit card refunds may take up to a full statement cycle to appear.

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

Studio School Scholarships

A limited number of scholarships are available each fall and spring semester for studio courses. These merit-based scholarships are awarded through a portfolio review by a panel of Studio School faculty. Scholarship recipients are expected to pay a discounted tuition fee of \$200 for the class in which they were awarded a scholarship prior to the first day of classes.

For more information on applying for the merit-based scholarships, visit mfah.org/studioschool or call 713-639-7500.

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 a comprehensive understanding of their major and a basic understanding of art history. A wide range of course offerings for elective credits supplements the major field of study.

Upon the student's satisfactory completion of 60 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.

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</i> | 3 |
| Beginning Life Drawing <i>DRL 2310</i> | 3 |
| Major field of study | 24 |
| 2-D courses (other than major) | 3 |

| | |
|--------------------------------|---|
| 3-D courses (other than major) | 3 |
| General electives | 6 |

Total **60**

Students may transfer 9 foundation-level credits, 6 art history credits, and 3 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.

Certificate

A defined fine arts program has been developed in which students work toward a Certificate in one of the following subjects: painting, ceramics, or art history.

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.

Upon the student's satisfactory completion of 24 specific credits, the student's work is reviewed and approved by a certificate committee made up of Studio School faculty.

Certificate 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.

Students with 15 or more credit hours interested in a Certificate should call 713-639-7500 to schedule an appointment with the associate dean.

Painting Certificate Requirements

| Subject/Course | Credits |
|--------------------------------------------|----------------|
| Painting Fundamentals I <i>PAI 2220</i> | 3 |
| Painting Fundamentals II <i>PAI 2221</i> | 3 |
| Intermediate Painting I | 3 |
| Intermediate Painting II | 3 |
| Advanced Painting I | 3 |
| Advanced Painting II | 3 |
| Color Theory <i>CLR 2306</i> | 3 |
| Upper-level seminar elective or study trip | 3 |
| Total | 24 |

Ceramic Certificate Requirements

| Subject/Course | Credits |
|--------------------------------------------|----------------|
| Ceramics Fundamentals I <i>CER 2220</i> | 3 |
| Ceramics Fundamentals II <i>CER 2221</i> | 3 |
| Intermediate Ceramics I | 3 |
| Intermediate Ceramics II | 3 |
| Advanced Ceramics I | 3 |
| Advanced Ceramics II | 3 |
| Upper-level ceramics elective | 3 |
| Upper-level seminar elective or study trip | 3 |
| Total | 24 |

Art History Certificate Requirements

| Subject/Course | Credits |
|----------------------------------------------------------|----------------|
| Art History Survey I: Cavemen to Medieval <i>ARH 307</i> | 3 |

| | |
|---------------------------------------------------------|-----------|
| Survey II: Renaissance to Contemporary <i>ARH 307-2</i> | 3 |
| Modern and Contemporary Art at the MFAH <i>ARH 310</i> | 3 |
| Learning from the Masters I <i>ARH 332</i> | 3 |
| Learning from the Masters II <i>ARH 333</i> | 3 |
| Art history elective on Impressionism | 3 |
| Art history elective or study trip | 6 |
| Total | 24 |

TUITION DISCOUNTS

Discounts are available for MFAH members at the Patron level and above, MFAH docents, and MFAH staff. Discounts may not be combined, and are not issued retroactively. Discounts are not applicable on Glassell study-tours courses, BLOCK courses, or any courses and workshops involving travel.

MFAH Patron + members: 5% discount

MFAH docents: 20% discount

MFAH staff: 30% discount

GENERAL POLICIES

The Glassell School of Art is part of the Museum of Fine Arts, Houston (MFAH), and as such, complies with all policies and procedures of the MFAH, as appropriate, for the proper administration and management of the school. The school reserves the right to amend, add, and delete policies and regulations as necessary, as well as the right to change programs, dates, personnel, and fees noted in this catalog. Any photos, videos,

pictorial images, voice recordings, or quotations taken or created by the MFAH (including, without limitation, any taken by any photographer or videographer paid by or volunteering for the MFAH) during or relating to a course are the sole property of the MFAH. These items may be used in future publications, web pages, promotions, social media, advertisements, and exhibitions of the school or the MFAH or any other person authorized to use such images by the school or MFAH without the need of additional permission from or consideration to the student.

Waiver and Release of Liability

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

STATUTE, OR OTHER FAULT, INCLUDING ANY NEGLIGENT ACT, OMISSION, OR INTENTIONAL ACT INTENDED TO PROMOTE SAFETY OR WELL-BEING.

The student hereby grants permission to the MFAH to obtain emergency medical treatment for the student if the MFAH deems in its discretion that such emergency medical treatment is necessary.

PARKING

Parking is included in the tuition for full-semester courses and 7-session workshops that are held in person. Eligible students will receive a parking pass valid for the duration of the semester, granting entry and exit access. Convenient parking is available in the MFAH Montrose Garage, located directly beneath the Glassell School building. Please note that the school does not validate parking or reimburse parking expenses under any circumstances.

To review all student policies and guidelines, please visit our website: mfah.org/studioschool.

PROGRAMS AND GALLERIES

Annual Gala

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

Lectures

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

Levant Foundation Gallery

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

Leslie and Brad Bucher Gallery

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

Orton Gallery

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

Kinder Morgan Exhibition Program

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

Leadership Circle

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

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THE ANNUAL FUND DRIVE SUPPORTS THE GLASSELL SCHOOL OF ART

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

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

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

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THE GLASSELL SCHOOL OF ART STUDIO SCHOOL

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