

A woman with dark hair tied back, wearing a green jacket and a small hoop earring, is shown from the side, focused on painting a still life. She is using a brush to apply paint to a palette that contains various colors like grey, yellow, red, and blue. A black tray with brushes and a yellow jar is also visible on the table.

MFA  *The Museum of Fine Arts, Houston*

THE GLASSELL SCHOOL OF ART

SUMMER 2024 STUDIO SCHOOL
COURSE CATALOG

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

Scan the code below to register.

**Registration Appointments &
General Information**

glassell@mfah.org
713-639-7500

WELCOME

For our new students, welcome to the Glassell Studio School's summer 2024 semester, and for our returning students, welcome back!

There is no better time than the summer to explore the possibilities of different media and try something new. Our faculty responded wonderfully again to create for you an exciting array of classes and workshops for the summer semester. We are offering a bevy of jewelry classes, along with mixed media, printmaking, sculpture, and ceramics for you to explore.

Many of you have heard me speak about "One Glassell" as a community of artists and creative thinkers aspiring to be a synthesized whole. As we widen our perspective, we acknowledge that we serve as stewards with and for Houston's entire creative community. In this spirit, we are proud to exhibit work this summer from our cohorts involved in E. A. Michelson's *What I Know and When I Knew It* (August 15–October 6). This special collaboration between the Glassell School of Art and elders of Houston's Third and Fifth Wards serves to honor the deep knowledge embedded in all communities, and to interpret into art the life lessons from the elders' perspectives.

Congratulations to our students who have completed their Certificates of Achievement as well as our participants in the *Juried Student Show*. See their work in the Bucher and Levant Galleries, respectively, both on view May 28–July 26.

We are also eagerly anticipating our first annual faculty exhibition featuring Arielle Masson (August 10–October 6). Masson teaches painting and drawing at the Glassell School of Art and has extensively exhibited in museums and galleries throughout Texas, France, and Mexico. Her practice includes all painting media and she has specialized in the fabrication and use of egg tempera and gouache.

As always, I want to praise Glassell's faculty and staff for the tremendous work they do in making this creative community such a compelling and welcoming place. I remind myself every day of how lucky I am to be a part of this school and museum. Please know that I have an open-door policy and am looking forward to meeting each and every one of you.

Best,

Paul Coffey

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

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ACADEMIC CALENDAR

Monday, March 4

Scholarship portfolios due for fall 2024 semester

Monday, March 25

Summer 2024 registration open. Register online or in person to the drop box. Academic counseling by appointment.

Monday, April 8

Fall 2024 registration open. Register online or in person to the drop box. Academic counseling by appointment.

Monday, May 13

Official Drop Date. Last day to drop studio courses and receive a refund (minus \$100 processing fee). Classes and workshops with low enrollment will be canceled at this time.

Monday, May 20

Summer 2024 semester begins

Monday, May 27

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

Wednesday, June 19

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

Thursday, July 4

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

Saturday, August 10

Summer semester ends

Friday, August 16

Final grades released

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.



Ceramics

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.

Addition of the 4th Dimension: Exploration of Time and Space

- Cubism (France)
- Futurism (Italy)
- Constructivism (Russia)
- Vorticism (UK)



ART HISTORY WORKSHOPS

Trends in Modern/Contemporary Sculpture at the MFAH

Online

AW 456

No prerequisite

Tuition \$200

7 Sessions: July 9–30

Tuesday/Thursday 1:00–3:00 p.m. Hill

This seven-session online workshop focuses on contemporary sculpture in the collection of the new Nancy and Rich Kinder Building and the Cullen Sculpture Garden at the Museum of Fine Arts, Houston. The instructor will provide guided tours, via online video. Each video will focus on a different theme represented in the Museum’s collection and will be accompanied by a live online discussion.

Private Tour of Photographs at the MFAH

AW 494

No prerequisite

Tuition \$135

3 Sessions: July 11–25

Thursday 6:00–9:30 p.m. Michels

Join photographer Will Michels for an engaging study of the photographs in the permanent collection of the Museum, as well as in a special exhibition. In session 1 students will immerse themselves in the photographs on view throughout the Museum campus. Session 2 promises an insightful tour of *Thomas Demand: The Stutter of History*, an exhibition on view at the Museum June 30–September 15, 2024. In session 3 students will visit the Anne Wilkes Tucker Photography Study Center at the Museum, where they will have the opportunity to view 20 important works from the Museum’s permanent collection. Please note the third class meeting will be held in the afternoon, as the study center closes at 5:00 p.m.

PAINTING WORKSHOPS

Watercolor: Exploring Color Themes

AW 599

No prerequisite

Tuition \$210

3 Sessions: May 24–31

Friday/Wednesday/ 12:30–4:00 p.m.
Friday

Liebl

This three-session watercolor workshop will focus on exploring color themes, primarily through still lifes and landscapes. The students will have the opportunity of setting up their own still lifes or working from their own collections of photographs. After working with the basic primary- and secondary-based color systems, they will continue their research studying both analogous and complementary color compositions. In the last class meeting the class will discuss and practice split-complementary color schemes, using either a still life or a landscape approach. This is a great opportunity to study watercolor using various color themes.

Get Inspired by the MFAH: Drawing, Painting, and Digital

AW 500

No prerequisite

Tuition \$210

3 Sessions: August 5–9

Monday/ 1:00–4:30 p.m.
Wednesday/Friday

Greenwalt

Participants in this workshop will create original art using both physical and digital media based on works from the permanent collection of the Museum. Students will bring small sheets of watercolor paper, a clipboard, and graphite pencils to make drawings in the Museum. For students curious about exploring digital painting techniques, iPads loaded with Procreate will be provided. The drawings will be reworked in the Glassell studios using ink, watercolor, or acrylic. Students may also develop their small drawings on a larger scale using their preferred medium.

MIXED-MEDIA WORKSHOPS

Narrative Sculpture

AW 497

Prerequisite: Beginning Sculpture or equivalent

Tuition \$500

7 Sessions: May 20–July 8

Monday

6:30–9:30 p.m.

Vega

This workshop focuses on sculpture materials and how they can be used to supply the vocabulary of a narrative sculpture. Students will be introduced to the use of found materials used in conjunction with traditional sculpture materials such as wood, plaster, and the like.

Hand-Stitched Journal

AW 498

No prerequisite

Tuition \$420

7 Sessions: May 21–July 2

Tuesday

6:30–9:30 p.m.

McMahon

Learn the artistry of hand-stitched journals in this class where creativity knows no bounds. Learn the intricacies of various stitching methods, from traditional patterns to contemporary designs, as you craft a unique narrative for your journal. By utilizing collage and appliqué, you will elevate your pages with texture and visual interest. Using the delicate art of thread painting will add depth and detail to your expressive compositions. Use your imagination as you seamlessly weave together thread, fabric, and words to create a one-of-a-kind, hand-stitched journal that tells your personal story.

Creative Visible Mending

AW 487

No prerequisite

Tuition \$420

7 Sessions: May 23–July 11

Thursday

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.

Expressive Color

AW 499

No prerequisite

Tuition \$420

7 Sessions: May 24–July 5

Friday	9:30 a.m.–12:30 p.m.	Pye
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Over the course of this seven-week workshop students will experiment with using color expressively in their chosen media. What does color tell us? Who is color for? How do we develop mood and feeling? By exploring different subject matter and media we will learn how to use color to enhance emotion and intent.

Picture Poems & Collage

AW 504

No prerequisites

Tuition \$210

3 Sessions: July 16–30

Tuesday	9:00 a.m.–12:30 p.m.	Pye
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In this three-week workshop students will learn to generate ideas using collage. We will look at contemporary artists' use of collage, learn how to work from a generative sketchbook, and make our own collages. This workshop will focus more on process than a finished product, adding a tool into planning future works.

Bookmaking: Methods of Folding & Binding

AW 428

No prerequisite

Tuition \$420

7 Sessions: July 16–August 6

Tuesday/Thursday	9:30 a.m.–12:30 p.m.	Johnson
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In this workshop, students will explore a variety of techniques in basic bookmaking. Projects will begin with folding and gluing methods and conclude with sewn volumes. Discussions will include proper use of tools, material options, and the range of papers and their qualities. Demonstrations will also cover both softcover and hardcover formats. Whether students are looking to create their own sketchbooks or begin a series of artist's books, this workshop will provide the foundations with which to create those volumes. Open to all levels.

PRINTMAKING WORKSHOPS

Screenprinting on T-shirts and Bags

AW 511

No prerequisites

Tuition \$250

3 Sessions: July 16–23

Tuesday/Thursday 6:00–9:30 p.m.

Johnson

This workshop will introduce students to the basics of screenprinting on fabrics. Open to all levels, students will be guided through every step of the process, including fabric treatment, designing a graphic, creating a screen stencil, and printing. At the end of the workshop students will have printed a small batch of T-shirts and tote bags with their own unique designs.

Mokuhanga: Japanese Woodcuts

AW 510

No prerequisite

Tuition \$500

7 Sessions: July 17–August 7

Monday/Wednesday 6:30–9:30 p.m.

Johnson

In this workshop students will learn the basics of how to carve and print a woodcut in the traditional Japanese style of *mokuhanga*. We will cover the basics, such as selecting appropriate materials and caring for tools, as well as carving and printing techniques. Mokuhanga is a great style of printmaking for those interested in home-studio practices as it requires no special machinery and uses watercolors for printing. Open to all levels.

DRAWING WORKSHOPS

Survey of Experimental Drawing Techniques

AW 513

Prerequisite: DRF 1301

Tuition \$105

1 Session: July 15

Monday

9:00a.m.-2:15 p.m.

Portman

For this one-day workshop, students will explore the unique properties of working on Yupo, an all-purpose sheet of white plastic that functions as a ground for any medium. Students will start the day experimenting with acrylic inks on Yupo and discover the transformative effects achieved by manipulating ink with water and bleach. In the afternoon, the class will transition to drawing with charcoal. This shift in media will provide a contrasting, yet complementary, experience, allowing students to broaden their artistic repertoire. At the end of the workshop, students will have two distinct series of drawings and a new understanding of Yupo and its versatile applications in the creative process.

Focus on Linear Perspective

AW 512

No prerequisite

Tuition \$420

7 Sessions: July 17-August 7

Monday/Wednesday 9:30 a.m.-12:30 p.m.

Johnson

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 man-made objects and structures 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.

Intro to Monumental Drawing

AW 514

Prerequisite: DRF 1301

Tuition \$210

3 Sessions: July 17-31

Wednesday

12:30-4:00 p.m.

Portman

In this workshop students will have a chance to work on oversized works on paper, creating images that are 4 x 5 feet or larger. On the first day, students will depict traditionally small objects in a large format, day two will focus on larger-than-life portraits, and the final session will focus on the panoramic landscape. Working large can be intimidating, but after this workshop students will feel comfortable working on large pieces of work!

Intro to Transfer Drawing

AW 508

Prerequisite: DRF 1301

Tuition \$210

3 Sessions: July 22-August 5

Monday

12:30-4:00 p.m.

Portman

Over the course of this three-session workshop, students will delve into the art of image transfers, exploring three distinct techniques. In the first session students will focus on acrylic lifts. In the second session, students will investigate essential oil transfers, and in the final session students learn about inkjet transfers. All classes will include demonstrations of these techniques and time to create.



PHOTOGRAPHY WORKSHOPS

Photosensitive Cyanotype

AW 408

Photoshop skills are helpful but not necessary

Tuition \$500

7 Sessions: May 23–July 11

Thursday

1:00–4:00 p.m.

Michels

One of the earliest photographic processes, cyanotypes produce distinctive, dark bluish-green prints that are rich and full of detail. 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 need to have existing film negatives or digital equivalent (camera).

Photography: Open Studio

AW 313

Prerequisite: PHO 1305 or darkroom experience

Tuition \$500

7 Sessions: June 5–July 1

Monday/Wednesday 6:30–9:30 p.m.

Blakemore

This workshop emphasizes the use of black-and-white photography as a vehicle for personal vision and expression using technical, conceptual, and perceptual approaches. Individual and group critiques are conducted. The open-studio format provides students with full use of darkroom equipment and encourages individual project design and expression.

Cataloging and Archiving Photographic Work

AW 495

Photography pieces to archive are necessary

Tuition \$250

3 Sessions: June 13–27

Thursday

6:00–9:30 p.m.

Michels

Learn the comprehensive process of archiving and preserving photographs. In session 1 students will assess and identify elements of their work they want to preserve. In session 2 students will learn the essential steps of setting up a database, organizing media, and managing archives. In the final session, students will learn how to properly care for photographic work. This workshop series equips students with the knowledge and skills necessary to conserve their (or others') work.

CERAMIC WORKSHOPS

Ceramics: Open Studio Sections I-IV

Prerequisite: Beginning Ceramics or equivalent

AW 447-1

Tuition \$500

7 Sessions: May 20–July 8

Monday

9:30 a.m.–12:30 p.m.

Dennard

AW 447-2

Tuition \$500

7 Sessions: May 20–July 8

Monday

6:30–9:30 p.m.

Dennard

AW 447-3

Tuition \$500

7 Sessions: May 21–July 2

Tuesday

6:30–9:30 p.m.

Forster

AW 447-4

Tuition \$500

7 Sessions: May 23–July 11

Thursday

9:30 a.m.–12:30 p.m.

Forster

These open-studio workshops are intended for students working at the intermediate and advanced levels. Students will work independently on projects of their choice after discussion with instructor. Projects should be appropriate to the student's skill level and time availability. The instructor will assist students with help and information as needed. It is important that firing schedules are followed because of the short time period summer courses span.



Clay Curious Workshop: A Starting Place for Ceramics

AW 496

No prerequisite

Tuition \$500

7 Sessions: May 22–July 10

Wednesday

9:30 a.m.–12:30 p.m.

Dennard

Join our ceramics community and get a taste of the fascinating art of ceramics. Get your hands dirty as you pinch, pull, and roll. With just a bit of clay you will be making mugs, bowls, and vessels in this workshop. Learn about the ceramic process and meet new creative friends.

Mud Buddies

AW 448

No prerequisite

Tuition \$500

7 Sessions: May 22–July 10

Wednesday

6:30–9:30 p.m.

Dennard

If you have always been interested in ceramics, this is the workshop for you. Come to this workshop and get a sampling of ceramic techniques and information. Get a buddy to enroll with you or make some new mud buddies here. The class will be fast paced and include a trip to the Kinder Building that houses the Museum's world-renowned Garth Clark and Mark Del Vecchio Collection of contemporary ceramics. Try your hand at throwing, hand building, and pinching.

JEWELRY WORKSHOPS

Laser Cutting

AW 490

Prerequisite: Beginning Jewelry or equivalent

Tuition \$265

3 Sessions: May 20-24

Monday/ Wednesday/Friday	9:00a.m.-12:30 p.m.	Dube
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Create precision components and designs from a number of materials such as paper, plastic, and wood, to name a few. This workshop will cover the basics of creating vector files in Illustrator for use in laser cutting and engraving. Come learn more about these new fabrication methods!



Jewelry: Open Studio Sections I-IV

Prerequisite: Beginning Jewelry, Enameling, or permission of the instructor

AW 412-1			
Tuition	\$500		
7 Sessions:	May 21–June 11		
	Tuesday/Thursday	1:00–4:00 p.m.	Zilker
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AW 412-2			
Tuition	\$500		
7 Sessions:	May 21–June 11		
	Tuesday/Thursday	6:30 –9:30 p.m.	Gerstacker
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AW 412-3			
Tuition	\$500		
7 Sessions:	June 13–July 9		
	Tuesday/Thursday	1:00–4:00 p.m.	Falkenhagen
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AW 412-4			
Tuition	\$500		
7 Sessions:	June 13–July 9		
	Tuesday/Thursday	6:30–9:30 p.m.	Gerstacker
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Open Studio is an opportunity for students with basic jewelry-fabrication skills to work on projects in an unstructured environment. The instructor is present to offer input on continuing work or focused projects.

Small-Scale Powder Coating

AW 501

Prerequisite: Basic soldering and fabrication skills

Tuition \$265

3 Sessions: May 20-24

Tuesday

6:00-9:30 p.m.

Beckmann

Powder coating is the process through which colored plastic particulate is baked onto the surface of metal pieces for unique and vibrant finishes. In this workshop we will explore the basics of this once industrial process for small-scale components.

In Motion: Insects Workshop

AW 502

No prerequisite

Tuition \$530

7 Sessions: May 22-July 10

Wednesday

1:00-4:00 p.m.

Gerstacker

In this multilevel workshop students create a unique collection of insect jewelry! Students will be introduced to various techniques such as fabrication, die forming, cold connections, and mechanisms combined with color to make their own pens and pendants. All skill levels welcome!

Creative Casting with Cuttlebone

AW 503

No prerequisite

Tuition \$155

1 Session: June 1

Saturday

9:00 a.m.-2:15 p.m.

Zilker

From a cuttlefish bone to a finished piece of jewelry! In this workshop, we will use the cuttlebone (yes—the same thing that birds peck on!) to carve, creating amazing texture and forms. Into that carving we will pour melted pewter and magically produce a metal pendant and earrings. Fire, form, and texture will come together for fabulous results.

Chasing and Repoussé

AW 349

No prerequisite

Tuition \$265

3 Sessions: June 3-7

Monday/ Wednesday/Friday	9:00 a.m.-12:30 p.m.	Ackelmire
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Chasing and repoussé are ancient techniques that can be used to create volume and detail on flat sheet metal. In this three-day workshop, students will learn the basics of chasing and repoussé, including simple tool making. Students can expect to make a variety of samples using the skills taught.

Drypoint Needle Felting

AW 506

No prerequisite

Tuition \$140

1 Session: June 8

Saturday	9:00 a.m. -2:15 p.m.	Beckmann
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In this workshop we will explore the basics of felting so that you can make your own wooly creations. Drypoint needle felting is the art of manipulating wool fibers into three-dimensional forms and patterns through the repeated jabbing with a felting needle. Along with the skills you will receive in this course, a tool kit with everything you need to continue felting at home will be provided for you to keep.

Soldering Intensive

AW 403

Prerequisite: Basic jewelry fabrication experience necessary

Tuition \$500

7 Sessions: June 10-18

Monday-Tuesday	9:30 a.m.-12:30 p.m.	Falkenhagen
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Learn to silver solder with ease or advance your existing metal-fabrication skills. This in-depth workshop will focus on all aspects of silver soldering. This is a great opportunity to learn new tips and tricks or to troubleshoot soldering problems you have been having. Comprehensive instruction and demos on soldering will be given along with quick exercises designed to build and strengthen your soldering skills.



Jewelry: Drawing as a Narrative

AW 505

No prerequisite but beginning fabrication skills are helpful

Tuition \$275

3 Sessions: June 17–July 1

Monday

1:00–4:00 p.m.

Jacobi

Much of art is about storytelling and this workshop will explore a variety of techniques for incorporating drawings into jewelry to create a narrative. Guided by daily demonstrations and fun exercises, students will focus on the unique characteristics of drawn marks on metal and wood. Students will experiment with colored pencil drawings on both metal and wood, as well as graphite and underglaze drawings on vitreous enamel. Along with exploring these techniques, students will investigate and brainstorm how to incorporate their illustrated elements into a finished work of narrative jewelry. Students will leave the workshop with several drawn samples that they can later complete as finished jewelry.

Line as Element: Cold Forging

AW 507

No prerequisite but beginning fabrication skills are helpful

Tuition \$270

3 Sessions: July 13–27

Saturday

9:00 a.m.–12:30 p.m.

Jacobi

Learn to put the elegance of calligraphy in your wearable art! This workshop will focus on the design of line quality in a work of jewelry. Students will learn an assortment of hammering and cold-forging techniques for metal wire. In addition to technical demonstrations, class time will include examples and discussions of how ornamental line work has been used in jewelry. These design concepts and techniques will be applied as students complete a finished work of jewelry constructed of metal wire.



Taste of Enameling

AW 401

No prerequisite

Tuition \$140

1 Sessions: July 15

Monday

9:00 a.m.–2:15 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.

Electroforming Using Multiples

AW 509

No prerequisite

Tuition \$285

3 Sessions: August 5–9

Monday/
Wednesday/Friday

9:00 a.m.–12:30 p.m.

Kataoka

Electroforming allows a heavy layer of copper to be deposited on a nonmetal form, using electrodeposition. Multiples of one small object (nonmetal) will be combined to create unique forms that will be electroformed, transforming them into copper. The resulting forms can be enameled and/or used in jewelry.

2-D STUDIO COURSES

2-D Design

2DD 1303

No prerequisites

Tuition \$825

A	May 20–July 10	Monday/Wednesday	9:30 a.m.–12:30 p.m.	Beckmann
B	June 11–July 30	Tuesday/Thursday	1:00–4:00 p.m.	Ponder

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. Materials and syllabus will be discussed in the first class meeting.

Drawing Fundamentals I

DRF 1301

No prerequisites

Tuition \$825

B	May 20–July 10	Monday/Wednesday	1:00–4:00 p.m.	Stephan
A	May 21–July 11	Tuesday/Thursday	9:30 a.m.–12:30 p.m.	Tseng-Hill

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. Materials and syllabus will be discussed in the first class meeting.

Beginning Life Drawing I & II

DRL 2310, DRL 2311

Prerequisites: DRF 1301 and 2DD 1303

Tuition \$950

A	May 20–July 10	Monday/Wednesday	9:30 a.m.–12:30 p.m.	Stephan
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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. A lab on Fridays, 9:30 a.m.–12:30 p.m., provides additional time to work from the model. Critiques and demonstrations occur throughout the semester.

Painting Fundamentals I

PAI 2220

No prerequisites

Tuition \$825

A May 20–July 10 Monday/Wednesday 9:30 a.m.–12:30 p.m. Bise

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.

Painting Fundamentals II

PAI 2221

Prerequisites: PAI 2220 or PAI 2320

Tuition \$825

A May 21–July 11 Tuesday/Thursday 9:30 a.m.–12:30 p.m. Bise

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/Advanced Painting I & II: Open Studio

PAI 3320, PAI 3321, PAI 4320, PAI 4321

Prerequisite: PAI 2321 or PAI 2221

Tuition \$825

B May 20–July 10 Monday/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.

Beginning Digital Photography I & II

COM 2316, COM 2317

No prerequisite

Tuition	\$950			
A	June 11–July 30	Tuesday/Thursday	9:30 a.m.–12:30 p.m.	Ponder

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

Intermediate/Advanced Photography I & II: Open Studio

PHO 3305, PHO 3308, PHO 4305, PHO 4306

Prerequisite: PHO 2308

Tuition	\$950			
A	June 6–July 25	Tuesday/Thursday	9:30 a.m.–12:30 p.m.	Blakemore
C	June 7–July 19	Friday	9:30 a.m.–3:30 p.m.	Blakemore

This course emphasizes the use of analog photography as a vehicle for personal vision and expression using technical, conceptual, and perceptual approaches. Individual and group critiques are conducted. The open-studio format provides students with full use of darkroom equipment and encourages individual project design and expression.



3-D STUDIO COURSES

3-D Design

3DD 1304

No prerequisite

Tuition \$825

B	May 20–July 10	Monday/Wednesday	1:00–4:00 p.m.	Beckmann
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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.

Intermediate/Advanced Ceramics I & II: Wheel-Throwing Intensive

CER 3348, CER 3349, CER 4348, CER 4349

Prerequisite: CER 2341 or equivalent

Tuition \$950

B	May 20–July 10	Monday/Wednesday	1:00–4:00 p.m.	Oloshove
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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 I & II: Alchemy to Art

CER 3356, CER 3357, CER 4356, CER 4357

Prerequisite: CER 2341 or equivalent

Tuition \$950

B	May 21–July 11	Tuesday/Thursday	1:00–4:00 p.m.	Forster
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This course is everything glaze! Through guided experiments, lectures, and demonstrations, students will go through a series of projects examining glaze materials. 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.



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. 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.

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 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. Appointments can be made for counseling by emailing glassell@mfah.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

Registration for the summer 2024 semester opens on Monday, March 25, 2024. Registration takes place online and is available in person. **If you have questions regarding registration, please email glassell@mfah.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, Monday, May 13, 2024. After May 13, 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.

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.

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 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.

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 6 foundation level credits and 3 art-history credits from another post-secondary institution, with the approval of the dean and the registrar. Students with 18 or more credit hours interested in the Certificate of Achievement program should call 713-639-7500 to schedule an appointment with the dean.

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

FINANCIAL AID AND INTERNATIONAL STUDENTS POLICIES

The Glassell Studio School is an unaccredited institution and as such does not offer any need-based financial aid, nor is the school eligible to participate in federal financial-aid programs. The school is not able to grant visas to international students seeking to study studio arts. If looking to use federal financial aid funds or looking to enroll in a visa-based program, we recommend registering through our partner program with the University of St. Thomas.

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.

To review all student policies and guidelines, please visit our website:
[**mfah.org/studioschool.**](https://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.

Faculty and Staff

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Ceramics

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@mfah.org. You may also visit mfah.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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